



THE PIERRE MONTEUX SCHOOL
FOR CONDUCTORS AND ORCHESTRA MUSICIANS

Founded 1943

2001 CONCERT SEASON

SYMPHONY CONCERTS on Sundays at 5:00pm

June 24; July 1, 8, 15, 22, 29

CHAMBER MUSIC CONCERTS on Wednesdays at 7:30pm

June 27; July 11, 18, 25

CHILDREN'S CONCERT on Monday July 9 at 1:00pm

MONTEUX CHAMBER MUSIC FESTIVAL

August 1, 5, 8, 12

*Sponsored by The Pierre Monteux Memorial Foundation, Inc.,
with the generous support of friends and local businesses*

A DISTINGUISHED HISTORY

French-born conductor Pierre Monteux (1875-1964) premiered many masterworks of this century, including Ravel's *Daphnis et Chloé*, Debussy's *Jeux*, and Stravinsky's *The Rite of Spring* and *Petrushka*. He enjoyed a long life, spanning a remarkable period in history. Originally trained as a violist, he performed for both Edvard Grieg and Johannes Brahms as a member of the Quatuor Geloso. Over the course of his conducting career, he held directorships of Diaghilev's Ballets Russes, the Metropolitan Opera, the Boston Symphony, the Amsterdam Concertgebouw Orchestra, the Orchestre Symphonique de Paris (which he formed), the San Francisco Symphony, and the London Symphony, among others. Monteux became an American citizen in 1942, and made his permanent residence in Hancock, Maine, the childhood home of his wife Doris Hodgkins Monteux (1894-1984). In 1943, Pierre and Doris Monteux founded a summer school for conductors and orchestra musicians in Hancock, inspired in part by Monteux's earlier conducting classes in France. Musicians came from all over the world to Hancock to study with their beloved "Maître." Monteux once said: *Conducting is not enough. I must create something. I am not a composer, so I will create fine young musicians.*

A few years after Pierre Monteux's death, Doris Monteux named Charles Bruck (1911-1995) the second music director of the school. Monteux's pupil in Paris, Bruck had enjoyed a close friendship with Monteux throughout the years and was uniquely qualified to carry on the traditions of the school. He served as the school's music director and master teacher for over a quarter century, becoming one of the great conducting teachers of his generation. In 1995, Charles Bruck's long-time student and associate Michael Jinbo was named the school's third music director. Jinbo's teaching, consistently praised by colleagues and students, continues the tradition established by Monteux and Bruck, and exemplifies the musical integrity and high standards of excellence of his distinguished predecessors.

MICHAEL JINBO, Music Director

Michael Jinbo has enjoyed an affiliation with The Pierre Monteux School since 1983, having previously served as the school's Associate Music Director. Jinbo is the third music director in the school's 58-year history, following his mentor Charles Bruck and the school's founder, Pierre Monteux. He is the Music Director of the Nittany Valley Symphony and for four seasons also served as the Assistant Conductor of the North Carolina Symphony, with whom he performed some 60-75 concerts each season, including classical, ballet, pops and educational programs. He has performed with a wide range of artists, including pianist Garrick Ohlsson, violinist Kyoko Takezawa, *prima ballerina assoluta* Galina Mezentseva and the St. Petersburg Ballet of Russia, and the late Cab Calloway.

Michael Jinbo received a B.A. in Music from The University of Chicago and an M.M. in Conducting from the Northwestern University School of Music. In addition to his training at The Monteux School, he received further conducting training at the Herbert Blomstedt Institute, the Scotia Festival of Music, and at workshops of the American Symphony Orchestra League and the Conductors Guild. Jinbo was appointed twice to the instrumental music panel of the Pennsylvania Council on the Arts, which reviews grant applications from orchestras throughout the state of Pennsylvania. He made his European debut in three concerts in Switzerland and Germany with the Basel Symphony Orchestra. Jinbo is also a violinist, and has appeared as soloist with the Honolulu Symphony Orchestra, among others. Born in Honolulu, Hawaii, he currently resides in New York City.

THE PIERRE MONTEUX SCHOOL

**Symphony Concert Programs
Summer 2001**

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 24, 2001

PROGRAM

Overture to *La forza del destino* Giuseppe Verdi
(1813-1901)

Conductor: Anthony LaGruth

Valses nobles et sentimentales Maurice Ravel
(1875-1937)

Conductor: David Rahbee

Suite from *Die Meistersinger von Nürnberg* Richard Wagner
(1813-1883)

Introduction to Act III - Dance of the Apprentices - Mastersingers Procession

Conductor: Benjamin Rous

INTERMISSION

Symphony No. 7 in D minor, Op. 70 Antonin Dvorak
(1841-1904)

1. Allegro maestoso
2. Poco adagio
3. Scherzo (Vivace)
4. Finale (Allegro)

*Conductors: François Bernier (1), Douglas Droste (2),
and Jason Seber (3-4)*

*PLEASE... Turn off watch alarms, pager beepers, etc.
Remain silent while the orchestra tunes.
No applause between parts of a multi-section work.*

Sunday, July 1, 2001

PROGRAM

Claude Debussy
(1862-1918)

Conductor: *Julian Kuerti*

Sir Edward Elgar
(1857-1934)

Theme — Variation 1 (C.A.E.)
 Variation 2 (H.D.S.-P.)
 Variation 3 (R.B.T.)
 Variation 4 (W.M.B.)
 Variation 5 (R.P.A.) — Variation 6 (Ysobel)
 Variation 7 (Troyte)
 Variation 8 (W.N.) — Variation 9 (Nimrod)
 Variation 10 (Dorabella) *Intermezzo*
 Variation 11 (G.R.S.)
 Variation 12 (B.G.N.) — Variation 13 (...) *Romanza*
 Variation 14 (E.D.U.) *Finale*

Conductors: *Luis Gabriel Biava (Theme, Variations 1-9)
and José Luis Bustillos (Variations 10-14)*

INTERMISSION

Jean Sibelius
(1865-1957)

1. Allegretto
2. Tempo Andante, ma rubato
3. Vivacissimo - Lento e suave —
4. Finale (*Allegro moderato*)

**Conductors: Sergio Martínez Chávez (1),
Stephen Czarkowski (2) and Maxim Eshkenazy (3-4)**

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SIR EDWARD ELGAR Variations on an Original Theme, Enigma, Op. 36

In this music I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter and needs not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connexion between the variations and the theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes,' but is not played... So the principal theme never appears...

Elgar later hinted that the enigmatic theme was one with which the original theme of the piece would work as a counterpoint. In response to the guess of *God Save the King*, Elgar said, "No, of course not; but it is so well known that it is extraordinary that no one has spotted it." In response to another guess: "No, Auld Lang Syne will not do." In 1976, Dutch musicologist Theo van Houten made a strong case for *Rule Britannia*, based on both musical and non-musical evidence, such as Elgar's love of word games. The first four notes of Elgar's original theme are the same as those set to the words "never, never" in *Rule Britannia*, and Elgar did say that "the principal theme never appears" [emphasis added]. In addition, once Elgar told Dora Penny (portrayed in Variation 10) that she of all people should have guessed the enigmatic theme. A picture of Britannia appears on the back of the old English penny.

Each variation in the score is headed by a set of initials, a nickname, or in one case, three asterisks. The "secret" identities of the variations were later revealed by Elgar in a publication entitled *My Friends Pictured Within*:

Variation 1 (C.A.E.): Caroline Alice Elgar

[Sir Edward's wife]

The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who know C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.

Variation 2 (H.D.S.-P.): Hew David Steuart-Powell

A well-known amateur pianist and a great player of chamber music. His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking.

Variation 3 (R.B.T.): Richard Baxter Townshend

[His] 'Tenderfoot' books are now so well known and appreciated. The variation has a reference to R.B.T.'s presentation of an old man in some amateur theatricals—the low voice flying off occasionally into 'soprano' timbre.

Variation 4 (W.M.B.): William M. Baker

A country squire, gentleman and scholar. In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music room with an inadvertent bang of the door.

Variation 5 (R.P.A.): Richard P. Arnold

Son of Matthew Arnold. A great lover of music, which he played on the pianoforte in a self taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.

Variation 6 (Ysobel): Isabel Fitton

A Malvern lady, an amateur viola player. It may be noticed that the opening bar, a phrase made use of throughout the variation, is an 'exercise' for crossing the strings—a difficulty for beginners; on this is built a pensive and, for a moment, romantic movement.

Variation 7 (Troyte): Arthur Troyte Griffith

A well-known architect in Malvern. The boisterous mood is mere banter. The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the piano forte; later the strong rhythm suggests the attempts of the instructor [Elgar] to make something like order out of chaos, and the final despairing slam records that the effort proved to be in vain.

Variation 8 (W.N.): Winifred Norbury

Really suggested by an 18th-century house [near Worcester]. The gracious personalities of the ladies are sedately shown. W.N. was more connected with music than others of the family, and her initials head the movement; to justify this position a little suggestion of a characteristic laugh is given.

Variation 9 (Nimrod): A.J. Jaeger

[Nimrod was a hunter in the Bible; "Jaeger" is German for "hunter."]

The variation bearing this name is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the Pathétique Sonata.

Variation 10 (Dorabella): Dora Penny

[The music imitates Miss Penny's "pretty hesitation of speech."]

The pseudonym is adopted from [a character in] Mozart's Così fan tutte. The movement suggests a dance like lightness.

Variation 11 (G.R.S.): George Robertson Sinclair

The first few bars were suggested by his great bulldog, Dan, falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said, "Set that to music." I did; here it is.

Variation 12 (B.G.N.): Basil G. Nevinson

An amateur cello player of distinction. The variation is a tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer.

Variation 13 (..): Lady Mary Trefusis

The asterisks take the place of the name of a lady who was, at the time of the composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelssohn's Calm Sea and Prosperous Voyage.

Variation 14 (E.D.U.): Sir Edward Elgar

[Sir Edward was called "Edu" by his close friends.]

Finale: bold and vigorous in general style. Written at a time when friends were dubious and generally discouraging as to the composer's musical future, this variation is merely to show what E.D.U. (a paraphrase of a fond name) intended to do. Reference made to Variation 1 (C.A.E.) and to Variation 9 (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece. The whole of the work is summed up in the triumphant, broad presentation of the theme in the major.

UPCOMING EVENTS AT THE MONTEUX SCHOOL

Sunday, July 8, at 5:00pm

The Pierre Monteux School Orchestra
with guest soloist Luis Gabriel Biava, Violoncello,
performing Tchaikovsky's *Variations on a Rococo Theme*

Monday, July 9, at 1:00pm

Children's Concert

REMINDER... *There will be no chamber music concert on the July 4th holiday.
The next chamber music concert is on Wednesday evening, July 11, at 7:30pm.*

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 8, 2001

PROGRAM

Suite from *The Red Pony*

Aaron Copland
(1900-1990)

1. Morning on the Ranch
2. The Gift
3. Dream March and Circus Music
4. Walk to the Bunkhouse
5. Grandfather's Story
6. Happy Ending

*Conductors: Germán Tort Ortega (1-2),
Agnès Watson (3-4) and François Bernier (5-6)*

Variations on a Rococo Theme Piotr Il'yich Tchaikovsky
for Violoncello and Orchestra, Op. 33 (1840-1893)

*Violoncello Soloist: Luis Gabriel Biava
Conductor: Anthony LaGruth*

INTERMISSION

Symphony: Water Music

Libby Larsen
(1950-)

1. Fresh Breeze
2. Hot, Still
3. Wafting
4. Gale

Conductors: Douglas Droste (1-2) and Jason Seber (3-4)

Symphony No. 8 in F major, Op. 93 Ludwig van Beethoven
(1770-1827)

1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di Minuetto
4. Allegro vivace

*Conductors: Philip Spletzer (1),
J. David Stech (2-3) and Joseph Trafton, Jr. (4)*

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Remain silent while the orchestra tunes.
No applause between parts of a multi-section work.*

AARON COPLAND Suite from *The Red Pony*

Aaron Copland arranged the concert suite *The Red Pony* from his musical score for the film based on the novel by John Steinbeck. The following note is by the composer:

Steinbeck's tale is a series of vignettes concerning a 10-year-old boy called Jody and his life in a California ranch setting. There is a minimum of action of a dramatic or startling kind. The story gets its warmth and sensitive quality from the character studies of the boy Jody, Jody's grandfather, the cowhand Billy Buck, and Jody's parents, the Tiflins. The kind of emotions that Steinbeck evokes in his story are basically musical ones, since they deal so much with the unexpressed feelings of daily living. It seems to me that Lewis Milestone, in directing the picture, realized that fact and, therefore, left plenty of room for musical treatment—which, in turn, made the writing of the score a grateful task. In shaping the suite, I recast much of the musical material so that, although all the music may be heard in the film, it has been reorganized as to continuity for concert purposes.

I. Morning on the Ranch Sounds of daybreak. The daily chores begin. A folk-like melody suggests the atmosphere of simple country living. **II. The Gift** Jody's father surprises him with the gift of a red pony. Jody shows off his new acquisition to his school chums, who cause quite a commotion about it. "Jody was glad when they had gone." **III. Dream March and Circus Music** Jody has a way of going off into daydreams. Two of them are pictured here. In the first, Jody imagines himself with Billy Buck at the head of an army of knights in silver armor; in the second, he is a whip-cracking ringmaster at the circus. **IV. Walk to the Bunkhouse** Billy Buck was "a fine hand with horses," and Jody's admiration knew no bounds. This is a scene of the two pals on their walk to the bunkhouse. **V. Grandfather's Story** Jody's grandfather retells the story of how he led a wagon train "clear across the plains to the coast." But he can't hide his bitterness from the boy. In his opinion, "Westering has died out of the people. Westering isn't a hunger anymore." **VI. Happy Ending** Some of the title music is incorporated into the final movement. There is a return to the folk-like melody of the beginning, this time played with boldness and conviction.

LIBBY LARSEN Symphony: *Water Music*

Symphony: Water Music (1984) was commissioned by the Minnesota Orchestra and received its premiere in 1985 under the direction of Sir Neville Marriner. The work is "dedicated to Neville Marriner with gratitude and appreciation." The following note is by the composer:

SYMPHONY: WATER MUSIC is a poetic symphony in four movements (fast-slow-presto-finale) which create a quartet of water studies. The tempo for each is indicated only by metronome marking, but the score bears many instructions to the performers suggesting how to enhance the expression and the mood (e.g., "fleetingly, like a shadow"). There is a deliberate homage to Handel in the first movement. However, the opening, *Fresh Breeze*, like the succeeding movements, depends less on motive than on texture and gesture. For instance, the first quiet chord, emerging from the strings, is a stack of thirds pulsing in 6/8 time. It attempts to capture the fresh, oscillating, crystalline vibrancy of water moved by constant wind. The gestures move about the orchestra almost kaleidoscopically, pin-pointing here a quartet of horns and harp glissando, there trilling high in the winds or sandwiched in the violas; often vibrations of percussion are suspended weightlessly in the air. The motion is constant as the colorful images dart across the immensity of the full orchestra.

A phrase small as a summer breeze wafts from a solo flute above hushed chimes and from a single high note in the violins to establish the fundamental image of the second movement, *Hot, Still*. Quick figurations flicker among the woodwinds as if gently ruffling the surface of a lake in August, but the underlying pulse is a slow 6/4, the beat hazed with lots of ties over the bar lines, as if the waters are reluctant to stir. To underline the lethargy of a lake on a hot, humid day, pedal tones in trombones, tuba, cellos, basses and other heavy instruments keep the flow as sustained as possible, until at midpoint, the bass clarinet and other wind instruments seem to stir the breezes. A long pause divides the two halves of the symphony.

Wafting suggests the tiny scatter squalls and cat's paws created by puffs on still water just before a front moves in. Muted horns and trumpets echoing back and forth in a complex rhythmic pattern establish the head-long pace and Queen Mab-like texture of the scherzo.

Gale, the final movement, takes its cue from the sudden, violent storms of summer. The goal of the music is not to portray the storm, but to dwell in its force, expressing the feelings aroused by such violence rather than fury, assaulted from all sides by strong, tonal images.

LUIS GABRIEL BIAVA, Violoncello

Luis Biava began playing the cello at a very early age, studying with his uncle Miguel Uribe in his native Colombia. He comes from a family of musicians that spans four generations, including soloists, conductors, jazz musicians, pop musicians, and Latin dance band players. He attended the University of Michigan and the Juilliard School, and has studied with Gabor Rejto, Elsa Hilger, Oliver Edel, and Leonard Rose.

Mr. Biava has performed as soloist with the symphonies of Columbus (OH), Savannah (GA), the University of Michigan and Temple University, and with the Bogotá Symphony, Filarmónica de Bogotá, and the Antioquia Symphony of Medellín. He has performed extensively in the United States and South America as a recitalist and a chamber musician. As Music Director of the Columbus-based chamber group Camarata, he has played and conducted many programs for diverse combinations of instruments. He is also a member of the Dublin Chamber Music Society and the Duvall Trio. He has attended the festivals of Lancaster, Spoleto, Tanglewood, and the Music Academy of the West, and has a continuing relationship with the Casals Festival in San Juan, Puerto Rico, where he performs and teaches. Mr. Biava is also a conductor, and for four years he served as Music Director of the Columbus Symphony Cadet Orchestra for gifted young musicians. He has appeared as conductor with the Puerto Rico Philharmonic, the Orchestra Society of Philadelphia, and at the Casals Festival.

Luis Biava had the honor of being chosen to conduct a concert for the Ministry of Culture in Colombia, with the President and First Lady in attendance. He has recorded the Fauré *Elégie* with the Columbus Symphony and appeared as soloist at the Columbus Symphony's Baroque Festival, performing the Boccherini *Cello Concerto*. He will perform the Elgar *Cello Concerto* next season with the Westerville Civic Orchestra. This is Mr. Biava's second season as a conductor at The Pierre Monteux School. This summer he also serves as a guest artist-in-residence. In addition to performing Tchaikovsky's *Variations on a Rococo Theme*, he will play the Elgar *Cello Concerto* in rehearsals with the orchestra.

THE PIERRE MONTEUX SCHOOL ORCHESTRA
Monday, July 9, 2001

**CHILDREN'S CONCERT:
VARIATIONS**

Anthony LaGruth, Conductor

PROGRAM

Variations on a Theme of Haydn (excerpts)	Johannes Brahms (1833-1897)
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Variations on a Rococo Theme for Violoncello and Orchestra, Op. 33	Piotr Il'yich Tchaikovsky (1840-1893)
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Violoncello Soloist: Luis Gabriel Biava

Variations on an Original Theme, <i>Enigma</i> , Op. 36 (excerpts)	Sir Edward Elgar (1857-1934)
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Sunday, July 15, 2001

Theme and Variations Piotr Il'yich Tchaikovsky
from Suite No. 3 in G major, Op. 55 (1840-1893)

Symphony No. 6 in B minor, Op. 54 Dmitri Shostakovich
(1906-1975)

- Conductors: Benjamin Rous (1),
José Luis Bustillos (2) and Stephen Czarkowski (3)*

Concerto No. 3 in D minor
for Piano and Orchestra, Op. 30

Sergei Rachmaninoff
(1873-1943)

- Piano Soloist: Christopher Johnson*
Conductors: Julian Kuerti (1) and Luis Gabriel Biava (2-3)

***PLEASE... Turn off watch alarms, pager beepers, etc.
Remain silent while the orchestra tunes.
No applause between parts of a multi-section work.***

CHRISTOPHER JOHNSON, Piano

American concert pianist Christopher Johnson is the First Prize Winner of the 1999 Kingsville International Young Performers Competition, the 1999 Isabel Scionti International Piano Solo Competition, and the 1998 Forum Pianistico del Corsi Internazionali Musicali Estivi. In 1996, Mr. Johnson was the first concert pianist ever to receive the Yamaha Young Performing Artist Award, and in 1995, he received the National Society of Arts and Letters Career Award and Artists International's Young Artists Piano Award.

Highly in demand as a performer, Mr. Johnson has been heard in recital and on radio and television broadcasts throughout the United States. He received rave reviews for his solo recital debuts at Lincoln Center's Alice Tully Hall and Carnegie Hall's Weill Recital Hall, and similar acclaim for his recitals in Brazil and Curaçao. He has performed solo recitals in numerous venues, including Kleinhans Music Hall and the Villa Maria Institute in Buffalo, Steinway Hall in New York City, the Apollo Muses Concert Series and the Watchung Arts Center in New Jersey, and Maine's Bar Harbor Music Festival. In addition to his debut with Italy's Orchestra Sinfonica del Estivi di Chioggia, Mr. Johnson has soloed with the Rochester Philharmonic, the Westfield Symphony Orchestra, the Central Jersey Symphony Orchestra, the Philharmonic Orchestra of New Jersey, the Pinellas Youth Symphony, and the Plainfield Symphony Orchestra, where he also serves as permanent Artist-in-Residence. Christopher Johnson previously appeared as a guest artist at The Pierre Monteux School in 1999, performing as soloist with the orchestra and in solo and chamber music recitals. He will appear next season as a returning soloist with the Nittany Valley Symphony, under the direction of Michael Jinbo.

Christopher Johnson's recent highlights include a command performance of the Sousa/Horowitz rendition of *Stars and Stripes Forever* at the Inauguration Gala of President George W. Bush at the Lincoln Memorial in Washington, DC. The event was presented to a live audience of 75,000 and broadcast internationally to millions of television viewers. His new compact disc *Christopher Johnson Paints a Portrait of American Music* has now been issued and will be available following today's performance.

A native of New Jersey, Mr. Johnson began studying piano at the age of five. While still in high school, he decided to pursue a professional career and began studying with Yelena and Lana Ivanov, from whom he still receives advice. In 1996, Mr. Johnson received his Bachelor's degree from the Juilliard School of Music, where he was a scholarship student of Abbey Simon. He received a Master's degree in 1998 from the Manhattan School of Music, where he continues to teach and study in a doctoral program with Byron Janis and Marc Silverman.

NEXT WEEK AT THE MONTEUX SCHOOL

**Sunday, July 22, at 5:00pm
MEMORIAL CONCERT**

*Featuring Music Director Michael Jinbo
and students of The Pierre Monteux School*

Sunday, July 22, 2001

Pierre Monteux (1875-1964)

Doris Hodgkins Monteux (1894-1984)

Charles Bruck (1911-1995)

Symphony No. 2 in D major, Op. 73 Johannes Brahms
(1833-1897)

1. Allegro non troppo
2. Adagio non troppo
3. Allegretto grazioso (Quasi Andantino) – Presto ma non assai
4. Allegro con spirito

*Conductors: Jason Seber (1),
Agnès Watson (2-3) and David Rahbee (4)*

Ibéria (Images No. 2) Claude Debussy
(1862-1918)

1. Par les rues et par les chemins [Through the streets and roads]
2. Les parfums de la nuit [Perfumes of the night] —
3. Le matin d'un jour de fête [Morning of a festival day]

Conductors: Ruth Ochs (1) and Anthony LaGruth (2-3)

Suite from *The Miraculous Mandarin*, Op. 19 Béla Bartók
(1881-1945)

Conductor: Michael Jinbo

*PLEASE... Turn off watch alarms, pager beepers, etc.
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No applause between parts of a multi-section work.*

BELA BARTOK The Miraculous Mandarin

Bartók composed music for his one-act ballet pantomime *The Miraculous Mandarin* during the period 1919-1925. The ballet was based on a scenario by Menyhért Lengyel, whose writing also inspired the Garbo film *Ninotchka*. Bartók later excerpted large portions of the ballet score to form a concert suite. The expressionism of this 'pantomime grotesque' and the post-modern *chinoiserie* that characterizes the Mandarin are retained in the music comprising the suite, as are the three clarinet interludes which accompany the three seduction scenes. A summary of the ballet's scenario follows:

Noises of the city. Three tramps and a girl are in a shabby room in the slums. The tramps go through their pockets and a table drawer, but discover they are out of money. They force the girl to stand at the window; her job is to lure men from the street so that they can be robbed.

First seduction. The tramps hide as a shabby old rake climbs the stairs. The rake enters the room and makes comic gestures of love to the girl. The three tramps leap from their hiding place. Upon discovering that the old rake has no money, they throw him out. The girl is forced to return to the window.

Second seduction. A young man appears at the door. He is shy and awkward. The girl encourages him with her caresses and they dance, timidly at first, then faster and more passionately. She feels his pockets and finds that he has no money. The tramps jump out, seize the impoverished youth, and throw him out.

Third seduction. The girl sees the eerie figure of the Mandarin come up from the street. The tramps hide. The Mandarin enters but remains immobile in the doorway. The girl is terrified by the Mandarin's impassivity and flees to the other end of the room. The tramps signal to the girl from their hiding place that she should lure the Mandarin a little closer, so that they can ensnare him. The girl overcomes her reluctance and beckons to the Mandarin, beginning a hesitant dance. The dance grows livelier and more erotic, but the Mandarin continues to regard the girl with a fixed impassive stare in which his incipient passion is hardly perceptible. The girl embraces the Mandarin and he trembles with feverish excitement. She shudders at his ardor and tears herself from him. She flees from him but he chases her more and more wildly. The Mandarin stumbles, but rises again as quick as lightning, continuing the chase even more passionately than before. He catches the girl and they struggle.

[The following, remaining action of the ballet is not included in the music of the suite.]

The tramps leap out and seize the Mandarin. They strip him of his jewelry and money and try to kill him by smothering him with pillows from the bed. They believe they have killed him, but the Mandarin's head appears from between the pillows and he gazes longingly at the girl. The four shudder in terror. The tramps try once again to kill the Mandarin by stabbing him three times with a rusty sword. The Mandarin sways and almost collapses, but suddenly he draws himself up and leaps at the girl. The tramps grab him, but all the while the Mandarin never ceases to look longingly at the girl. They drag the Mandarin to the center of the room and hang him from the lamp hook. The lamp falls and shatters on the floor, and the Mandarin's hanging body begins to glow with a greenish-blue light. His eyes remain fixed on the girl. The girl motions to the tramps to take him down. When the Mandarin falls to the floor, he immediately leaps at the girl. The girl resists no longer and they embrace. The Mandarin's longing is finally requited. He grows weaker and dies.

FINAL WEEK AT THE MONTEUX SCHOOL

Wednesday, July 25, at 7:30pm

CHAMBER MUSIC CONCERT

*Final chamber music concert of the school season,
featuring guest pianist Christopher Johnson performing
the Piano Quintet in F minor of Johannes Brahms*

Sunday, July 29, at 5:00pm

POPS CONCERT

Final symphony concert of the season

MONTEUX CHAMBER MUSIC FESTIVAL

Claude Monteux, Artistic Director

Wednesdays, August 1 and 8, at 7:30pm

Sundays, August 5 and 12, at 5:00pm

*Four post-season chamber music concerts featuring
students and alumni of The Monteux School*

Sunday, July 29, 2001

PROGRAM

Roumanian Rhapsody No. 1 in A major, Op. 11 Georges Enesco
(1881-1955)
Conductor: Maxim Eshkenazy

Porgy and Bess, A Symphonic Picture George Gershwin
(arr. Bennett) (1898-1937)
Conductor: Philip Spletzer

*PLEASE... Turn off watch alarms, pager beepers, etc.
Remain silent while the orchestra tunes.
No applause between parts of a multi-section work.*

MONTEUX CHAMBER MUSIC FESTIVAL

Claude Monteux, Artistic Director

Allison Kiger, Coordinator

*Four post-season chamber music concerts
featuring the Monteux Chamber Festival Players*

Wednesday, August 1, 7:30pm

Une Soirée Musicale

*An evening of delightful French chamber music
by Widor, Satie, Poulenc, and Debussy,
with guest pianist Christopher Johnson.*

Sunday, August 5, 5:00pm

If the Schu Fits...

Chamber music by Schubert, Schumann, and Arthur Foote.

Wednesday, August 8, 7:30pm

Night Music

Works by Mozart, Hindemith, Copland, and others.

Sunday, August 12, 5:00pm

Yesterday and Today

Works by Haydn, Beethoven, Lera Auerbach, and others.

Admission \$10 at the door

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(September 1, 2000 through July 25, 2001)

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