



**THE PIERRE MONTEUX SCHOOL**  
**FOR CONDUCTORS AND ORCHESTRA MUSICIANS**  
*Founded 1943*

**2015 CONCERT SEASON**

**SYMPHONY CONCERTS**

**Sundays at 5:00pm:** June 21, June 28, July 5, July 12, July 19, July 26

**WEDNESDAYS AT MONTEUX**

**Wednesdays at 7:30pm:** June 24, July 1, July 8, July 15, July 22

**CHILDREN'S CONCERT**

**Monday, July 6 at 10:00am**

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

## A DISTINGUISHED HISTORY

French-born conductor Pierre Monteux (1875-1964) premiered many masterworks of the last 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 Gelooso. 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 is in his 20th season as Music Director of The Pierre Monteux School and has enjoyed an affiliation with the school since 1983. Jinbo is the third music director in the school's 72-year history, following his mentor Charles Bruck and the school's founder, Pierre Monteux. He is also the Music Director of the Nittany Valley Symphony and for four seasons 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 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. He received further conducting training at the Monteux School, the Herbert Blomstedt Institute, the Scotia Festival of Music, and at workshops of the American Symphony Orchestra League and Conductors Guild. Jinbo made his European debut in Switzerland and Germany with the Basel Symphony Orchestra, appeared as guest conductor with the Orquesta Sinfónica Carlos Chávez in Mexico City, and has performed with orchestras across the United States, including the Bangor Symphony Orchestra. He served for two years on the instrumental music panel of the Pennsylvania Council on the Arts and was an invited speaker at the Conductors Guild's 25th anniversary conference, in a session entitled "The Education of Conductors." Born in Honolulu, Hawaii, Jinbo is also a violinist. He has appeared as soloist with the Honolulu Symphony Orchestra, among others.

**THE PIERRE MONTEUX SCHOOL**  
**Symphony Concert Programs**  
**Summer 2015**

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 21, 2015

## PROGRAM

Prelude to *Die Meistersinger von Nürnberg*

Richard Wagner  
(1813-1883)

*Conductor: Jordan Alfredson*

Suite from *Lieutenant Kijé*, Op. 60

Sergei Prokofiev  
(1891-1953)

1. Birth of Kijé
2. Romance
3. Kijé's Wedding
4. Troika
5. Burial of Kijé

*Conductor: Tiffany Lu*

## INTERMISSION

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky  
(1840-1893)

1. Andante – Allegro con anima
2. Andante cantabile, con alcuna licenza
3. Valse (Allegro moderato)
4. Finale (Andante maestoso – Allegro vivace)

*Conductors: Brady Meyer (1), Mario Torres (2)  
and John Norine, Jr. (3-4)*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

## PROGRAM NOTES BY THE CONDUCTORS

**RICHARD WAGNER (1813-1883)**

**Prelude to *Die Meistersinger von Nürnberg***

The opera *Die Meistersinger von Nürnberg* is one of Wagner's most beloved works. The opera's prelude was composed in 1862, six years before the four-and-a-half hour long opera was completed. The opera is a traditional love story revolving around a 16th-century folk-song competition. Walther, a knight, falls in love with Eva, the daughter of a goldsmith. Unfortunately, Eva's father has already promised his daughter's hand to the upcoming winner of the legendary mastersingers' competition. Walther delves into the traditions of the mastersingers in an attempt to win his prize. Though he struggles between traditional and progressive values, Walther prevails in the competition with the help of mastersinger Hans Sachs, winning Eva's hand. Compared to the composer's other stage works, *Die Meistersinger* is truly one of the Wagner's most light-hearted and optimistic operas.

— Jordan Alfredson

**SERGEI PROKOFIEV (1891-1953)**

**Suite from *Lieutenant Kijé*, Op. 60**

*Lieutenant Kijé* was a novella written by Yury Tynyanov, published in 1927. The novella is set in Russia around 1800, during the reign of Tsar Paul I. Prokofiev wrote music for a 1934 film version of the story, also extracting this concert suite. The dry absurdity and cynical humor of the tale suited Prokofiev's quirky, sarcastic style. The inclusion of sleigh bells, offstage cornet and solo tenor saxophone add color to the orchestration.

In the story, a satire on government bureaucracy, a clerk's transcription error results in a reference to a Lieutenant Kijé: "poruchiki, je" [the lieutenants, however] becomes "Poruchik Kijé" [Lieutenant Kijé]. The Tsar's aides, unable to correct their ruler when he assigns a number of orders to the non-existent officer, create an elaborate career and life for the fictional lieutenant. Prokofiev's concert suite comprises five movements detailing the life and adventures of Lieutenant Kijé. In the first movement, Kijé is "born"; an offstage cornet presents a taps-like theme and martial touches of piccolo, snare drum, bass drum and horns are playfully integrated. The second movement, in which Kijé falls in love, includes prominent solos for double bass, viola and saxophone (played by bass clarinet in this afternoon's performance). In the third movement, the fictional Lieutenant gets married in a pompous, puffed-up ceremony. The sprightly fourth movement, *Troika*, depicts a brisk ride in a traditional Russian sleigh drawn by three horses. When the Tsar insists on finally meeting his most faithful servant, now a decorated war hero and general, the Tsar's aides inform their ruler that Kijé has suffered an unfortunate and tragic death. In the last movement, Kijé is given full honors in a state funeral and laid to rest in an empty coffin.

— Tiffany Lu

## PYOTR ILYICH TCHAIKOVSKY (1840-1893)

### Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky struggled during the process of writing his *Fifth Symphony*. Although the work was completed rather quickly—begun in the summer of 1888 and premiered in November of the same year—Tchaikovsky felt that the symphony, specifically the *finale*, was insincere and called the premiere a failure. While the work was not well received initially, it has gone on to become one of Tchaikovsky's most popular works.

The trajectory of the symphony has its roots in Beethoven's own *Fifth Symphony*: tragedy is overcome by triumph. The first movement opens in the character of a somber funeral march, with two clarinets presenting what will become the symphony's motto. The *allegro* proper is characterized by a dance-like theme introduced by clarinet and bassoon, while the violins introduce a lyrical, yearning second theme. Throughout the movement, the rhythms of these two themes conflict and contrast each other. The second movement opens with low strings in the dark key of B minor, but soon the famous horn melody moves to the key of D major. Twice in this movement the mood is interrupted by the motto theme, once triumphantly and once violently. The third movement is a delicate waltz in the style of Tchaikovsky's ballet music. The *trio* section of the movement is *scherzando* in character, with superimposed meters and sudden swells in dynamics. The return of the waltz briefly retains the character of a *scherzo* and, in the closing bars of the movement, the motto theme is heard once again. The *finale*, like the first movement, begins with a slow introduction, but this time the motto is heard in triumphant major. The mood quickly darkens, however, when a forceful timpani roll launches into a stormy *Allegro vivace*. The closing pages of the movement bring a final heroic statement of the motto, but it is the dance-like theme from the first movement that has the last word.

Due to its "triumph over tragedy" nature, the symphony held special significance during World War II. During the siege of Leningrad, government officials demanded that the city's orchestra continue performing, to keep spirits high. In a live broadcast, bombs could be heard falling outside the hall at the start of the second movement, but the orchestra kept playing all the way to the symphony's final note.

— Brady Meyer

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 28, 2015

## PROGRAM

Academic Festival Overture, Op. 80

Johannes Brahms  
(1833-1897)

*Conductor: Antoine Clark*

Violin Concerto, Op. 14

Samuel Barber  
(1910-1981)

1. Allegro moderato
2. Andante
3. Presto in moto perpetuo

*Violin Soloist: Ming-Feng Hsin*  
*— 2015 Artist in Residence —*

*Conductors: Mario Torres (1) and Brady Meyer (2-3)*

## INTERMISSION

Suite from *Masquerade*

Aram Khachaturian  
(1903-1978)

1. Waltz
2. Nocturne
3. Mazurka
4. Romance
5. Galop

*Conductors: Daren Weissfisch (1-2) and James Warshaw (3-5)*

Suite from *L'oiseau de feu* [The Firebird]  
(1919 version)

Igor Stravinsky  
(1882-1971)

Introduction – The Firebird and Her Dance – The Firebird's Variation –  
Round of the Princesses

Infernal Dance of King Kastchei – Berceuse – Finale

*Conductors: Yiwen Shen (1st part) and Carlos Avila (2nd part)*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

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## PROGRAM NOTES BY THE CONDUCTORS

### JOHANNES BRAHMS (1833-1897)

#### Academic Festival Overture Op. 80

*Academic Festival Overture* was written in the summer of 1880 for the University of Breslau, which had conferred upon Brahms an Honorary Doctorate of Philosophy in 1879. When Brahms sent a postcard expressing his gratitude for such an honor, conductor Bernard Scholz, who had nominated Brahms for the degree, notified the composer that the university desired a grander gesture of gratitude: "Compose a fine symphony for us! But well orchestrated, old boy, not too uniformly thick!" Instead of a symphony, Brahms wrote an overture, which he described as "a very boisterous potpourri of student songs à la Suppé." Franz von Suppé was a popular composer of operettas and concert overtures, including *Flotte Bursche*, a string of student melodies. Brahms wove together four student songs that he had learned in his youth: *Wir hatten gebauet ein stattliches Haus* [We had built a stately house], a patriotic German song; *Der Landesvater* [The father of our country], a ritual tune; *Was kommt dort von der Höh* [What comes from afar], a student hazing song; and *Gaudeamus igitur* [Therefore, let us be merry], a graduation song. The use of the four student songs and the boisterous, joyous, extroverted and, at times, humorous character of the music are well suited to the overture's title.

— Antoine T. Clark

### SAMUEL BARBER (1910-1981)

#### Violin Concerto, Op. 14

Samuel Barber's *Violin Concerto* may have the distinction of being the only classical work commissioned by a soap manufacturer. In 1939, Samuel Fels, of Fels Naptha soap fame, commissioned a new concerto for his ward Iso Briselli. Briselli was one of Barber's classmates at The Curtis Institute and graduated the same year as him. Barber accepted the commission, asking for \$500 up front and \$500 upon completion. He began work on the concerto that summer, while staying in Switzerland and Paris, but was interrupted by the start of the war and completed the concerto back home in the United States. Briselli received the first two movements of the work well, but suggested that the third movement might showcase the virtuosic side of the violin more. Barber delivered a spitfire *perpetuum mobile*, a striking contrast to the lyrical and intimate preceding movements. Briselli was disappointed in the *finale*, finding it unsubstantial and lightweight in comparison to the rest of the work. Barber, conscious of losing his commission money if the project fell through, explained that the war, as well as his father falling ill, had made work on the concerto difficult and delayed. The two came to a mutual agreement: Barber kept the commission he received before starting the work and Briselli forfeited the right to premiere the concerto. The "Concerto de Sapone" (Soap Concerto, as Barber referred to it in his diaries) was instead premiered by Albert Spalding and the Philadelphia Orchestra.

— Brady Meyer

## ARAM KHACHATURIAN (1903-1978)

### Suite from *Masquerade*

*Masquerade Suite* (1944) by Armenian composer Aram Khachaturian was originally written as incidental music for a poetic drama by Russian poet, novelist and artist Mikhail Lermontov (1814-1841). In Lermontov's *Masquerade* (1835), the protagonist Albenin, a St. Petersburg aristocrat, suspects his wife Nina of adultery because of a mistaken identity and a missing bracelet. Mad with passion and jealousy, Albenin fatally poisons Nina and goes insane upon learning of her innocence. Composed in the midst of a world war, *Masquerade Suite* consists of five movements influenced by folk dances and ballads from Khachaturian's Georgian, Azerbaijan and Armenian roots. The composer toiled over the first movement *Waltz*, trying to capture what Lermontov's Nina describes as, "driven by a mysterious yearning... neither sad nor joyful." *Nocturne* begins with a brief introduction for horns and *pizzicato* low strings. The major tonality and warmth of the introduction are soon dissolved by a chilling, hauntingly beautiful violin solo. *Mazurka* is a lively and energetic dance that breaks the tension of the previous movement and sets the stage for the fourth movement *Romance*, which begins in a minor modality with a lush melody for the violins, answered by violas and cellos. The mode shifts to major in the middle section, with solos for clarinet and oboe. A return to minor is left unfinished as the movement ends abruptly on the dominant. In the final *Galop*, Khachaturian cleverly uses dissonance to create tension and hilarity, presenting the frantic woodwind melody in minor seconds rather than in unison. Brief *cadenzas* for clarinet and flute express a final plea for sanity before Albenin's complete descent into madness.

— Daren Weissfisch

## IGOR STRAVINSKY (1882-1971)

### Suite from *L'oiseau de feu* [The Firebird] (1919 version)

The ballet *L'oiseau de feu* [The Firebird] was commissioned by Russian impresario Sergei Diaghilev for the 1910 Paris season of his Ballets Russes. In the ballet, the protagonist Prince Ivan arrives in a supernatural world ruled by Kastchei the Immortal. Ivan catches the mythical Firebird, who promises to assist him in exchange for freedom. When Ivan falls in love with one of thirteen princesses he sees in Kastchei's enchanted garden and asks the king for her hand in marriage, Kastchei refuses and sends his creatures after Ivan. The Firebird, using its magical powers, sends the creatures into an elaborate dance and puts Kastchei to sleep. Ivan destroys the egg in which the evil Kastchei's soul is sealed, breaking the spell. Kastchei's kingdom is dissolved and the princesses are freed.

Stravinsky extracted three different concert suites from the ballet. The 1911 suite uses the same gigantic orchestral forces of the original ballet, including quadruple woodwinds and three harps. The 1919 suite, for smaller orchestra, is the shortest and most often played. The 1945 suite contains the most music and was prepared, in part, to secure copyright in the United States.

— Yiwen Shen

## **MING-FENG HSIN, Violin**

### **2015 Artist in Residence**

Ming-Feng Hsin began his violin studies at age six in Tainan, Taiwan. At age twelve, he was awarded first prize in the Cathay Pacific Airlines Violin Competition, which led to an invitation from Yehudi Menuhin to study violin with him in England. Mr. Hsin's solo career began when he won the Glasgow International Violin Competition at age fifteen.

Mr. Hsin made his London debut at Queen Elizabeth Hall and subsequently performed throughout Great Britain with his mentor Yehudi Menuhin. After coming to the U.S. to study at the Curtis Institute of Music, Mr. Hsin was awarded top prizes at several competitions, including the Montreal International Violin competition. Since then, he has performed extensively in the U.S., Europe and Taiwan, as soloist and chamber musician.

Mr. Hsin began his conducting studies after an injury to his hand interrupted his violin career. He obtained advanced degrees in orchestral conducting from The Juilliard School and Rice University, and was the Music Director of the South Shore Symphony on Long Island for several years. Mr. Hsin has guest conducted numerous orchestras around the world, including the National Symphony Orchestra of Taiwan, Taipei Symphony Orchestra, Taipei New Arts Chamber Orchestra, OK Mozart Festival Orchestra, Cayuga Chamber Orchestra, Roanoke Symphony Orchestra, Prometheus Chamber Orchestra, and New Amsterdam Symphony. Mr. Hsin enjoys working with young musicians and has conducted the Empire State and Norwalk Youth Orchestras, the Juilliard Pre-College Orchestra, and the New Jersey All-State Festival Orchestra. Mr. Hsin is currently on the faculty of the National Taiwan Symphony Orchestra Academy, where he coaches students on orchestra playing and performed the Brahms *Double Concerto* on tour with them as violin soloist last summer.

Since winning a first violin position in the Metropolitan Opera Orchestra in 1994, Mr. Hsin has performed well over a hundred operas with some of the best singers and conductors in the world. He has also maintained active side careers as both violin soloist and conductor. In recent years, he has performed the concertos of Tchaikovsky, Brahms, Mendelssohn, Prokofiev, Beethoven, Sibelius, Mozart and Schumann with orchestras around the Northeast region.

In 2005, Mr. Hsin married Wen Qian, also a first violinist in the Metropolitan Opera Orchestra. They now spend much of their free time enjoying their nine year old Thomas and seven year old Olivia.

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 5, 2015

## PROGRAM

Overture to *Oberon*

Carl Maria von Weber  
(1786-1826)

*Conductor: Jonathan Spatola-Knoll*

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven  
(1770-1827)

1. Poco sostenuto – Vivace
2. Allegretto
3. Presto – Assai meno presto
4. Allegro con brio

*Conductors: Ben Manis (1), Brian Gilling (2),  
Bryan Kolk (3) and Muneyoshi Takahashi (4)*

## INTERMISSION

Don Juan, Op. 20

Richard Strauss  
(1864-1949)

*Conductor: John Norine, Jr.*

Pini di Roma [Pines of Rome]

Ottorino Respighi  
(1879-1936)

1. I pini di Villa Borghese [Pines of the Villa Borghese]
2. Pini presso una catacomb [Pines Near a Catacomb]
3. I pini del Gianicolo [Pines of the Janiculum]
4. I pini della Via Appia [Pines of the Appian Way]

*Conductors: Christopher Kim (1-2) and David Platt (3-4)*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

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## PROGRAM NOTES BY THE CONDUCTORS

**CARL MARIA von WEBER (1786-1826)**

### **Overture to *Oberon***

Best remembered today for *Der Freischütz* (1821), Weber's final opera *Oberon* (1826) remained popular for several decades and influenced a number of composers. Most famously, *Oberon* helped to inspire the "fairy music" style of Felix Mendelssohn, who completed his *Overture to 'A Midsummer Night's Dream'* (1826) barely two weeks after performing Weber's overture and quoted the "Mermaid Song" from Act Two of *Oberon*. Although *Oberon* and *A Midsummer Night's Dream* share dramatic situations and characters, including the fairy king Oberon and the mischievous Puck, Weber did not draw the plot of his opera directly from Shakespeare, but from a 1796 epic poem of the same name by German writer Christoph Martin Wieland. Wieland's sources included Shakespeare's play and the 13th-century French epic *Huon de Bordeaux*. The bizarre, convoluted libretto of Weber's *Oberon*—which combined elements from Shakespeare's play with a plot including young lovers, pirates and a shipwreck, set in the court of Charlemagne, Baghdad and a harem in Tunis—is often credited with the opera's contemporary obscurity.

The overture draws much of its musical material directly from the opera itself. The three-note horn call that opens the overture represents Oberon's magic horn sounding in the distance. A few measures later, two brief flourishes by flutes and clarinets illustrate the scampering of fairies in the opera's first chorus, "Light as fairy foot can fall." The first theme of the main *Allegro* comes from a scene in which the lovers escape the court of the Caliph of Baghdad by ship. The more lyrical second theme, introduced by clarinet, refers to the love aria, "A milder light, a gentler beam." The tempestuous *fugato* music in the overture's development section comes from a scene in which Puck and other magical spirits wreck the lovers' ship. Though these musical references only have meaning to those familiar with the opera as a whole, Weber's treatment of the opera's thematic material foreshadows the programmatic symphonic poems of later Romantic-era composers.

— Jonathan Spatola-Knoll

**LUDWIG van BEETHOVEN (1770-1827)**

### **Symphony No. 7 in A major, Op. 92**

Beethoven's *Symphony No. 7* was written in 1811-12 and premiered the following December, with the composer conducting. The reception was extremely positive, with calls for an immediate encore of the second movement. The symphony's exuberant nature was reflected in Beethoven's wild conducting, described by famous violinist and composer Louis Spohr in his autobiography: "as a *sforzando* occurred, he tore his arms with a great vehemence asunder... at the entrance of a *forte*, he jumped in the air."

The symphony plays on the usually dissonant relationship between the tonal areas of A major, F major and C major. Beethoven briefly passes through each of

these keys by the end of the first movement's slow introduction, setting the stage for the rest of the symphony. The soul of the first movement, however, is in the dotted rhythm introduced by the flute and oboe at the beginning of the *Vivace*. The famous second movement *Allegretto*—so popular that it is often performed on its own—features an *ostinato* that is as emblematic as the first movement's dotted rhythm. The third movement is a joyous *scherzo* that alternates between a lively opening theme and an Austrian pilgrims' hymn, introduced by clarinets over a sustained violin drone. The last movement begins with two punctuated dominant chords that provide a feeling of harmonic tension from the very outset. The movement rushes forward with Bacchanalian energy, propelled by insistent dance rhythms. In the words of Richard Wagner: "The symphony is the apotheosis of the dance itself: it is dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone."

— Bryan Kolk

### RICHARD STRAUSS (1864-1949)

#### *Don Juan*, Op. 20

Richard Strauss's first completed tone poem, *Don Juan*, was composed early in 1888. The premiere was given in the fall of that same year in Weimar, where the composer worked as court Kapellmeister and conducted the orchestra of the Weimar Opera. The primary inspiration for the tone poem was Nicholas Lenau's unfinished 1844 lyric play based on the eponymous lover, but other works also influenced its inception. Strauss had just conducted a successful run of Mozart's opera *Don Giovanni* in Munich and also was intimately familiar with Paul Heyse's 1885 play *Don Juans Ende*. Ultimately, Strauss's composition reflects less of these influences and more of the composer's penchant for portraying the romantic character, flaws and all.

The work begins with a flourish in the strings, announcing the presence of Don Juan. A love theme follows, but it is superficial; a protestation of "love" to a woman of the moment. Small dalliances are heard, but never for more than a fleeting moment before returning to the principal theme. A new theme is introduced, representing the inner monologue of Don Juan and his love and desire for the female gender as a whole. The principal theme returns, now intertwined with both the "false" and "real" love ideas. Building to a climax, the work collapses on itself as our "hero" realizes the futility of his quest, willingly dying at the hands of a vengeful father who has come to avenge his daughter, one the lothario's many past conquests.

— John Norine, Jr.

### OTTORINO RESPIGHI (1879-1936)

#### *Pini di Roma* [Pines of Rome]

Ottorino Respighi's famous *Pines of Rome* was composed in 1924 as a "sequel" to his 1916 tone poem, *Fountains of Rome*. Joined together with *Roman Festivals* (1928), the three pieces comprise Respighi's "Roman Trilogy"; pieces inspired by the historical landscape, art and culture of Rome.

While *Fountains of Rome* is a musical depiction of famous artistic fountains throughout the city, *Pines of Rome* was written in appreciation of the landscape of Rome, including specific images of every-day events.

The first movement is an exuberant and boisterous scene set at the Villa Borghese, filled with children busily running around and playing games. The music buzzes with excitement as the children taunt each other with their childish tunes. Respighi takes one of the tunes from a game called "Quante belle figlie, Madama Dorè" ["How many beautiful daughters, Madame Dore"], similar to "Ring Around the Rosey." At the end of the movement, the game gets out of hand, spinning wildly out of control.

The second movement, *Pines Near a Catacomb*, is a somber and reverent contrast to the rousing first movement. It is not clear which catacombs inspired Respighi to write this movement, but possible candidates are the catacombs of Saint Callisto or those of Saint Sebastian. Throughout much of this movement, a chant is intoned first by horns and later by strings, evoking a remembrance of the ancient burial rituals and lives of great Roman heroes of old. The centerpiece of the movement is a distant trumpet solo played *in memoriam*, with delicate string accompaniment.

Filled with ample pines even to this day, the Hills of the Janiculum is the scene of the third movement. Against a gentle backdrop of strings, Respighi paints a still, moonlit scene in which the piano seemingly blossoms to life to set the stage. The clarinet plays a ravishing solo, *come in sogno* [as in a dream], and the strings gradually awaken. Harp and celesta accompany one of the most beautiful oboe solos in all of the repertoire. The movement is like a walk amongst the fresh morning dew on the grass, serenaded by the moonlight. Near the end of the movement, Respighi adds a recording of an actual nightingale singing to complete the scene.

Out of the calm of night, a quiet and distant march marks the start of the fourth movement, *Pines of the Appian Way*. The Appian Way is a historical road, significant for connecting much of the Roman Empire, and was especially critical in Rome's militaristic campaigns. Respighi starts the movement with the orchestra at its quietest. The winds and strings seem to moan, as if lamenting some heavy tragedy. From the preface to the score: "The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and, in the grandeur of a newly risen sun, the army of the Consul bursts forth toward the Sacred Way, mounting in triumph the Capitoline Hill." But, what is the tragedy? The fall of the Roman Empire? Slaves, crying as they are dragged back to Rome as spoils of war? The ruins of ancient glory, long past? Though the answer is unclear, what is clear is the great triumph, swelling uncontrollably, the rebirth of an ancient glory that continues to inspire and amaze the world thousands of years later.

— David Platt

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Monday, July 6, 2015

## CHILDREN'S CONCERT

*Conductor: David Alexander Rahbee*

### PROGRAM

Excerpts from *Swan Lake Suite*, Op. 20a

Pyotr Ilyich Tchaikovsky  
(1840-1893)

1. Hungarian Dance (Czardas)
2. Dance of the Swans
3. Scene

Vienna Philharmonic Fanfare

Richard Strauss  
(1864-1949)

Peter and the Wolf, Op. 67

Sergei Prokofiev  
(1891-1953)

*Narrator: Olivia Norine*

Instrument Petting Zoo

*(Stations located throughout the hall)*

*PLEASE... Turn off watch alarms, pagers, cell phones, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 12, 2015

## PROGRAM

Leonore Overture No. 3, Op. 72b

Ludwig van Beethoven  
(1770-1827)

*Conductor: Chuck Stewart*

Symphony No. 4 in A major, Op. 90

Felix Mendelssohn  
(1809-1847)

1. Allegro vivace
2. Andante con moto
3. Con moto moderato
4. Saltarello (Presto)

*Conductors: Daren Weissfisch (1), Thomas Duboski (2),  
Carlos Avila (3) and Jordan Alfredson (4)*

## INTERMISSION

Valses nobles et sentimentales

Maurice Ravel  
(1875-1937)

*Conductor: Tiffany Lu*

Dance Suite

Béla Bartók  
(1881-1945)

1. Moderato —
2. Allegro molto
3. Allegro vivace
4. Molto tranquillo
5. Comodo —
6. Finale (Allegro)

*Conductors: Muneyoshi Takahashi (1-2),  
Duo Shen (3-4) and Brian Gilling (5-6)*

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*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

## PROGRAM NOTES BY THE CONDUCTORS

### LUDWIG VAN BEETHOVEN (1770-1827)

#### **Leonore Overture No. 3, Op. 72b**

Ludwig van Beethoven composed four different overtures for his opera *Fidelio*, originally titled *Leonore*. The overture now known as *Leonore Overture No. 3* was actually the second overture Beethoven composed for the opera. The first overture, performed at the opera's premiere in 1805, is now known as *Leonore Overture No. 2*. *Leonore Overture No. 3*, a reworking of No. 2, was composed for a revival of the opera in 1806. A third attempt, now known as *Leonore Overture No. 1*, was written for an unrealized 1807 production. The fourth and final overture, composed in 1814, is what we know as the overture to *Fidelio*.

*Leonore Overture No. 3* gained great favor in the concert hall because of its superb dramatic structure. It expresses the essence of the story, beginning in the dark cell in which Florestan has been unjustly imprisoned. When Florestan recalls happier days, the music, ignited by his hope, is filled with fire and action. A distant trumpet call from the tower guard announces Florestan's impending reprieve, causing guarded optimism. When the trumpet sounds again, freedom is certain. The flute cannot contain its rapture at the news. The overture ends with a heroic, full-scale recapitulation.

— Chuck Stewart

### FELIX MENDELSSOHN (1809-1847)

#### **Symphony No. 4 in A major, Op. 90**

Mendelssohn's *Symphony No. 4* received its premiere on May 13, 1833, in a performance conducted by the composer himself. Commonly known as the "Italian," the symphony was inspired by the composer's trip to Italy. Mendelssohn began sketches during his European tour of 1829-31, and completed the symphony in Berlin on March 13, 1833. The work was the result of a commission from the London Philharmonic Society. Although the symphony experienced much success, Mendelssohn was unsatisfied with the work, saying that it cost him some of the bitterest moments of his career. He revised the symphony in 1834 and even planned to write alternate versions of the second, third and fourth movements. Unpublished during Mendelssohn's lifetime, the symphony didn't appear in print until 1851. This explains why it is called *Symphony No. 4* when, in fact, it was his third symphony chronologically.

In four movements, the symphony begins with a joyful sonata-form movement in the work's primary key of A major. The second movement is a solemn *Andante con moto* in D minor that was inspired by a religious procession that the composer witnessed in Naples. The third movement, *Con moto moderato*, is a minuet that returns to the key of A major. The final movement, in the relative key of A minor, is a *saltarello*, a dance that takes its name from the Italian *saltare* [to jump].

— Thomas Duboski

## MAURICE RAVEL (1875-1937)

### Valses nobles et sentimentales

Ravel composed this suite of eight waltzes for solo piano in 1911 and orchestrated it shortly thereafter for the ballet *Adélaïde, ou le langage des fleurs* [Adelaide, or the Language of Flowers]. Though the ballet is now defunct, the orchestral version of *Valses nobles et sentimentales* has remained in the symphonic repertoire since its concert premiere in February 1914. The waltzes take their title and inspiration from two sets of piano waltzes by Schubert, entitled *Valses sentimentales* and *Valses nobles*. To that effect, the waltzes are simple in structure and straightforward in character, alternating between regal elegance and gentle sensitivity, with the leisurely air of enjoyment so characteristic of the genre. Ravel inscribes in the score a quote by Henri de Régnier, dedicating the suite to the "delicious and always-new pleasure of a useless occupation."

Performed without pause, the waltzes employ a complex harmonic language that borders on the astringent, as well as a virtuosic array of orchestral timbres. Each waltz reveals a different characteristic of the dance, from the festive first waltz to the sedate gracefulness of the third, intricate cross rhythms of the sixth, and dizzying headiness of the seventh (reminiscent of the composer's famous *La Valse*). The subdued final section, entitled *Epilogue*, recalls shadows of all the dances that came before, drawing the work to a shimmering close.

— Tiffany Lu

## BÉLA BARTÓK (1881-1945)

### Dance Suite

Hungarian composer Béla Bartók wrote his *Dance Suite* in 1923 to celebrate the fifth anniversary of the unified city of Budapest. Despite its controversial premiere, it soon came to be recognized as one of the composer's best and most popular works. Though primarily known as a composer, Bartók's work in ethnomusicology (the study of folk music) was equally groundbreaking and proved very influential on his compositional style. Bartók began recording and studying Eastern European folk music in 1905, and the research served as inspiration for his *Dance Suite* decades later.

The work's six movements are inspired by folk music from around the world, including elements of Arabic, Romanian and Hungarian music. Rather than incorporate actual folk melodies, as he did in some of his other works, Bartók invented original melodies that evoked different regions and combined them in interesting ways. He said that the first movement had an Arabic-inspired melody, but with rhythmic structures more like those found in the music of Eastern Europe. The thematic elements introduced in the first four movements are combined and restated in the *finale*.

An outspoken pacifist, Bartók essentially imbued his worldview in his *Dance Suite*. In the composer's words: "My own idea... is the fraternization of peoples; a fraternization regardless of all wars and quarrels. It is this idea that I—as far as my abilities permit—attempt to serve with my music."

— Brian Gilling

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 19, 2015

## MEMORIAL CONCERT

*Pierre Monteux (1875-1964)*

*Doris Hodgkins Monteux (1894-1984)*

*Charles Bruck (1911-1995)*

*Nancie Monteux-Barendse (1917-2013)*

## PROGRAM

Symphony No. 4 in E minor, Op. 98

Johannes Brahms  
(1833-1897)

1. Allegro non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato

*Conductors: Tiffany Lu (1), Brady Meyer (2),  
Mario Torres (3) and John Norine, Jr. (4)*

## INTERMISSION

Suite No. 2 from *Bacchus et Ariane*, Op. 43

Albert Roussel  
(1869-1937)

Introduction – Ariadne awakens – Bacchus dances alone – The kiss –  
The Dionysian spell – The Procession of the Thias – Ariadne's dance –  
Dance of Ariadne and Bacchus – Bacchanale – The coronation of Ariadne

*Conductor: David Alexander Rahbee*

La Mer [The Sea]

Claude Debussy  
(1862-1918)

1. De l'aube à midi sur la mer [From dawn to noon on the sea]
2. Jeux de vagues [Play of the waves]
3. Dialogue du vent et de la mer [Dialogue of the wind and the sea]

*Conductor: Michael Jinbo*

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*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

## PROGRAM NOTES BY THE CONDUCTORS

**JOHANNES BRAHMS (1833-1897)**

**Symphony No. 4 in E minor, Op. 98**

Johannes Brahms began composing his fourth and final symphony in 1884. The work premiered on October 25, 1885 in Meiningen, Germany, with the composer conducting.

Steadfastly relying on classical forms and construction, Brahms is often regarded as a "conservative" composer, but the moniker doesn't give enough credit to his musical genius. In the *Fourth Symphony*, each movement is based on a simple gesture that unfolds, expands, and is put through the proverbial wringer. The first movement is based on the falling and rising intervals of its opening theme; the second is based on a modal melody presented by the horns and woodwinds; and the fourth movement is based on eight notes, the first six rising in a simple scale before returning to the key of E minor.

Brahms goes even further with his forms. In the first movement, identifying the precise moment when the primary theme returns in the recapitulation is debatable. Is it when the theme returns, but with a "wrong" rhythm? Or is it at the return of the feeling of the movement's opening, even though half of the melody has already passed by? The final movement can be seen as either a *passacaglia* (ground-bass variations) or a *chaconne* (chordal variations); asking two musicologists would yield two different answers. Even when staying "true" to classical symphonic form, Brahms surprises us. The third movement is a *scherzo*, but in duple meter, and the only one to be found among the composer's symphonies.

In the end, Brahms relied heavily on emotion and feeling to make his point, whether in the unsettled hesitance of the first movement, the striking modality of the second, the jubilation of the third, or the stern severity of the last movement. The *Fourth Symphony* represents the pinnacle of the composer's output. Simple gestures, combined with emotive power, create a remarkable work.

— John Norine, Jr.

**ALBERT ROUSSEL (1869-1937)**

**Suite No. 2 from *Bacchus et Ariane*, Op. 43**

Albert Roussel composed his two-act ballet *Bacchus et Ariane* in 1930. At the request of conductor Pierre Monteux, the composer extracted two concert suites from the ballet score. The second suite, containing all of the music in the ballet's second act, was premiered by Monteux in 1934 in Paris. *Bacchus et Ariane* likely drew inspiration from Maurice Ravel's ballet *Daphnis et Chloé*, written nearly 20 years earlier and also based on Greek mythology, and from which the composer also extracted two concert suites.

The second act opens with the sleeping Ariadne (daughter of Minos, King of Crete) on the island of Naxos, where she had eloped with Theseus (founder of Athens). Ariadne stretches as she awakes, finding herself alone. Astonished to find that she has been abandoned, she desperately tries to end her life by climbing to

the top of a cliff and jumping into the Aegean Sea. Miraculously, she falls into the arms of Bacchus (a.k.a. Dionysus), god of wine and pleasure. She quickly forgets Theseus as Bacchus woos her with dance. When the dancing subsides, they kiss, and suddenly Naxos is transformed into an enchanted island. This is depicted musically by magically shifting, richly orchestrated harmonies; fluttering woodwinds and shimmering string tremolos; and an other-worldly, expansively arching melody played by horns, violas and cellos. As a raucous parade passes by, a faun and a maenad bring Ariadne wine in golden goblet. Drinking and dancing commence, and the music becomes more animated, intensifying with buoyant gestures, fanfares and sweeping orchestral effects. A full-fledged bacchanal ensues, culminating with the coronation of Ariadne on the highest peaks of Naxos, her chariot surrounded by revelers. The music of the transformative kiss, which earlier had been set among shifting harmonies, returns here in a glorious blaze of A major.

— David Alexander Rahbee

## CLAUDE DEBUSSY (1862-1918)

### *La Mer* [The Sea]

The music of Claude Debussy is often compared to the paintings of the French Impressionists. Though Debussy himself did not care for the comparison, he shared the Impressionists' concern with color and light. In *La Mer*, melodies first appear as a mosaic of fragments, only later coalescing into full-fledged themes. Debussy used musical fragments in much the same way the Impressionist painters used flecks of color to capture light and meld into larger images. In a letter to his stepson Raoul Bardac, Debussy wrote: "Music has this over painting: it can bring together all manner of variations of color and light."

Debussy was influenced by the dramatic seascapes of J.M.W. Turner, whom he called "the finest creator of mystery in art," and by the 19th-century Japanese woodblock prints of Ando Hiroshige and Katsushika Hokusai. At Debussy's suggestion, Hokusai's *In the Hollow of a Wave off the Coast at Kanagawa* decorated the cover of the first edition score of *La Mer*. Orientalism and exoticism were all the rage in Europe at that time. *La Mer* incorporates such Asian influences as pentatonic and whole-tone scales; harmonies based on parallel fourths and fifths; and orchestral effects emulating the Javanese gamelan, an instrument Debussy first heard at the 1889 Universal Exposition in Paris. Debussy was also drawn to the Symbolist poets, who focused on the sound of words rather than their meaning, as well as the power of metaphor and symbolism.

Debussy began work on *La Mer* in 1903, while on vacation in Burgundy. He wrote to his friend André Messager: "You may not know that I was destined for a sailor's life, and it was only by chance that fate led me in another direction. But I have always held a passionate love for her [the sea]. You will say that the ocean does not exactly wash the Burgundian hillsides... and my seascapes might be studio landscapes; but I have an endless store of memories and, to my mind, they are worth more than the reality, whose beauty often deadens thought."

Debussy's father, a sailor, had entertained his young son with tales of his seafaring adventures. The composer experienced an ocean adventure of his own during a stormy crossing in a fishing boat off the coast of Brittany: "Now there's a

type of passionate feeling that I have not before experienced—Danger!” Debussy wrote to his friend, publisher Jacques Durand: “The sea has been very good to me. She has shown me all of her moods... mysterious, alluring, menacing, complex, elemental.”

Debussy completed *La Mer* in March of 1905, in the seaside town of Eastbourne, on the English Channel. The work premiered at the Concerts Lamoureux in Paris on October 15, 1905, under the direction of conductor Camille Chevillard. Not a success, the premiere was poorly rehearsed, according to Debussy. The orchestra found the work bewildering and extremely difficult. Debussy later told his colleague Igor Stravinsky: “The violinists flagged the tips of their bows with handkerchiefs at the rehearsals, as a sign of ridicule and protest.”

Though it lacks traditional symphonic structures, *La Mer* is the closest of Debussy’s compositions to a symphony. Two large-scale outer movements frame a central *scherzo*. The work is subtitled *Trois esquisses symphoniques* [Three symphonic sketches] and each movement bears a descriptive title: 1) *From dawn to noon on the sea*; 2) *Play of the waves*; 3) *Dialogue of the wind and the sea*. Debussy warned against taking the titles too literally, believing that music is more effective at expressing an abstract essence than a representational image. But this didn’t stop fellow composer Erik Satie from quipping that he “liked the whole thing, but especially the part from 10:30 to a quarter to 11:00.”

— Michael Jinbo

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 26, 2015

## SYMPHONIC POPS CONCERT

### PROGRAM

Light Cavalry Overture

Franz von Suppé  
(1819-1895)

*Conductor: James Warshaw*

Pomp and Circumstance March No. 4 in G major, Op. 39

Edward Elgar  
(1857-1934)

*Conductor: Christopher Kim*

Kaiser Waltz [Emperor Waltz], Op. 437

Johann Strauss, Jr.  
(1825-1899)

*Conductor: Jonathan Spatola-Knoll*

Midsommarvaka [Midsummer Vigil], Op. 19  
(Swedish Rhapsody No. 1)

Hugo Alfvén  
(1872-1960)

*Conductor: Yiwen Shen*

### INTERMISSION

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*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

## INTERMISSION

The Cowboys Overture

John Williams  
(1932- )

*Conductor: Jordan Alfredson*

Selections from *Oklahoma!*  
[arr. Robert Russell Bennett]

Richard Rodgers  
(1902-1979)

*Conductor: Bryan Kolk*

Music from *Guys and Dolls*  
[arr. Calvin Custer]

Frank Loesser  
(1910-1969)

*Conductor: Ben Manis*

Selections from *Kiss Me, Kate*  
[arr. Robert Russell Bennett]

Cole Porter  
(1891-1964)

*Conductor: Antoine Clark*

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