

MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, June 25, 2023

PROGRAM

Prelude to *Hansel and Gretel*

Engelbert Humperdinck
(1854-1921)

Conductor: Phillip Larroque

Haunted Topography

David T. Little
(b.1978)

Conductor: Tiffany Lu

Suite No. 2 from *El Sombrero de Tres Picos*
(*The Three-Cornered Hat*)

Manuel de Falla
(1876-1946)

- I. Seguidillas
- II. Farruca
- III. Jota

*Conductors: Sasha Kandybin (I), Misaki Hall (II),
Allion Salvador (III)*

INTERMISSION

Symphony No. 2 in D Major, Op. 43

Jean Sibelius
(1865-1957)

- I. Allegretto
- II. Tempo andante, ma poco rubato
- III. Vivacissimo
- IV. Finale: Allegro moderato

*Conductors: Antoine Clark (I), Sean Radermacher (II)
Neil Rao (III), Savannah Norton (IV)*

PLEASE turn off cell phones, pagers, watch alarms, etc.

Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

Recording prohibited; photography only allowed between pieces.

MONTEUX FESTIVAL ORCHESTRA 2023

VIOLIN

- *Harris Han Andersen (Miami, FL)
- Juan Florez (Miami, FL)
- Marie Graham (Woolrich, PA)
- *Misaki Joyce Anne Hall (Radcliff, KY)
- *Sasha Kandybin (New York, NY)
- *Jason Moody (Spokane, WA)
- Katarina Nieminen (Safety Harbor, FL)
- *Sean Rademacher (Pittsburgh, PA)
- Hannah Reinschmidt (Rochester, MN)
- *Allion Salvador (Seattle, WA)
- Edith Samuelsson (Boston, MA)
- *Jiawen Frank Song (Ningbo, CHINA)
- Ashley Wu (Pensacola, FL)
- Haililu Zhang (Tianjin, CHINA)

VIOLA

- Christopher Beckett (East Brunswick, NJ)
- *James Chang (Jacksonville, FL)
- Benjamin Petree (Plano, TX)
- Noah Stevens (Maplewood, NJ)
- Mica Weiland (Seattle, WA)

VIOLONCELLO

- Xiadani Yamilet Alejos Romero (Monterrey, MEXICO)
- *Zachary Banks (Pendleton, OR)
- *Heidi Cahyadi (Los Angeles, CA)
- Matthew McCahan (Wayland, MA)
- Laura Salgado (Mexico City, MEXICO)

CONTRABASS

- Rachel Kost (Cleveland, OH)
- Kuan-Chieh Lo (Taipei, TAIWAN)
- *Johannes Visser (Cape Town, SOUTH AFRICA)

FLUTE / PICCOLO

- Andy Hanks (Carlisle, PA)
- Juan Hernandez (Elgin, IL)
- Mallory Wood (Rowlett, TX)
- Lauren Yeomans (Toronto, ON, CANADA)

OBOE / ENGLISH HORN

- Charlotte Harrison (Orem, UT)
- Cole Kubesch (Cincinnati, OH)
- *Phillip Larroque (New Orleans, LA)

CLARINET

- *Antoine Clark (Worthington, OH)
- Stéphanie Lavoie (Montreal, QC, CANADA)
- Meaghan O'Connor (Chicago, IL)
- Adam Schay (Phoenix, AZ/Hancock, ME)

BASSOON / CONTRABASSOON

- Zoe Beck (Colorado Springs, CO)
- Savannah Norton (Binghamton, NY)
- Arekson Sunwood (Milwaukee, WI)
- +Edward Walworth (Hancock, ME)

HORN

- Daniel Halstead (Cincinnati, OH)
- Lucas Hamilton (Frisco, TX)
- Javier Hernandez (Laredo, TX)
- Henry Nordhorn (Spokane, WA)
- Ryan Peterson (York, PA)

TRUMPET

- Audrey Foster (Houston, TX)
- Marco Hernandez-Leal (Hurst, TX)
- Danny Rhu (Columbia, SC)
- Sophie Urban (Colorado Springs, CO)

TROMBONE

- Jianlin (Phillip) Sha (Yantai, CHINA)
- Miriam Snyder (San Francisco, CA)
- Ryan Liu (bass) (Sunnyvale, CA)

TUBA

- Yale Rosin (Somerville, NJ)

HARP

- Beth Henson (Jamestown, NC)
- Sophie Kim (University Park, MD)

TIMPANI / PERCUSSION

- Torrance Buntyn (Jackson, TN)
- Gabriel Levy (Toronto, CANADA)
- Guillermo A. Mejia Wright (Carolina, PUERTO RICO)
- Neil Rao (Louisville, KY)

KEYBOARDS

- *Eduardo de la Vega Garza (Monterrey, MEXICO)
- *Jiaying Ding (Shanghai, CHINA)

* Denotes Conductor

+ Denotes Guest Musician

PROGRAM NOTES

by the Conductors

ENGELBERT HUMPERDINCK (1854-1921)

Prelude to Hansel and Gretel (1893)

German composer Engelbert Humperdinck began his musical studies in piano, but demonstrated interest in composition from an early age. Following study in Cologne and Munich, Humperdinck won the inaugural Mendelssohn Award. This allowed him to travel to Italy, where he met composer Richard Wagner. Humperdinck later assisted Wagner at the Bayreuth Festival and the influence on Humperdinck's compositional style is unmistakable.

Hansel and Gretel began as incidental music for a children's play in collaboration with Adelheid Wette, Humperdinck's sister. They adapted the classic Grimm Brothers story with additional fairytale elements. Most notable is the "evening prayer" from the second act, which is featured prominently in the overture. After its premiere under the baton of Richard Strauss, *Hansel and Gretel* received premieres across Europe (notably with Gustav Mahler in Hamburg) and has remained a staple of the repertoire ever since.

-Phillip Larroque

DAVID T. LITTLE (b.1978)

Haunted Topography (2013)

Haunted Topography is a meditation on a story told to me by Moe Armstrong in the summer of 2011. Moe is the founder of the veteran rehabilitation program Vet2Vet. It was in this capacity that he met a woman whose son had been killed in Vietnam. Even decades after the loss, this mother could not even begin to move past the pain. In speaking with Moe, it came out that, though she had asked, no one had ever shown her a map of where it had happened. She felt that she needed to know this—to see the place where her son had been killed—before her healing process could begin. Moe showed her, and it helped her to begin to heal.

It is a simple story, of course, but it says a lot about the nature of grief, of mortality and of the peculiarities of each individual's needs while engaging with the healing process.

The orchestral version of this work was commissioned by Christopher James Lees, who premiered the work at the University of Michigan, Ann Arbor, on October 18, 2013.

-Program Note by the Composer

MANUEL DE FALLA (1876-1946)

Suite No. 2 from *El Sombrero de Tres Picos* (Three-Cornered Hat)

This suite includes three scenes from Falla's second ballet, based on Pedro Antonio de Alarcón's novel *El sombrero de tres picos*. The ballet was commissioned by Sergei Diaghliev of *Ballet Russe* with choreography written by Léonide Massine, and sets and costumes designed by Pablo Picasso. The story takes place in rural Andalusia and involves a miller, Lucas, and his wife, Frasquita. Frasquita is romantically pursued by the corregidor (mayor) aided by his bailiff, Garduña. After instances of jealousy, disguise, and confusion, all parties resume their original positions.

The suite, which comprises three dances drawn from the second act of the ballet, opens with a gentle, traditional *seguidilla* sung between the miller's neighbors to celebrate the feast of St. John. The miller follows with the somber *farruca*, a form of flamenco dance. The final movement weaves together themes from the rest of the ballet into a sprawling *jota*, a festive dance traditionally danced with castanets.

The title pokes fun at the Spanish authorities, and refers to the uniform of the national police force, the Guardia Civil. Their traditional uniform hat, the tricorne, is still used for ceremonial occasions and parades today!

-Misaki Hall

JEAN SIBELIUS (1865-1957)

Symphony No. 2 In D Major, Op. 43

Jean Sibelius' *Symphony No. 2 In D-major* began to take form in the winter of 1901 while on an extended visit to Italy. The trip was prompted by the encouragement of Baron Axel Carpelan, who insisted that "It is essential for every composer to visit Italy-- It is a country where everything is beautiful." Although Carpelan was not wealthy enough to independently fund the trip, he successfully fund-raised enough money for Sibelius and his family to stay in a mountain villa near Rapallo. The newness of his surroundings impacted the composer, but the final product of the second symphony still greatly embodied a stark and earthy sound – one that is so uniquely tied to Sibelius' Finnish roots.

Symphony No. 2 was completed in 1902, shortly after the turn of the twentieth century while Finland was under Russian occupation. At the time, a deep sense of nationalism was awakening in many Finnish artists. Sibelius himself

contributed to this movement with the premier of his tone poem, *Finlandia*, in 1900. However, the composer pushed back on the notion that *Symphony No. 2* was a further extension of nationalism. Instead, he encouraged listeners to view the work through a more personal lens and insisted that “My second symphony is a confession of the soul.” The premier took place on March 8, 1902 by the Helsinki Orchestral Society and was followed by two additional sold-out performances. The symphony was extremely well-received and continued to earn Sibelius international recognition.

The first movement begins with an exhale of cold air as the strings seem to continue a line that has already been set in motion – a line that depicts Sibelius beginning his story mid-sentence. These opening sounds of the movement outline a three-note motive that serves as the basis for several themes throughout the symphony (most notably, the arrival of the Finale.) Soon after, the woodwinds and horns enter with short melodic fragments that saunter and frolic. The lightness and joy of this music does not last long. The mood quickly darkens, and after a distinct harmonic and motivic journey, the movement gently concludes with the same string motive heard at the beginning of the symphony.

The second movement is stark and otherworldly in nature. The opening rumble of the timpani roll is followed by an extended section of pizzicato in the double basses and cellos. When the bassoons enter, their melody embodies bleakness and darkness. Robert Kajanus, who conducted the premiere of the symphony, once stated that “the *Andante* strikes one as the most broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent.” The *Scherzo*, although brief in length, is extremely bustling and active. The lyrical and sorrowful oboe line heard towards the end of the movement was inspired by the death of Sibelius’ sister-in-law. The attacca transition to the fourth movement brings forth a Finale filled with rejoicing and perseverance.

-Savannah Norton

**MONTEUX SCHOOL & MUSIC FESTIVAL
2023**

"MAINELY" CHAMBER MUSIC
Wednesday, June 28, 2023

PROGRAM

Sonata for Four Hands in D Major, Op. 6

Ludwig van Beethoven
(1770-1827)

- I. Allegro molto
- II. Rondo. Moderato

Danse Macabre, Op. 40 (arr. Guiraud)

Camille Saint-Saens
(1835-1921)

Harris Han Andersen and James Chang, Piano

Fantasia No. 8

Georg-Phillipe Telemann
(1681-1767)

- I. Largo
- II. Spirituoso
- III. Allegro

Cole Kubesch, Oboe

Villanelle for Horn and Piano

Paul Dukas
(1865-1935)

Henry Nordhorn, Horn
James Chang, Piano

Sonata for Solo Viola, Op. 25, No. 2

Paul Hindemith
(1895-1963)

- I. Breit
- II. Sehr Frisch und

Noah Stevens, Viola

Fantasy (Improvisation for Piano)

Gabriel Levy
(b.2003)

Gabriel Levy, Piano

INTERMISSION

Sea Shanties

Malcolm Arnold
(1921-2006)

- I. Allegro con brio
- II. Allegretto semplice
- III. Allegro vivace

Juan Hernandez, Flute
Charlotte R. Harrison, Oboe
Stéphanie Lavoie, Clarinet
Zoe Beck, Bassoon
Ryan Peterson, Horn

Siegfried Idyll

Richard Wagner
(1813-1883)

*Conductors: James Chang (first half),
Jlawen Frank Song (second half)*

Flute
Juan Hernandez

Trumpet
Sophie Urban

Viola
Noah Stevens
Mica Weiland
Benjamin Petree
Christopher Beckett

Oboe
Charlotte Harrison

Violin I
Allion Salvador
Hallilu Zhang
Juan Florez
Hannah Reinschmidt
Sasha Kandybin
Edith Samuelsson

Cello
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Alejos Romero
Laura Salgado
Zachary Banks
Heidi Cahyadi

Clarinet
Antoine Clark
Meaghan O'Connor

Bassoon
Zoe Beck

Violin II
Sean Radermacher
Ashley Wu
Katarina Nieminen
Marie Graham
Harris Han Andersen

Bass
Kuan-Chieh Lo
Johannes Visser
Rachel Kost

Horn
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Dan Halstead

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MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 2, 2023

PROGRAM

Overture to *La forza del destino*

Giuseppe Verdi
(1813-1901)

Conductor: Jlaying Ding

Suite from *L'Oiseau de feu (The Firebird)*

Igor Stravinsky
(1882-1971)

- I. Introduction – The Firebird and its dance – The Firebird's variation
- II. Round Dance: The Princesses' Khorovod
- III. Infernal dance of King Katschel
- IV. Berceuse (Lullaby)
- V. Finale

*Conductors: Eduardo de la Vega (I-II)
Misaki Hall (III-V)*

INTERMISSION

Symphony No. 2 In D Major, Op. 76

Johannes Brahms
(1833-1897)

- i. Allegro non troppo
- ii. Adagio non troppo
- iii. Allegretto grazioso (quasi andantino)
- iv. Allegro con spirito

*Conductors: Zach Banks (I), Nell Rao (II)
Heidi Cahyadi (III), Harris Han Andersen (IV)*

An der schönen blauen Donau
(On the Beautiful Blue Danube)

Johann Strauss, Jr.
(1825-1899)

Conductor: Arthur Fagen

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PROGRAM NOTES

GIUSEPPE VERDI (1813-1901)

Overture to *La forza del destino* (1869)

The opera *La forza del destino*, composed by the Italian composer Giuseppe Verdi at the request of the Russian Royal Theater Management Office, tells the tragic love story of Don Alvaro and Leonora, the daughter of Marquis of Calatrava. Verdi described the opera to his French editor as a "big and powerful drama, and I'm really in love with it." The opera premiered in 1862 at the Imperial Theater in St. Petersburg. Although the opera was well received, an unsatisfied Verdi revised the work. The revised version was later performed in Milan and was a great success.

Among the revisions was the opera's opening music. Verdi replaced the original short prelude with a fully-fledged overture. The overture is one of Verdi's most popular and has become a standalone concert piece. The overture foreshadows musical themes from the opera. In the newly revised overture, Verdi assembled melodies heard throughout the opera, including a three-note motive often called the "fate" motif. This motif is announced by the brass section at the beginning of the overture through three powerful chords. The eight-minute overture alternates between feelings of love, seriousness, joy, innocence, desperation, hatred, and nobility.

-Jiaying Ding

IGOR STRAVINSKY (1882-1971)

Suite from *L'Oiseau de feu* (1919)

Stravinsky's first ballet, *The Firebird*, was commissioned by Sergei Diaghilev and written for the 1910 Paris season of the Ballet Russes. Prior to this production, Stravinsky was little-known as Rimsky-Korsakov's former student; following its premiere on June 25, 1910 at the Paris Opéra, he had become a household name overnight. This success led to more collaborations with Diaghilev's Ballet Russes, including *Petrushka* and *Rite of Spring*.

The story of *The Firebird* fuses several recurring characters in Russian folklore: Prince Ivan, the hero; King Kastchei, the evil, immortal ogre; and the bright, beautiful bird symbolizing beauty, rebirth, and magic.

The suite begins in Kastchei's forbidden garden; the ominous, slithering line in the lower strings warn of his nearby presence. Prince Ivan arrives on his horse shortly after, announced in the woodwinds. The Firebird then enters the garden (*The Firebird and its dance; The Firebird's variation*), her feathers shimmering as she takes flight (depicted with the higher strings and woodwinds). Then, thirteen beautiful princesses held under Kastchei's captivity present a

khoroode, or a circle dance (*Round Dance of the princesses*), and the Prince falls in love with one of them. Suddenly, Kastchei and his demons erupt when put under a dancing spell by the Firebird (*Infernal Dance of King Kastchei*). The dance becomes increasingly frantic until everyone abruptly collapses and falls into a deep slumber cast by the Bird (*Berceuse*). The *Finale* follows the death of Kastchei (omitted in this suite); his demons return to human form, the Prince takes the princess as his bride, and all rejoice in their newfound freedom from evil. The Firebird makes her final appearance at the very end: a brass chorale soars above the glistening strings, reminding us of how this story began.

-Misaki Hall

JOHANNES BRAHMS (1833-1897)

Symphony No. 2 In D Major, Op. 73 (1877)

In the beauty and quiet of the countryside, Brahms completed his Second Symphony. The composer had left Vienna in 1876 and spent the summer at the lakeside town of Pörschach on Lake Worth in Southern Austria. The picturesque Austrian lakeside retreat sets the scene for one of the most pastoral and serene works of the composer, one which reflects his relaxed state of mind during this summer. Completed in a mere four months (compared to the twenty-plus years demanded of him for his first symphony), the work was premiered by Hans Richter with the Vienna Philharmonic in 1877.

The symphony is cast in four movements and, as typical for Brahms, is composed around a few small "cells" of material which appear inverted, sequenced, augmented and the like throughout the entire duration of the piece. The most significant of these thematic germs appears at the beginning of the first movement stated by the cellos and basses (D-C#-D). The second theme of the movement is a melancholic and yearning melody reminiscent of Brahms' Lullaby (*Wiegenlied*, Op. 49/4). Although much of the piece is permeated by warm sunshine, ominous trombone chords and timpani rolls cast a shadow of turbulence and great conflict.

Cellos assume an important role again in the second movement with a kind of soliloquy, somewhere between singing and speaking. The phrase begins in distant keys with murky harmonies but soon opens up with more lyrical phrases. This soliloquy is passed around the orchestra and fragmented which leads to a contrasting second theme for woodwinds. Marked "*L'istesso tempo, ma grazioso*" ("the same tempo, but graceful"), this gently swaying theme in 12/8 features gentle syncopations and a relaxed atmosphere.

The sun returns in the third movement, starting with a graceful, Ländler-like theme for oboe, based again around the initial three-note germ. This theme returns many times, between which contrasting variations of the theme

are introduced. The first of these is a mischievous and Mendelssohnian alteration of the opening theme, sped up and in duple meter. The light-hearted and relatively short movement is a testament to Brahms' ability to create organic transitions and contrasting characters out of very few motivic elements.

A mysterious *sotto voce* (under the breath) theme in the strings opens the finale, marked "Allegro con spirito." The full orchestra erupts soon after unveiling "the blazing sunrise of the most athletic and ebulliently festive movement Brahms ever wrote" (Malcolm Macdonald). There are bubbling scale passages, triumphant fanfares, transformations and fragmentations of the main theme,, violent outbursts, and lyrical developmental sections. After having played a menacing role throughout the symphony, the low brass at last exuberantly join the orchestra. The movement then races to one of the most ecstatic conclusions of any symphony.

-Harris Han Andersen

JOHANN STRAUSS, JR. (1825-1899)

An der schönen blauen Donau (1867)

The most famous waltz of all time was a mere moderate success at its premiere, receiving "only" one encore by demand (a real disappointment by the waltz king's standards). It premiered in Vienna with a choral part sung by the Vienna Men's Choral Association with a text set by its poet, Joseph Weyl. But it was only at the Paris World Exposition in the summer of that same year that the piece – performed in its purely orchestral form – found the explosive popularity that still resonates to this day. Subsequently it received a new, more universally appealing text by Austrian composer Franz von Gernerth: "Danube so blau, so schön und blau" ("Danube so blue, so beautiful and blue").

The coda and long introduction were added after the piece's Paris premiere. Famous composer Johannes Brahms adored the piece, going on record saying he wish he had written it; and renowned music critic Eduard Hanslick wrote in 1872: "Alongside the National Anthem by Father Haydn, which celebrates the Emperor and the Imperial Household, we have another National Anthem, Strauss' Beautiful Blue Danube, which sings of our land and people."

-Tiffany Lu

**MONTEUX SCHOOL & MUSIC FESTIVAL
2023**

"MAINELY" CHAMBER MUSIC
Wednesday, July 5, 2023

PROGRAM

Quintet in G minor, Op. 39

Sergei Prokofiev
(1891-1953)

I. Tema con variazioni

Cole Kubesch, Oboe
Adam Schay, Clarinet
Hanna Reinschmidt, Violin
Benjamin Petree, Viola
Rachel Kost, Bass

Adoration arr. Elaine Fine

Florence Price
(1887-1953)

Torrance Buntyn, Jr., Marimba
James Chang, Piano

Violin Sonata No. 2 in A Major, Op. 100

Johannes Brahms
(1833-1897)

I. Allegro amabile

Marie Graham, Violin
Harris Andersen, Piano

Impresiones de la Puna for Flute and Strings

Alberto Ginastera
(1916-1983)

- I. Quena
- II. Canción
- III. Danza

Mallory Wood, Flute
Katarina Nieminen and Halilu Zhang, Violins
James Chang, Viola
Xiadani Alejos Romero, Cello

String Quintet No. 9 in G minor, KV 516

Wolfgang A. Mozart
(1756-1791)

I. Allegro

Ashley Wu and Juan Florez, Violins
Christopher Beckett and Mica Weiland, Violas
Matthew McCahan, Cello

INTERMISSION

Summer Music, Op. 31

Samuel Barber
(1910-1981)

Mallory Wood, Flute
Cole Kubesch, Oboe
Eric Thomas, Clarinet (Monteux Guest Artist)
Arekson Sunwood, Bassoon
Lucas Hamilton, Horn

Concerto Grosso No. 1, B.59

Ernest Bloch
(1880-1959)

- I. Prelude
- II. Dirge
- III. Pastorale and Rustic Dances
- IV. Fugue

Conductors: Sean Radermacher (I-II)
Alllon Salvador (III-IV)

Piano
Eduardo de la Vega
Garza

Violin I
Sasha Kandybin
Juan Florez
Edith Samuelsson
Katarina Nieminen
Jason Moody
Frank Song

Violin II
Halilu Zhang
Hannah Reinschmidt
Misaki Hall
Ashley Wu
Harris Andersen
Marie Graham

Viola
Mica Welland
James Chang
Christopher Beckett
Benjamin Petree
Noah Stevens

Cello
Zachary Banks
Xiadani Yamilet
Alejos Romero
Laura Salgado
Mathew McCahan
Heidi Cahyadi

Bass
Rachel Kost
Kuan-Chieh Lo
Johannes Visser

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CONTRABASS

- Rachel Kost (Cleveland, OH)
- Kuan-Chieh Lo (Taipei, TAIWAN)
- *Johannes Visser (Cape Town, SOUTH AFRICA)

FLUTE / PICCOLO

- Andy Hanks (Carlisle, PA)
- Juan Hernandez (Elgin, IL)
- Mallory Wood (Rowlett, TX)
- Lauren Yeomans (Toronto, ON, CANADA)

OBOE / ENGLISH HORN

- Charlotte Harrison (Orem, UT)
- Cole Kubesch (Cincinnati, OH)
- *Phillip Larroque (New Orleans, LA)

CLARINET

- *Antoine Clark (Worthington, OH)
- Stéphanie Lavoie (Montreal, QC, CANADA)
- Meaghan O'Connor (Chicago, IL)
- Adam Schay (Phoenix, AZ/Hancock, ME)

BASSOON / CONTRABASSOON

- Zoe Beck (Colorado Springs, CO)
- *Savannah Norton (Binghamton, NY)
- Arekson Sunwood (Milwaukee, WI)
- +Edward Walworth (Hancock, ME)

HORN

- Daniel Halstead (Cincinnati, OH)
- Lucas Hamilton (Frisco, TX)
- Javier Hernandez (Laredo, TX)
- Henry Nordhorn (Spokane, WA)
- Ryan Peterson (York, PA)

TRUMPET

- Audrey Foster (Houston, TX)
- Marco Hernandez-Leal (Hurst, TX)
- Danny Rhu (Columbia, SC)
- Sophie Urban (Colorado Springs, CO)

TROMBONE

- Jianlin Phillip Sha (Yantai, CHINA)
- Miriam Snyder (San Francisco, CA)
- Ryan Liu (bass) (Sunnyvale, CA)

TUBA

- Yale Rosin (Somerville, NJ)

HARP

- Beth Henson (Jamestown, NC)
- Sophie Kim (University Park, MD)

TIMPANI / PERCUSSION

- Torrance Buntyn (Jackson, TN)
- Gabriel Levy (Toronto, CANADA)
- Guillermo A. Mejia Wright (Carolina, PUERTO RICO)
- *Neil Rao (Louisville, KY)

KEYBOARDS

- *Eduardo de la Vega Garza (Monterrey, MEXICO)
- *Jiaying Ding (Shanghai, CHINA)
- * Denotes Conductor
- + Denotes Guest Musician

MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 9, 2023

PROGRAM

Festive Overture, Op. 96

Dmitri Shostakovich
(1906-1975)

Conductor: Julius Williams

Capriccio Espagnol

Nikolai Rimsky-Korsakov
(1844-1908)

- I. Alborada —
- II. Variazioni —
- III. Alborada —
- IV. Scena e canto gitano —
- V. Fandango asturiano

Conductor: Phillip Larroque

Three Latin-American Dances

Gabriela Lena Frank
(b. 1972)

- I. Introduction: Jungle Jaunt
- II. Highland Harawi
- III. The Mestizo Waltz

*Conductors: Eduardo de la Vega Garza (I),
Harris Andersen (II), Jason Moody (III)*

INTERMISSION

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky
(1840-1893)

- I. Andante – Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse. Allegro moderato
- IV. Finale. Andante maestoso – Allegro vivace

*Conductors: Heidi Cahyadi (I), Antoine Clark (II)
Jiawen Frank Song (III), Johannes Visser (IV)*

PLEASE turn off cell phones, pagers, watch alarms, etc.

Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

Recording prohibited; photography only allowed between pieces.

PROGRAM NOTES

DMITRI SHOSTAKOVICH (1906-1975)

Festive Overture, Op. 96 (1954)

This short occasional work is one of Shostakovich's most popular, catchy, and enduring scores. Shostakovich's friend Lev Lebedinsky recalls that as they were spending time together one fall afternoon in 1954, a conductor from the Bolshoi Theater Orchestra (where Shostakovich was artistic consultant) appeared with an urgent message: the orchestra suddenly found itself in need of a new work to commemorate the October Revolution. The concert would be in just three days. Shostakovich set to work immediately.

Lebedinsky remembered: "The speed with which [Shostakovich] wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down."

The work opens with a trumpet fanfare in grand fashion, before settling into a rollicking melody that shows off the facility and virtuosity of the whole orchestra. The fanfare returns shortly before the end of the work, rounding out one of the most celebrated (and celebratory) concert overtures before or since.

-Tiffany Lu

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Capriccio Espagnol (1887)

Nikolai Rimsky-Korsakov was one of the "Mighty Five" Russian composers of the 19th Century. His music incorporates Western composition techniques with Russian styles and the influence of composers such as Glinka. He taught at the St. Petersburg Conservatory and was considered a master of orchestration. Although he never visited Spain, Rimsky-Korsakov was inspired by folk melodies and began composing *Capriccio Espagnol* as a work for solo violin and orchestra. Eventually he expanded it to showcase the entire orchestra with numerous solos and extensive percussion.

Capriccio Espagnol features five movements without pause. The festive opening *Alborada*, based on an Asturian dance, celebrates the sunrise. *Variazioni* features a theme introduced by the horns, followed by variations in the strings, English horn, and the full orchestra. The third movement is a reprise of the opening *Alborada*, ending with flourishes from the clarinet. The fourth opens with a trumpet and horn fanfare followed by cadenzas for violin, flute, clarinet, and harp. The rest of the orchestra joins and builds excitement, leading directly

to the final *Fandango asturiano*. We hear a variety of melodies and the piece concludes with a lively return of the *Alborada*.

-Phillip Larroque

GABRIELA LENA FRANK (b.1972)

Three Latin American Dances (2004)

Born in California to a mother of Peruvian and Chinese ancestry, and a father of Lithuanian/Jewish descent, exploring identity and celebrating multicultural heritage is central to Gabriela Lena Frank's music. Each movement of the *Three Latin American Dances* utilize rhythms and dances of South America, while also combining elements from Frank's cultural background and upbringing.

The *Jungle Jaunt* is a vibrant and captivating scherzo that opens with a nod to Leonard Bernstein before delving into a rich exploration of pan-Amazonian dance forms, including the "Joropo." Frank's orchestration and compositional choices, inspired by the rich rhythms and harmonies of Latin American cultures, captivates the listener's imagination as they are transported to the depths of the Amazon rainforest.

At the heart of the three dances lies the *Highland Harawi*. It is an atmospheric evocation of the Andean harawi, a slow, melancholic song played on the Andean quena flute to accompany a dancer. As mountain music, the feeling of vastness and mystery is depicted by string glissando, tremolo, and an array of percussion instruments. The middle section is labeled "Zumballyu de Illapa" and refers to the Zumballyu, a popular spinning top toy for children, Illapa being the Peruvian-Inca deity of thunder, lightning, and rain. It is a very fast and frenetic ride before calming down to a shorter recap of the beginning.

The *Mestizo Waltz* is a tribute to the mestizo, or "mixed race," music of the South American Pacific Coast and is inspired by the popular love songs of the *romancero* tradition. The songs and dances from this movement are flirtatious, bold, and festive and mix influences from indigenous Indian cultures, African slave cultures, and western brass bands. The movement is accompanied by dramatic punctuations of the *vendaval de guitarras* ("storm of guitars").

-Jason Moody

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony No. 5 in E Minor, Op. 64 (1888)

Ten years passed between Tchaikovsky's Fourth and Fifth symphonies – a decade that saw his international reputation grow as he finished *Eugene Onegin*, the Violin Concerto in D Major, the *1812 Overture*, the Serenade for Strings, the Manfred Symphony, and the great Piano Trio in A Minor. In spring of

1888, Tchaikovsky moved into a new house outside of Moscow, and as he was beginning this symphony, Tchaikovsky feared that his muse was exhausted. "I am dreadfully anxious to prove not only to others but also to myself that I am not yet played out as a composer," he said at the time. Indeed, work on the new symphony was often rough going. "The beginning was difficult," he reported midsummer, "now, however, inspiration seems to have come." He later complained, "I have to squeeze it from my dulled brain." After four months of intensive work, however, Tchaikovsky admitted in relief: "It seems to me that I have not blundered and that the symphony has turned out well."

Tchaikovsky's Fourth Symphony had been his answer to Beethoven's Fifth: it is a symphony of triumph over fate, and he explained its meaning in detailed correspondences with his patroness, Nadezhda von Meck. For his Fifth Symphony, Tchaikovsky again turned to the theme of fate, using a "motto theme" as the recurring material throughout the movements of the symphony, although this time, he gave away little of the work's hidden meaning.

The symphony opens with a slow introduction in which the motto theme is played quietly by the clarinets. The *Allegro* also begins with a gently moving primary theme in the clarinet (doubled by the bassoon), which is gradually augmented by different sections of the orchestra. This ultimately leads to the remote key of D major, where the violins introduce the movement's second theme, a lovely sighing subject delicately scored at first, then blossoming to encompass the full orchestra. The movement progresses through in traditional sonata form; after a brief coda, the movement gradually fades into nothing, as if resigning oneself to fate – at least temporarily.

The *Andante* movement presents one of Tchaikovsky's most beloved themes, a nostalgic horn solo embellished by countermelodies in the clarinet and oboe. The opening bars that set the stage for the horn are no less exceptional – tonally ambiguous string chords hint at E-Dorian mode but finally land on D major – the same unexpected tonal territory from the first movement. The movement's middle section features another sweet yet melancholic tune first given by clarinet and bassoon. The music gradually builds momentum, leading to the first appearance of the "motto theme" in this movement. After a moment of climactic silence, the strings recollect the horn melody, embellishing it with swirling sixteenth-notes. After an emotionally fulfilling climax, however, the "motto theme" rushes in again, interrupting the movement's lyricism in a highly dissonant, almost earth-shattering fashion before the movement's quiet close.

The third movement is a delicate waltz in ternary form; in the *trio* section, fast running dialogues in the strings carry an undertone of unease. The fateful "motto theme" sounds again just before the movement ends, this time

quietly, yet with sinister foreboding in the lower winds. The *Finale* opens with the motto theme, fully harmonized and in the major mode. This furiously driven movement has been derided as overly bombastic and repetitive, although it also has many delicate touches, including a high, singing theme in the winds. The tempo never eases, even in its most lightly scored moments. Near the end of the movement, the motto theme turns into a glorious march, suggesting a final triumph over fate. It is the return of the first movement's main melody, however, that the brass highlight with full power to close the symphony.

Tchaikovsky conducted the premiere of the symphony in St. Petersburg in November 1888 and introduced the work in Europe on a concert tour in early 1889. In Hamburg, he met Brahms, who postponed his departure in order to hear his Russian colleague's latest symphony; Brahms liked what he heard, except the finale. As it turns out, Tchaikovsky was far from written out. Before he had even finished this work, he began the fantasy overture based on *Hamlet*, and a few weeks later, he began work on a new ballet about a sleeping beauty, awakened by a prince's kiss.

-Frank Song

**MONTEUX SCHOOL & MUSIC FESTIVAL
2023**

"MAINELY" CHAMBER MUSIC
Wednesday, July 12, 2023

PROGRAM

Wednesday, July 12, 2023

Andante, arr. Hölitzel for four horns

Anton Bruckner

*Ryan Peterson, Daniel Halstead,
Javier Hernandez, and Lucas Hamiton, horns*

Invention

Noah Stevens

*Noah Stevens, viola
Johannes Visser, bass*

Clarinet Quintet in A Major, K.581

Wolfgang Amadeus Mozart

- I. Allegro
- II. Larghetto
- III. Menuetto
- IV. Allegretto con variazioni

*Adam Schay, clarinet
Jason Moody and Halilu Zhang, violins
Noah Stevens, viola
Eric Thomas, cello and Monteux Guest Artist*

Octet for wind Instruments

Igor Stravinsky

- I. Sinfonia
- II. Tema con variazioni
- III. Finale

*Conductors: Savannah Norton (I),
Jason Moody (II), Johannes Visser (III)*

*Lauren Yeomans, flute
Stéphanie Lavoie, clarinet
Arekson Sunwood and Zoe Beck, bassoons
Marco Hernandez-Leal and Danny Rhu, trumpets
Miriam Snyder, tenor trombone
Ryan Liu, bass trombone*

INTERMISSION

**Fly me to the Moon
Blue Bossa**

**Frank Sinatra
Dexter Gordon**

*Monteux Jazz Combo
Audrey Foster, trumpet
Rachel Kost, bass
Johannes Visser, piano
Gabe Levy, drums
Guillermo Wright, percussion*

Fandango

Joseph Turrin

*James Chang, piano
Marco Hernandez-Leal, trumpet
Jianlin Phillip Sha, trombone*

Piano Quintet in A Major, Op. 81

Antonín Dvořák

- I. Allegro, ma non tanto
- II. Dumka: Andante con moto
- III. Scherzo (Furiant): Molto vivace
- IV. Finale: Allegro.

*Sasha Kandybin and Edith Samuelsson, violins
Christopher Beckett, viola
Heidi Cahyadi, cello
Yuri Lily Funahashi, piano and Monteux Guest Artist*

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Remain silent while the musicians tune.
No applause between movements of a multi-section work.
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MONTEUX FESTIVAL ORCHESTRA 2023

VIOLIN

- *Harris Han Andersen (Miami, FL)
- Juan Florez (Miami, FL)
- Marle Graham (Woolrich, PA)
- *Misaki Joyce Anne Hall (Radcliff, KY)
- *Sasha Kandyblin (New York, NY)
- *Jason Moody (Spokane, WA)
- Katarina Nieminen (Safety Harbor, FL)
- *Sean Radermacher (Pittsburgh, PA)
- Hannah Reinschmidt (Rochester, MN)
- *Allion Salvador (Seattle, WA)
- Edith Samuelsson (Boston, MA)
- *Jiawen Frank Song (Ningbo, CHINA)
- Ashley Wu (Pensacola, FL)
- Hailu Zhang (Tianjin, CHINA)

VIOLA

- Christopher Beckett (East Brunswick, NJ)
- *James Chang (Jacksonville, FL)
- Benjamin Petree (Plano, TX)
- Noah Stevens (Maplewood, NJ)
- Mica Welland (Seattle, WA)

VIOLONCELLO

- Xiadani Yamilet Alejos Romero (Monterrey, MEXICO)
- *Zachary Banks (Pendleton, OR)
- *Heldi Cahyadi (Los Angeles, CA)
- Matthew McCahan (Wayland, MA)
- Laura Salgado (Mexico City, MEXICO)

CONTRABASS

- Rachel Kost (Cleveland, OH)
- Kuan-Chieh Lo (Taipei, TAIWAN)
- *Johannes Visser (Cape Town, SOUTH AFRICA)

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- Juan Hernandez (Elgin, IL)
- Mallory Wood (Rowlett, TX)
- Lauren Yeomans (Toronto, ON, CANADA)

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- Cole Kubesch (Cincinnati, OH)
- *Phillip Larroque (New Orleans, LA)

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- Stéphanie Lavoie (Montreal, QC, CANADA)
- Meaghan O'Connor (Chicago, IL)
- Adam Schay (Phoenix, AZ/Hancock, ME)
- Luna Takai (Sydney, AUSTRALIA)

BASSOON / CONTRABASSOON

- Zoe Beck (Colorado Springs, CO)
- *Savannah Norton (Binghamton, NY)
- Arekson Sunwood (Milwaukee, WI)
- +Edward Walworth (Hancock, ME)

HORN

- Daniel Halstead (Cincinnati, OH)
- Lucas Hamilton (Frisco, TX)
- Javier Hernandez (Laredo, TX)
- Henry Nordhorn (Spokane, WA)
- Ryan Peterson (York, PA)

TRUMPET

- Audrey Foster (Houston, TX)
- Marco Hernandez-Leal (Hurst, TX)
- Danny Rhu (Columbia, SC)
- Sophie Urban (Colorado Springs, CO)

TROMBONE

- Jianlin Phillip Sha (Yantai, CHINA)
- Miriam Snyder (San Francisco, CA)
- Ryan Liu (bass) (Sunnyvale, CA)

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- Gabriel Levy (Toronto, CANADA)
- Guillermo A. Mejia Wright (Carolina, PUERTO RICO)
- *Neil Rao (Louisville, KY)

KEYBOARDS

- *Eduardo de la Vega Garza (Monterrey, MEXICO)
- *Jiaying Ding (Shanghai, CHINA)

MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 16, 2023

MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Charles Bruck (1911-1995)

Michael Jinbo (1956-2022)

Doris Hodgkins Monteux (1894-1984)

Nancie Monteux-Barendse (1917-2013)

PROGRAM

Masquerade

Anna Clyne
(b.1980)

Conductor: Misaki Hall

Symphonic Dances from *West Side Story*

Leonard Bernstein
(1918-1990)

- I. Prologue —
- II. "Somewhere" —
- III. Scherzo —
- IV. Mambo —

- V. Cha-Cha —
- VI. Meeting Scene —
- VII. "Cool" Fugue —
- VIII. Rumble —
- IX. Finale

*Conductors: Sean Radermacher (I-IV),
Jlawen Frank Song (V-IX)*

INTERMISSION

Fanfare: Acadia Fanfare, William White (Conductor: Sean Radermacher)

Rondes des Printemps

Claude Debussy
(1862-1918)

Conductor: Hugh Wolff

Selections from *Romeo and Juliet* (Sulte Nos. 1 & 2)

Sergei Prokofiev
(1891-1953)

- I. Montagues & Capulets
- II. Juliet the Young Girl
- III. Minuet
- IV. Romeo & Juliet: Balcony Scene
- V. Death of Tybalt
- VI. Romeo at the Tomb of Juliet

*Conductors: Sasha Kandybin (I-II), Zach Banks (III-IV)
James Chang (V-VI)*

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Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

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PROGRAM NOTES

ANNA CLYNE (b. 1980)

***Masquerade* (2013)**

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

-Anna Clyne

LEONARD BERNSTEIN (1918-1990)

Symphonic Dances from *West Side Story* (1961)

Leonard Bernstein's iconic music for *West Side Story* has embedded itself into cultural consciousness through adaptations across Broadway, film, and concert music. Created by Jerome Robbins, with lyrics by Stephen Sondheim, *West Side Story* first emerged as a Broadway musical in 1957. Transporting Shakespeare's *Romeo and Juliet* to contemporary Upper West Side New York City, the collaborators set in relief the issues of teenage gang violence and racial conflict among Puerto Rican immigrants (Sharks) and their white neighbors (Jets).

Early in its history, *West Side Story* transitioned to the concert hall. During preparations for the 1961 film version, Bernstein created the Symphonic Dances, extracting and reordering the emotional highlights of the musical score into a continuous arc of orchestral episodes.

Elements of the story in the Symphonic Dances include the suppressed anger and rising tension of the gang rivalry, an effusion of dance rhythms, and several of the musical's most famous melodies. One can imagine Sondheim's lyrics as the tones of "Somewhere", "Maria", and "Cool" emerge from the orchestra.

Author and composer Jack Gottlieb, who worked closely with Bernstein, provides the following synopsis of the dramatic events conveyed in the Symphonic Dances:

- ❖ Prologue: The growing rivalry between two teenage gangs, the Jets and Sharks.
- ❖ "Somewhere": In a visionary dance sequence, the two gangs are united in friendship.
- ❖ Scherzo: In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air, and sun.
- ❖ Mambo: Reality again; competitive dance between the gangs.
- ❖ Cha-Cha: The star-crossed lovers see each other for the first time and dance together.
- ❖ Meeting Scene: Music accompanies their first spoken words.
- ❖ "Cool" Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.
- ❖ Rumble: Climactic gang battle during which the two gang leaders are killed.
- ❖ Finale: Love music developing into a processional, which recalls, in tragic reality, the vision of "Somewhere."

As a conductor, Bernstein championed modern composers and inspired a generation of young audiences through Young People's Concerts. His compositions convey an equally deep understanding of orchestral repertoire and American music vernacular. This juxtaposition and synthesis of Bernstein's musical worlds comes to life in his music for *West Side Story*.

-Sean Radermacher

CLAUDE DEBUSSY (1862-1918)

Rondes des Printemps (1909)

The third of Claude Debussy's three orchestra Images, *Rondes de Printemps* (*Spring Rounds*), was written in 1909. At the top of the score, Debussy copied two lines from *La Magliolata*, a Tuscan Renaissance folk song: "Vive le Mai, bienvenu soit le Mai, avec son gonfalon sauvage!" (Long live May, let us welcome May, with its wild banner). French folk songs feature prominently in this short piece: the traditional song *Do, do l'enfant, do* (*The baby sleeps*) and *Nous n'irons plus aux bois* (*We'll no longer go into the woods*). Light, fragrant, and subtly colored, the music exhibits Debussy's trademark short modal melodic phrases over delicate but complex accompanying textures. Debussy approved the following note for the program at the premiere: "Just as the painter delights in contrasts of tone, in the play of light and shade, so the musician takes pleasure in the shock of unexpected dissonances and the fusion of unusual timbres; he wants us to visualize what he makes us hear, and the pen he holds between his fingers becomes a brush."

-Hugh Wolff

SERGEI PROKOFIEV (1891-1953)

Selections from *Romeo and Juliet* (Suite Nos. 1 & 2), Op. 64 (1936)

At the end of 1934, the Kirov Ballet commissioned a new dramatized ballet from Sergei Prokofiev, who described the brainstorming process: "I expressed my wish to find a lyrical scenario for a ballet... We started recalling the scenarios: Piotrovsky [the librettist] named 'Pelléas and Mélisande,' 'Tristan and Isolde,' 'Romeo and Juliet.' I immediately 'clung' onto the latter – it would be impossible to find a better one!"

Prokofiev finished the music nine months later, but plans to perform the ballet fell through. He responded by extracting three suites to get the music out to the public in the hopes that after hearing the music, they would want to see a full production. It worked - by 1938 the ballet received its premiere, and two years later, its first Soviet performance by the Kirov Ballet.

Tonight's performance features selections drawn from two of the three suites.

- ❖ Montagues & Capulets: The Prince Gives His Orders & Dance of the Knights. After yet another quarrel breaks out in the streets of Verona between the Montagues and Capulets, the Prince of Verona issues an ultimatum to the rival families: "If ever you disturb our streets again, / Your lives shall pay the forfeit of the peace." The Prince's might and authority are depicted by terrifying orchestral climaxes. The plodding Dance of the Knights follows immediately after, depicting the sanctimonious pomposity of the Capulet family and their associates.
- ❖ Juliet the Young Girl. Scurrying runs and scampering arpeggios reflect Juliet's innocent adolescence. After the orchestration oscillates between the capricious opening theme and contrasting moments of tranquillity, a final burst of energy interrupts the atmosphere yet again as the persistent opening theme returns. In the end Juliet peacefully contemplates her future in a slow and muted conclusion.
- ❖ Minuet. The orchestra bursts forth with stately chords, cymbal crashes, and galant cadences announcing the arrival of the distinguished guests who are to attend a ball hosted by the Capulets. The music illustrates humorous moments as the mischievously disguised Montagues dance and poke fun at the pompous guests.
- ❖ Romeo & Juliet (Balcony Scene). A dreamy soundscape emerges with a heartbeat of flutes and harp, giving way to Juliet's reminiscence of Romeo represented by string solos and fluttering tremolos. There is a hopeful anxiousness in the music, as if there is no time to waste now that the star-crossed lovers have found each other. The subsequent love dance section is a blossoming expanse of heartfelt expression between the two lovers.

- ❖ **Death of Tybalt.** A duel between Mercutio and Tybalt begins this number. Ever the jester, Mercutio is represented by playful music, sharply contrasting the heavier and more aggressive music representing the irascible Tybalt. In the fray, Mercutio is killed and Romeo vows to avenge his friend. Diabolical runs and cascading arpeggios depict their struggle, until finally Romeo lands the fatal blow.
- ❖ **Romeo at the Tomb of Juliet.** The orchestra delivers a searing melody laden with intense grief, resembling the walls of the Capulet family as they entomb Juliet. The couple's theme returns briefly, signaling Romeo's arrival at the tomb, but the music quickly turns when he finds Juliet's corpse, unaware that she was only in a coma. In the end, Romeo poisons himself just as Juliet awakens. When she realizes his fatal mistake, she follows suit and takes her own life too. An uneasy quietness settles, and the suite closes in tranquility as the lovers are united in death.

-James Chang & Zach Banks

**MONTEUX SCHOOL & MUSIC FESTIVAL
2023**

"MAINELY" CHAMBER MUSIC
Wednesday, July 19, 2023

PROGRAM

Wednesday, July 19, 2023

Chanson dans la nuit

Carlos Salzedo

Beth Henson and Sophie Kim, harps

Sonata for Two Violins, Op. 56

Sergei Prokofiev

- I. Andante cantabile
- II. Allegro

Katarina Nieminen and Halilu Zhang, violins

Rain Variations

Edith Samuelsson

*Allion Salvador, violin
James Chang, piano*

Three Emily Dickinson Songs

Michael Hennagin

- I. Heart, We Will Forget Him
- II. Going to Heaven
- III. The World Feels Dusty

*Miriam Snyder and Jianlin Phillip Sha, tenor trombones
Jiaying Ding, piano*

Rondeau (arr. Craig Kaucher)

Jean Joseph Mouret

Entrée des Gladiateurs (arr. Didier Favre)

Julius Fucik

**Lügsana: Dodi mieru mîsu Brällem (Prayer: Grant Peace
to our Fallen Brothers) (arr. Austris Apenis)**

Lolita Ritmanis

Galliard Battaglia (arr. Bryan Doughty)

Samuel Scheidt

*Daniel Halstead, Lucas Hamilton, Javier Hernandez, Henry Nordhorn,
Ryan Peterson, horns; with Nina Miller, Monteux Guest Artist*

Octet in E-flat Major, Op. 20

Felix Mendelssohn

- I. Allegro moderato ma con fuoco

*Halilu Zhang, Marie Graham, Ashley Wu, and Juan Florez, violins
Mica Welland and Christopher Beckett, violas
Xiadani Yamilet Alejos Romero and Laura Salgado, cellos*

INTERMISSION

Roaring Fork

Eric Ewazen

- I. Whitewater Rapids (Maroon Creek)
- II. Columbines (Snowmass Lake)

Juan Hernandez, flute
Charlotte Harrison, oboe
Stéphanie Lavoie, clarinet
Zoe Beck, bassoon
Ryan Peterson, horn

Quintet in E-flat Major, K.407

Wolfgang Amadeus Mozart

- I. Allegro
- II. Andante
- III. Rondo - Allegro

Henry Nordhorn, horn
Hannah Reinschmidt, violin
Noah Stevens and Mica Weiland, violas
Laura Salgado, cello

Chamber Symphony, Op. 110a (arr. Barshal)

Dmitri Shostakovich

- I. Largo –
- II. Allegro molto –
- III. Allegretto –
- IV. Largo –
- V. Largo

Conductors: Eduardo de la Vega Garza (I-II) and
Sasha Kandybin (III-V)

Violin I

Jason Moody
Harris Andersen
Hallu Zhang
Frank Jiawen Song
Katarina Nieminen
Ashley Wu

Violin II

Sean Radermacher
Edith Samuelsson
Marie Graham
Hannah Reinschmidt
Misaki Hall

Viola

James Chang
Noah Stevens
Mica Weiland
Benjamin Petree
Tiffany Lu

Cello

Zachary Banks
Xiadani Yamilet Alejos
Romero
Matthew McCahan
Laura Salgado
Heidi Cahyadi

Bass

Johannes Visser
Rachel Kost
Jason Lo

MONTEUX FESTIVAL ORCHESTRA 2023

VIOLIN

- *Harris Han Andersen (Miami, FL)
- Juan Florez (Miami, FL)
- Marie Graham (Woolrich, PA)
- *Misaki Joyce Anne Hall (Radcliff, KY)
- *Sasha Kandybin (New York, NY)
- *Jason Moody (Spokane, WA)
- Katarina Nieminen (Safety Harbor, FL)
- *Sean Radermacher (Pittsburgh, PA)
- Hannah Reinschmidt (Rochester, MN)
- *Allion Salvador (Seattle, WA)
- Edith Samuelsson (Boston, MA)
- *Jiawen Frank Song (Ningbo, CHINA)
- Ashley Wu (Pensacola, FL)
- Hailu Zhang (Tianjin, CHINA)

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- Noah Stevens (Maplewood, NJ)
- Mica Weiland (Seattle, WA)

VIOLONCELLO

- Xiadani Yamilet Alejos Romero (Monterrey, MEXICO)
- *Zachary Banks (Pendleton, OR)
- *Heidi Cahyadi (Los Angeles, CA)
- Matthew McCahan (Wayland, MA)
- Laura Salgado (Mexico City, MEXICO)

CONTRABASS

- Rachel Kost (Cleveland, OH)
- Kuan-Chieh Lo (Taipei, TAIWAN)
- *Johannes Visser (Cape Town, SOUTH AFRICA)

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- Cole Kubesch (Cincinnati, OH)
- *Phillip Larroque (New Orleans, LA)

* Denotes Conductor

+ Denotes Guest Musician

CLARINET

- *Antoine Clark (Worthington, OH)
- Stéphanie Lavoie (Montreal, QC, CANADA)
- Meaghan O'Connor (Chicago, IL)
- Adam Schay (Phoenix, AZ/Hancock, ME)
- Luna Takai (Sydney, AUSTRALIA)

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- *Savannah Norton (Binghamton, NY)
- Arekson Sunwood (Milwaukee, WI)
- +Edward Walworth (Hancock, ME)

HORN

- Daniel Halstead (Cincinnati, OH)
- Lucas Hamilton (Frisco, TX)
- Javier Hernandez (Laredo, TX)
- Henry Nordhorn (Spokane, WA)
- Ryan Peterson (York, PA)

TRUMPET

- Audrey Foster (Houston, TX)
- Marco Hernandez-Leal (Hurst, TX)
- Danny Rhu (Columbia, SC)
- Sophie Urban (Colorado Springs, CO)

TROMBONE

- Jianlin Phillip Sha (Yantai, CHINA)
- Miriam Snyder (San Francisco, CA)
- Ryan Liu (bass) (Sunnyvale, CA)

TUBA

- Yale Rosin (Somerville, NJ)

HARP

- Beth Henson (Jamestown, NC)
- Sophie Kim (University Park, MD)

TIMPANI / PERCUSSION

- Torrance Buntyn (Jackson, TN)
- Gabriel Levy (Toronto, CANADA)
- Guillermo A. Mejia Wright (Carolina, PUERTO RICO)
- *Neil Rao (Louisville, KY)

KEYBOARDS

- *Eduardo de la Vega Garza (Monterrey, MEXICO)
- *Jiaying Ding (Shanghai, CHINA)

MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 23, 2023

PROGRAM

Tragic Overture, Op. 81

Johannes Brahms
(1833-1897)

Conductor: Savannah Norton

Variations on an Original Theme, Op. 36 "Enigma"

Edward Elgar
(1857 - 1934)

Theme —

Variation I (C.A.E.): L'istesso tempo

Variation II (H.D.S.P.): Allegro

Variation III (R.B.T.): Allegretto

Variation IV (W.M.B.): Allegro di molto

Variation V (R.P.A.): Moderato —

Variation VI (Ysobel): Andantino

Variation VII (Trøyte): Presto

Variation VIII (W.N.): Allegretto —

Variation IX (Nimrod): Adagio

Variation X (Dorabella): Intimezzo

Variation XI (G.R.S.): Allegro di molto

Variation XII (B.G.N.): Andante —

Variation XIII (***): Romanza. Moderato

Variation XIV (E.D.U.): Finale. Allegro

*Conductors: Neil Rao (Theme, Var. I-VI), Heidi Cahyadi (Var. VII-VII, X-XI)
Kenneth Kiesler (Var. IX), Allison Salvador (Var. XII-XIV)*

INTERMISSION

Roussel: Fanfare pour un sacre païen - Savannah Norton, Conductor

Voices Shouting Out

Nkelu Okoye
(b.1980)

Conductor: Phillip Larroque

Concerto for Orchestra

Witold Lutosławski
(1913-1994)

- I. Intrada: Allegro maestoso
- II. Capriccio notturno ed Arioso: Vivace
- III. Passacaglia, Toccata e Corale: Andante con moto — Allegro giusto.

*Conductors: Jiajing Ding (I), Antoine Clark (II),
Harris Han Andersen (III)*

PLEASE turn off cell phones, pagers, watch alarms, etc.

Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

Recording prohibited; photography only allowed between pieces.

PROGRAM NOTES

JOHANNES BRAHMS (1833-1897)

Tragic Overture (1880)

The Tragic Overture was written in the summer of 1880 while Brahms was vacationing in Bad Ischl, a small town in Austria famous for its relaxing atmosphere. The Tragic Overture was composed alongside Brahms's Academic Festival Overture and therefore considered one of a pair. Although they were written in the same year (and surprisingly, are the only two overtures Brahms ever composed), the works are extremely different in atmosphere and character. Brahms himself wrote, "One of them weeps, the other laughs."

The "tragedy" to which Brahms alludes is left to interpretation. However, Max Kalbeck (Brahms' close friend and biographer) argued the possibility that outward events in Brahms' life could have prompted the Tragic Overture. According to letters, Brahms might have written the piece as incidental music for a production of Goethe's *Faust*, which was scheduled to take place a few months later in Vienna. However, Brahms asserted that the piece was not connected to any particular narrative. Rather, it evokes a tragic hero's battle and journey, allowing listeners to draw upon their own experiences. The opening chords embody a deep sense of grief. This ethos is maintained throughout the work, with brief moments of hope interspersed, particularly in the warm second theme. The development is solemn and introspective, and the recapitulation occurs in reverse order, with the return of the second theme preceding that of the first.

-Savannah Norton

EDWARD ELGAR (1857-1934)

Variations on an Original Theme, Op. 36 "Enigma" (1899)

Elgar began composing this work by improvising at the piano. His wife pointed out a theme he played which she particularly liked in the improvisation, and Elgar then began to improvise variations on the theme inspired by people in his own life. Thus was born the concept behind the Variations. The initial "Enigma" theme presents two universal emotions of the human condition - a strain of melancholy followed by a strain of joy, and a return to the original strain. Each of the fourteen variations is presented as if the theme were transformed by the humanity of the person depicted in the movement.

Fourteen friends are depicted in the piece in their own variation, each of which uses the "Enigma" theme in some way to showcase the unique characteristics of the friend - ranging from charming personal details to events which Elgar experienced with the friend.

- *Variation I - C.A.E.: Elgar's wife, Alice, in loving and wistful variation that includes a melodic fragment that Elgar would whistle when returning home.
- *Variation II - H.D.S-P.: Hew David Steuart-Powell, a pianist with whom Elgar played in chamber ensembles whose pianistic warm-ups are parodied here.
- *Variation III - R.B.T.: Richard Baxter Townshend, a friend whose caricature of an old man in an amateur theater production is portrayed here with a low voice occasionally flying up into soprano registers.
- *Variation IV - W.M.B.: William Meath Baker, 'country squire, gentleman and scholar', with an energetic and somewhat bombastic presentation.
- *Variation V - R.P.A.: Richard Arnold, son of poet Matthew Arnold
- *Variation VI - Ysobel: Isabel Fitton, an amateur viola player
- *Variation VII - Troyte: Arthur Troyte Griffith, an architect and close friend who had an enthusiastic and limited ability as an amateur pianist
- *Variation VIII - W.N.: Winifred Norbury, an associate of the Worcestershire Philharmonic Society who had a charming laugh and genteel manner depicted in the variation.
- *Variation XI - Nimrod: A.J. Jaeger, Elgar's great friend who had encouraged Elgar in times of great discouragement about his composition.
- *Variation X - Dorabella: Dora Penny, daughter of the Rector of Wolverhampton, who had a slight stutter depicted in the variation by the winds.
- *Variation XI - G.R.S.: George Sinclair, organist at Hereford Cathedral, whose eponymous variation here rather depicts the man's bulldog running downhill into a pond, and going back up the hill to repeat the journey.
- *Variation XII - B.G.N.: Basil Nevinson, an amateur cellist who, with Elgar and Hew Steuart-Powell, completed their chamber music trio;
- *Variation XII - ***: This variation is probably for Lady Mary Lygon, a local noblewoman who sailed for Australia at about the time Elgar wrote the variation, and includes quotes from Mendelssohn's "Calm Sea and Prosperous Voyage." The use of asterisks rather than initials, however, has led some to speculate that they might allude to Helen Weaver, Elgar's fiancée for eighteen months before she emigrated to New Zealand. The variation uses a unique timpani sound to represent the boat's engine as it sails away.
- *Variation XIV- E.D.U.: Elgar himself (whom his wife Alice fondly called Edoo as a nickname).

The ninth variation, Nimrod, is frequently performed as a standalone piece and is a homage to Nimrod's show of love and support. Elgar told the story thusly:

I wrote and told [Nimrod] I was going to give it all up and write no more music... He said that Beethoven had a lot of worries, and did he give it all up? No. He wrote more, and still more beautiful music 'And that is what you must do.' So he won the day. It was most wonderfully good of him to have spared the time to write all that and then to come down and see me, and I am certain that he thought he had saved a critical situation by doing so.

-Neil Rao

NKEIRU OKOYE (b.1951)

Voices Shouting Out (2002)

Okoye was commissioned to write a festive piece for the Virginia Symphony in 2001. In the wake of September 11th, the piece was requested to be a "meditative tribute." Okoye writes "In my grieving process, I failed to find music within...In the end, rather than 'crying out' my official response was "Voices Shouting Out" in freedom, as it were, through the music. It was a march to acknowledge those fighting on behalf of our safety, and yet a sparkling celebration of life for those of us who continue living."

Voices Shouting Out begins with a marchlike section inspired by the marching band rehearsing at the university where Okoye taught (listen for the metronome represented by the woodblock). The melody is based on a tone row with jazz-inspired harmonies. It also prominently features harmon-muted trumpets as a tribute to Miles Davis. The oboe introduces the lyrical middle section which was inspired by a contemporary gospel song. Voices concludes with a return of the march.

-Phillip Larroque

WITOLD LUTOSŁAWSKI (1913-1994)

Concerto for Orchestra (1954)

In 1950, Witold Rowicki, director of the Warsaw Philharmonic, asked Witold Lutosławski to write something brilliant for the orchestra to show off its abilities and celebrate the rebirth after the destruction from German occupation. The result was a Concerto for Orchestra, frequently compared to Bartók's own Concerto for Orchestra from ten years before. Contrary to Bartók's, however, Lutosławski's is full of Polish folk melodies used simply as raw material for radical transformations into themes, counterpoint, and complex textures.

Lutosławski looks to the past for inspiration in his forms using first the Intrada, an introduction or prelude from the 16th and 17th centuries. This dramatic opening uses as its principal motif part of a folk melody from the Mazovia region, which is fragmented in counterpoint over a timpani ostinato. The interior of the movement builds to menacing brass fanfares and becomes more soloistic toward the end, as pastoral woodwinds exchange fragments of the melody while the tinkling celesta repeats the same ostinato pattern heard at the opening to finish a rather placid coda.

Perhaps a wink at Bartók's "night music," the second movement labeled *Capriccio, notturno, ed arioso* is a Mendelssohnian string scherzo with woodwind echoes and harp punctuation. Material is passed rapidly around the orchestra, chirping and murmuring. A trumpet solo signals the start of the contrasting Arioso which builds to a powerful climax before a final visit of the scherzo played

primarily by low strings and harp. The orchestra dies away, concluding the movement with low growls from the drums, contrabassoon, and basses. As so often in Lutosławski's music, the work's center of gravity falls in the third movement, a vast finale that summarizes and resolves the materials and tensions of the previous two movements. Using another time-honored structure which dates back to the Renaissance, he employs a passacaglia: a constant, uninterrupted repetition of a melody, most often appearing in the lower register, over which more elaborate and ornamental melodic material is superimposed. Here, the passacaglia is an eight measure long folk-inspired melody which appears throughout the section at a variety of tempos and textures while other virtuosic material is overlaid. What starts out as a low grumbling in the double basses will after eighteen repetitions conclude with a wispy and high skeleton of the passacaglia theme played in the violins.

Once the passacaglia section is completed, Lutosławski unleashes an energetic Toccata. One melody from this section may be a homage to Shostakovich, with his D-S-C-H motif (D, E-flat, C, B-natural) heard prominently at the climax of this section. The toccata eventually calms down and a fervent chorale ensues, first enunciated tenderly in four parts by the oboes and clarinets then expanded to six parts by the brass and finally a massive texture of fourteen independent lines covering five octaves in the strings. There is a moment of quiet unease with a massive twenty-three independent string parts all murmuring under gentle harp enunciations before the movement accelerates to a lively, high-energy conclusion.

-Harris Han Andersen

**MONTEUX SCHOOL & MUSIC FESTIVAL
2023**

"MAINELY" CHAMBER MUSIC
Wednesday, July 26, 2023

PROGRAM

Wednesday, July 26, 2023

Piano Quintet in F minor

Cesar Franck

I. Molto moderato, quasi lento — Allegro

Allion Salvador and Jason Moody, violins

James Chang, viola

Zachary Banks, cello

Harris Andersen, piano

Trio Pathétique

Mikhail Glinka

I. Allegro moderato

Stéphanie Lavoie, clarinet

Zoe Beck, bassoon

Eduardo de la Vega Garza, piano

Cloudbreak

James Naigus

Javier Hernandez and Lucas Hamilton, horns

Trio for Piano, Oboe & Bassoon

Francis Poulenc

III. Andante con moto

Cole Kubesch, oboe

Zoe Beck, bassoon

Eduardo de la Vega Garza, piano

Girl from Ipanema

Antônio Carlos Jobim

Manteca

Dizzy Gillespie

The Chicken

Alfred James Ellis

Audrey Foster, trumpet

Rachel Kost, bass

Johannes Visser, piano

Gabe Levy, drums

Guillermo Wright, hand percussion

Jimmy Can('t) Dance

Nell Rao

I. Medium swing

II. Ballad

III. "Remember"

Harris Andersen and Katarina Nieminen, violins

James Chang, viola

Matthew McCahan, cello

Sophie Urban, trumpet

Phillip Sha, trombone

Torrance Buntyn, percussion

Eduardo de la Vega Garza, piano

INTERMISSION

Duet for Flute & Vibraphone

Devin L. Pride

*Andy Hanks, flute
Torrance Buntyn, Jr., vibraphone*

Concertino for Flute, Viola & Bass

Erwin Schulhoff

- I. Furiant
- II. Andante con moto
- III. Rondino

*Andy Hanks, flute
James Chang, viola
Jason Lo, bass*

Introduction and Allegro

Maurice Ravel

*Beth Henson, harp
Juan Hernandez, flute
Stéphanie Lavoie, clarinet
Harris Andersen and Hannah Reinschmidt, violins
Benjamin Petree, viola
Heidi Cahyadi, cello*

Symphony No. 29 in A Major, K.201

Wolfgang Amadeus Mozart

- I. Allegro moderato
- II. Andante
- III. Menuetto: Allegro
- IV. Allegro con spirito

*Conductors: Heidi Cahyadi (I), Misaki Hall (II),
Harris Andersen (III), Jason Moody (IV)*

Oboe

Cole Kubesch
Phillip Larroque

Horn

Daniel Halstead
Javier Hernandez

Violin I

Halilu Zhang
Allion Salvador
Sasha Kandybin
Sean Radermacher
Edith Samuelsson
Frank Jiawen Song
Harris Han Andersen

Violin II

Juan Florez
Katarina Nieminen
Ashley Wu
Hannah Reinschmidt
Marie Graham
Misaki Hall

Viola

Noah Stevens
Benjamin Petree
Christopher Beckett
Mica Welland
James Chang

Cello

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Xiadani Yamilet Alejos
Romero
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Matthew McCahan
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Bass

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Jason Lo

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- *Heidi Cahyadi (Los Angeles, CA)
- Matthew McCahan (Wayland, MA)
- Laura Salgado (Mexico City, MEXICO)

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- +Edward Walworth (Hancock, ME)

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- Henry Nordhorn (Spokane, WA)
- Ryan Peterson (York, PA)

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- Marco Hernandez-Leal (Hurst, TX)
- Danny Rhu (Columbia, SC)
- Sophie Urban (Colorado Springs, CO)

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- Ryan Liu (bass) (Sunnyvale, CA)

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HARP

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- Guillermo A. Mejia Wright (Carolina, PUERTO RICO)
- *Neil Rao (Louisville, KY)

KEYBOARDS

- *Eduardo de la Vega Garza (Monterrey, MEXICO)
- *Jiaying Ding (Shanghai, CHINA)

MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 30, 2023

PROGRAM

Adagio for Strings

Samuel Barber
(1910-1981)

Conductor: Markand Thakar

Romanian Folk Dances, Sz. 68

Béla Viktor János Bartók
(1881-1945)

- | | | | |
|------|-------------------------------|-----|----------------------------|
| I. | Joc cu băță. Allegro moderato | IV. | Buciumeana. Moderato |
| II. | Brăul. Allegro | V. | Poargă românească. Allegro |
| III. | Pê-loc. Andante | VI. | Mărunțel. Allegro |

Conductor: Phillip Larroque

Three Dance Episodes from *On the Town*

Leonard Bernstein
(1918-1990)

- I. Dance of the Great Lover
- II. Pas de deux
- III. Times Square Ballet

*Conductors: Zachary Banks (I), Sasha Kandybin (II),
Eduardo de la Vega Garza (III)*

INTERMISSION

Copland: Fanfare for the Common Man — Allion Salvador, conductor

Symphony No. 9 in E minor, Op. 95 "From the New World"

Antonín Dvořák
(1841-1901)

- I. Adagio – Allegro molto
- II. Largo
- III. Molto vivace
- IV. Allegro con fuoco

*Conductors: James Chang (I), Jiajing Ding (II),
Johannes Visser (III), Sean Radermacher (IV)*

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Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

Recording prohibited; photography only allowed between pieces.

PROGRAM NOTES

SAMUEL BARBER (1910-1981)

Adagio for Strings (1937)

Samuel Barber was a prodigious talent, studying conducting, composition, voice and piano in the Curtis School of Music. Barber's relatively conservative form and harmony combined with his lyricism and extraordinary ear for color earned him great popularity during this lifetime, along with two Pulitzer prizes for his first Piano Concerto and his opera *Vanessa*.

Adagio for Strings is easily Barber's most well-known work. Its original form was as the slow movement to his String Quartet, Op. 11. Barber transcribed it for string orchestra and Toscanini premiered it with the NBC Orchestra on November 5, 1938 to immediate adoration, rocketing Barber to notoriety at twenty-six years old.

The Adagio for Strings is written in arch form, opening with a pensive and long stepwise melody in the first violins, which is transformed, embellished, and inverted as it ascends in register. The piece culminates in a desperate climax followed by a gut-wrenching silence, and then concludes as it began, ending in a resigned open interval.

While the work has over decades of popular culture references become associated with mourning, grief, and remembrance, Barber's original vision was simpler: to illustrate the redemptive powers of inward reflection.

-Tiffany Lu

BÉLA BARTÓK (1881-1945)

Romanian Folk Dances, Sz. 68 (1917)

Originally written as a solo piano suite, this popular piece is based on dances from Romanian folk tunes from Transylvania. In its orchestrated form one can hear traces of the folk instrument origins - fiddle and fife. Bartók had spent several years of his early career collecting, arranging, classifying, and recording hundreds of cylinders of Bulgarian, Hungarian, Romanian, and Slovak folk music, making him and his compatriot Zoltán Kodály the world's pioneers in the field of what came to be known as ethnomusicology. This experience colored all of his compositions indelibly: exotic scales and modes, childlike simple melodies, irregular rhythms, and relentlessly driving passion. Each of the six movements is concise - most less than a minute, and all played without pause.

The robust *Joc cu băță* is inspired by a melody Bartók heard played by two gypsy violinists in a Transylvanian village. The *Brâul* (Sash Dance) is a traditional Romanian dance which uses a sash around the dancers' waists; a coy clarinet solo is accompanied by pizzicato strings. In the slow, eerie *Pe loc* (In One Spot), a

piccolo solo evokes a middle eastern flute over an open 5th drone. The romantic *Buciumeana* (Dance from Bucsum) is a slow Romanian folk dance, given first by solo violin and then flutes, with an augmented second interval lending an otherworldly yearning. The next and final three melodies are played seamlessly. The *Poarga Românească* (Romanian Polka) is a quick dance with changing meters, which then is followed by a *Mărunețel* (Fast Dance): two distinct melodies played as one movement.

-Tiffany Lu

LEONARD BERNSTEIN (1918-1990)

Three Dance Episodes from *On the Town* (1944)

On the Town is a romantic comedy musical written by Leonard Bernstein, Betty Comden, and Adolph Green, which opened on Broadway in 1944. Following the wartime entertainment trends, the story revolves around three sailors with twenty-four hours' leave in New York City.

I. The Great Lover

The energetic and jazzy music for the first movement illustrates a scene where Gabey, one of the three sailors on leave, is on a busy New York City subway car. He has fallen in love with a subway poster-girl named "Miss Turnstiles," and although they have never met, Gabey is determined to find her in the midst of the big city to profess his love. Gabey falls asleep on the subway and begins to dream of winning the affection of Miss Turnstiles, and the subway trip is depicted through the swinging rhythms, mixed meters, and off-beat accents. Bernstein dedicated this movement to Sono Osato, a ballerina who played the role of Miss Turnstiles in the original production.

II. Lonely Town: Pas de Deux

The second dance, Pas De Deux, is a dance for a man and woman. The Copland-esque sound world, full of reflection and melancholy, is based on the song "Lonely Town" from the original musical, and is one of Bernstein's most well known and beloved tunes. In the story, Gabey watches a scene where a high-school girl in Central Park is fascinated by a sailor, only to have her hopes crushed by his necessary departure.

III. Times Square: 1944

The third dance captures the essence of New York's energetic nightlife, infusing it with the spirit of youth, romance, and a sense of adventure. Also a key moment in the musical, where the three sailors find themselves immersed in the vibrant atmosphere of the city that never sleeps. As they explore the nightlife, their individual adventures and romantic pursuits unfold in a series of playful and dynamic dance

sequences. In this dance, each sailor experiences their own unique escapades and encounters with different women they meet, expressing the various facets of love and relationships in a light-hearted manner. The characters' emotions and personalities come to life, offering a glimpse into their individual desires and dreams. Bernstein's masterful composition showcases his signature blend of classical symphonic elements with jazzy rhythms, syncopated melodies, and brassy accents.

-Zachary Banks, Sasha Kandybln, & Eduardo de la Vega Garza

ANTONÍN DVOŘÁK (1841-1904)

Symphony No. 9 in E minor, Op. 95 "From the New World" (1893)

In September 1892, standing in front of 327 East 17th Street were New York City's most recent émigrés. Among them was Antonín Dvořák, one of the late 19th century's most revered and celebrated composers who would now call the city home. The concept of "home" which we so often take for granted must have haunted the travel-worn Bohemian national and his family for countless hours over the following two and a half years. While it is impossible to know exactly how the feelings of displacement and longing influenced the music that he wrote, what is evident is that some of his most moving, heartfelt, brilliant works were written during his tenure in the United States. Amongst others, these included his String Quartet in F major, the charming String Quintet in E-flat major, the beguiling Cello Concerto, and his triumphant yet melancholic Ninth Symphony, subtitled "From the New World."

Today, when we think of American art music, we might think of the music of Aaron Copland, Samuel Barber, and Charles Ives, all of whom have come to represent American culture in their way. However, back in the 19th century, it would have been much harder to describe the musical aesthetic of "Americana." So also felt visionary music patron, Jeannette Thurber, who invited Dvořák to become the director of the National Conservatory of Music of America with the hope that he would pioneer and cultivate a nationalistic music that America could call their own. Her offer was lucrative to the point of irresistible, and Dvořák and his family made the difficult decision to leave their homeland for the New World.

During his stay in America, Dvořák traveled regularly. He seized every opportunity to absorb the local culture, immersing himself in American poetry, theater, religious music, folk music, literature, and even Buffalo Bill's Wild West Shows. It should therefore come as no surprise that many of these American "flavors" influenced his music.

While at the National Conservatory, Dvořák overheard an African-American student sing a Negro Spiritual. Enamored by the music's lyric beauty and innate sincerity, he sought to study a variety of these spirituals in great detail. He

noticed patterns that were highly characteristic and common, including the melodic contour of a falling gesture followed by an ascending one, and the frequent use of the five-note pentatonic scale. It is these characteristic elements that Dvořák wove into his music, creating a reference to the musical tradition that inspired him while avoiding blatant quotation or appropriation. He approached the study of Native-American traditional music in a similar manner, as recounted in an interview with the *New York Herald*:

"I therefore carefully studied a certain number of Indian melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color."

The first movement of this symphony opens with a sorrowful slow introduction that exhibits a variation on the jagged fast-slow-fast rhythm that characterizes Negro spirituals. After the introduction comes the first theme at a fast tempo, first appearing in the horns. The second theme, first given by the flute, is a more serene, falling melodic gesture. The shape of both themes follows the symmetric melodic shape, fast-slow-fast dotted rhythms, and pentatonic scale that characterizes many spirituals.

The second movement opens with a magical brass chorale that yields to the English horn's presentation of one of the most well-known melodies in the art-music repertoire, a paradigm of melodic beauty achieved through rhythmic and melodic simplicity. This movement is also inspired by American poet Henry Wadsworth Longfellow's *The Song of Hiawatha*; it has been speculated that the lamenting, almost funeral-march-like second theme alludes to the funeral of Minnehaha. The exhilarating *Scherzo* is also inspired by *Hiawatha*, this time referencing the dance of the Native Americans during the feast scene. Dvořák acknowledged in an interview that he peppered the movement with melodic and rhythmic devices that are characteristic of the traditional music of Native Americans. The triumphant fourth movement finale presents a grandiose theme, first stated in the brass. It is characterized by a simple, fanfare-like rhythm that employs a minor version of the pentatonic scale. Themes from the prior three movements are referenced and acknowledged in a holistic celebration of the panoply of cultural influences that flavor the symphony throughout.

-Johannes Visser