



PIERRE MONTEUX SCHOOL & MUSIC FESTIVAL

Founded 1943

2016 CONCERT SEASON

SYMPHONY CONCERTS

Sundays at 5:00pm: June 26, July 3, July 10, July 17, July 24, July 31

WEDNESDAYS AT MONTEUX

Wednesdays at 7:30pm: June 29, July 6, July 13, July 20, July 27

CHILDREN'S CONCERT

Monday, July 11 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 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 is in his 21st 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 73-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.

**PIERRE MONTEUX SCHOOL
& MUSIC FESTIVAL**

**Symphony Concert Programs
Summer 2016**

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, June 26, 2016

PROGRAM

Overture to *Der fliegende Holländer*
[The Flying Dutchman]

Richard Wagner
(1813-1883)

Conductor: Jonathan Moore

The Noon Witch [Polednice], Op. 108

Antonín Dvořák
(1841-1904)

Conductor: John Norine, Jr.

Mephisto Waltz No. 1 (The Dance in the Village Inn)

Franz Liszt
(1811-1886)

Conductor: Guillermo Villarreal

INTERMISSION

Symphony No. 8 in G major, Op. 88

Antonín Dvořák
(1841-1904)

1. Allegro con brio
2. Adagio
3. Allegretto grazioso – Molto vivace
4. Allegro ma non troppo

*Conductors: Alejandro Larumbe Martínez (1), Yiwen Shen (2),
Duo Shen (3) and Chuck Stewart (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)

Overture to *Der fliegende Holländer* [The Flying Dutchman]

When Richard Wagner fled his creditors in Riga on an illegal voyage to Paris, he encountered a fearsome storm. Blown off course, he was forced to seek shelter in the Norwegian fjords. He noted, "The voyage through the Norwegian reefs made a wonderful impression on my imagination; the legend of the Flying Dutchman, which the sailors verified, took on a distinctive, strange coloring that only my sea adventures could have given it."

The Flying Dutchman is a cursed sailor, forced to wander the seas for eternity until he can find redemption in the unconditional love of a woman. Allowed to land only once every seven years to attempt to alter his fate, the Dutchman encounters Daland, a sea captain who promises his daughter Senta's hand in exchange for treasure. In the final act, when the Dutchman learns that Senta was previously betrothed to another, who is still in love with her, he doubts her loyalty and leaves in a fury. Senta breaks free from her father and Erik and throws herself off a seaside cliff to prove her devotion to the Dutchman, and the ghost ship sinks to the bottom of the ocean. In the final scene, the redeemed Dutchman and Senta are seen rising to heaven together.

The overture consists of two main themes: the Dutchman's theme that opens the work, and Senta's tender, loving melody. The overture is also infused with motifs associated with the sailors and with their wives' spinning wheels. This was the first opera for which the composer wrote his own libretto. Using musical leitmotifs extensively throughout the opera, Wagner strove for *Gesamtkunstwerk*, or total artistic unity.

— Jonathan Moore

ANTONÍN DVOŘÁK (1841-1904)

The Noon Witch [Polednice], Op. 108

Antonín Dvořák wrote *The Noon Witch* as part of a cycle of symphonic poems composed between 1896 and 1897. The story was taken from *Kytice*, a collection of Czech folk tales by Karel Jaromír Erben.

The Noon Witch tells the story of a mother and child as they start their day. As the mother cooks and cleans, her son plays with a toy bird whistle (four repeated notes played by the oboe). When the boy uses the whistle to annoy his mother, she scolds him, and after the second such event, she threatens to call the Noon Witch to punish him for not behaving. Of course, as is often the case in such fairy tales, the mere mention of an evil character is enough to ensure that they will magically appear.

The witch suddenly appears in the doorway and demands to take the child from his mother. Horrified, the mother grabs hold of her son as the witch dances madly about them, trying to get the boy. The mother holds her son closer and closer as the witch's dancing grows more and more frenetic. When a church bell chimes the noon hour, the mother faints and the witch disappears into thin air.

When the boy's father arrives home for lunch, he realizes that something is terribly wrong. He rushes to his wife, lying unconscious on the floor, and rouses her.

The couple share a serene moment before realizing that their child has been smothered to death in his mother's arms. The parents cry out in anguish and the witch's theme is heard once more as the work comes to a crashing conclusion.

— John Norine, Jr.

FRANZ LISZT (1811-1886)

Mephisto Waltz No. 1 (The Dance in the Village Inn)

There are legends that transcend time, becoming the source of inspiration for many musical and literary works. Such is the German legend of Faust. While the most famous version of the Faust legend is perhaps the play by Johann Wolfgang von Goethe, it should be noted that Franz Liszt was inspired by a poem by Nikolaus Lenau. The episode known as *Der Tanz in der Dorfschenke* [The Dance in the Village Inn] was the specific inspiration for Liszt's *Mephisto Waltz No. 1*.

Though successful, Faust was dissatisfied with his life. For this reason, he made an agreement with Mephisto (a.k.a. Mephistopheles, or the Devil), exchanging his soul for innumerable pleasures. At Mephisto's insistence, the two men join a wedding celebration in a village inn. Mephisto takes a violin from one of the minstrels and starts playing a delirious melody, then a melancholic and erotic theme that seduces the villagers. Faust and his partner dance with abandon, out of the inn and into the forest. A nightingale sings.

Originally composed for orchestra, Liszt later transcribed *Mephisto Waltz No. 1* for solo piano. It is one of four waltzes by Liszt bearing the name Mephisto.

— Guillermo Villarreal

ANTONÍN DVOŘÁK (1841-1904)

Symphony no. 8 in G major, Op. 88

Antonín Dvořák's *Symphony No. 8* was composed in 1889 and premiered a year later, with the composer conducting. Dvořák inherited the traditional four-movement symphonic form from his predecessors: a *sonata-allegro* first movement; a slow, tuneful second movement; a dance-like third movement; and a grand *finale*—in this case, an intricate theme and variations. Dvořák also owed a debt to fellow Bohemian composer Bedřich Smetana for the distinctive folk character of his symphony's themes, a style also adopted by Gustav Mahler.

Despite such traditional influences, Dvořák's innovative treatment of musical ideas in this symphony is distinctive. The beginning of the first movement, in G minor—contrary to the symphony's primary key of G major—acts as a motto throughout the movement. The kaleidoscopic development of the material in the second movement ultimately culminates in an unexpected storm. The trio section of the third movement is derived from the composer's opera *The Stubbard Lovers*, written more than a decade earlier. A most astonishing moment in the last movement is a central variation in which a march is scored for an ensemble mimicking a village band, cunningly set in the minor mode. Although overshadowed by his more famous *Symphony No. 9, "From the New World"*, the cheerful *Eighth Symphony* appears frequently in concert programs.

— Yiwen Shen

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 3, 2016

PROGRAM

Overture to *The School for Scandal*, Op. 5

Samuel Barber
(1910-1981)

Conductor: Antoine T. Clark

Noches en los jardines de España
[Nights in the Gardens of Spain]

Manuel de Falla
(1876-1946)

1. En el Generalife [In the Generalife]
2. Danza lejana [Distant Dance] —
3. En los jardines de la Sierra de Córdoba [In the Gardens of the Sierra de Córdoba]

Piano Soloist: José Ramón Méndez
— 2016 Artist in Residence —

Conductors: Muneyoshi Takahashi (1) and Mario Torres (2-3)

INTERMISSION

Forest Murmurs [Waldweben] from *Siegfried*

Richard Wagner
(1813-1883)

Conductor: Daren Weissfisch

Symphony in B-flat major, Op. 20

Ernest Chausson
(1855-1899)

1. Lent – Allegro vivo
2. Très lent
3. Animé

*Conductors: Dimitri Papadimitriou (1),
Taichi Fukumura (2) and Alyssa Wang (3)*

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PROGRAM NOTES BY THE CONDUCTORS

SAMUEL BARBER (1910-1981)

Overture to *The School for Scandal*, Op. 5

Samuel Barber composed his first orchestral work, *Overture to 'The School for Scandal,'* in the summer of 1931, while taking a break in Italy from his studies at the Curtis Institute of Music. The work was premiered on August 30, 1933 by the Philadelphia Orchestra in an outdoor summer concert conducted by Alexander Smallens, with an astounding 8,000 people in the audience. The overture helped to establish Barber's national reputation.

In addition to his musical studies at the Curtis Institute, Barber loved languages and literature. An avid reader, many of his compositions were inspired by literary works. Richard Brinsley Sheridan's 1777 comedy *The School For Scandal* provided Barber with great inspiration. Barber did not intend for his overture to serve as incidental music for a production of the play, but rather, as he states, "it was conceived as a musical reflection of the play's spirit." The overture conveys a *joie de vivre* appropriate to the comedy of manners, capturing the play's themes, characters, wit and comedic spirit through the use of brilliant orchestration, bitonality, gorgeous dance-like melodies, and effective variations in tempo and dynamics.

— Antoine T. Clark

MANUEL DE FALLA (1876-1946)

Noches en los jardines de España [Nights in the Gardens of Spain]

Along with Isaac Albéniz and Enrique Granados, Manuel de Falla was one of the most important Spanish composers of the first half of the 20th century. Falla's compositions were influenced by Spanish folk music, particularly that of his native Andalusia.

Noches en los jardines de España [Nights in the Gardens of Spain] was completed shortly after Falla's seven-year residency in Paris, where he met a number of composers who had an influence on his style, including Maurice Ravel, Claude Debussy and Paul Dukas. In 1909, Falla began composing a set of nocturnes for solo piano, but at the suggestion of pianist Ricardo Viñes, he turned it into a piece for piano and orchestra. The work was completed in 1915 and the first performance was given on April 9, 1916 in Madrid.

The work's evocative title refers to Spanish gardens that date back to Andalusia's Hispano-Arabic past. The first movement, **En el Generalife** [In the Generalife], was inspired by the jasmine-scented Generalife gardens that surround Granada's Alhambra castle. In the second movement, **Danza lejana** [Distant Dance], *flamenco* dance rhythms are heard. The second movement connects directly to the third movement, **En los jardines de la Sierra de Córdoba** [In the Gardens of the Sierra de Córdoba], inspired by gardens in the mountains near Córdoba.

— Muneyoshi Takahashi

RICHARD WAGNER (1813-1883)
Forest Murmurs [Waldweben] from *Siegfried*

We find Siegfried, the hero of Richard Wagner's four-part epic music-drama *Der Ring des Nibelungen* [The Ring of the Nibelungs], stretched out under a great linden tree as the forest comes to life. Leaves rustle delicately in the calm breeze as Siegfried stares up through the softly swaying branches, lamenting that he never knew his mother, who died during childbirth. Wagner writes in his libretto that Siegfried's reverie is interrupted when "[his] attention is at last riveted by the songs of forest birds." The birds clamor away, insisting that Siegfried reply, and in his fantastic excitement he tries in vain to answer them. Through a magical twist, Siegfried is able to understand the warbling of a wood bird, who urges him to awaken Brünnhilde from her cursed slumber, for she will make him a "glorious wife." The piece comes to a shimmering conclusion as the bird takes magnificent flight and leads an overjoyed Siegfried, who has never even met a woman nor known what it is to love, to his waiting bride.

— Daren Weissfisch

ERNEST CHAUSSON (1855-1899)
Symphony in B-flat major, op. 20

The music of Ernest Chausson possesses the same Wagnerian romanticism as that of his primary teacher and influence, César Franck, while also reflecting the evocative, even sensuous, language of his contemporary, Claude Debussy. Chausson's music is passionate, chromatic and lush—the "dessert composer" on any concert.

Chausson worked as a lawyer in Paris at the insistence of his father before finally studying composition at the Paris Conservatory in 1880. The financial comfort this afforded allowed him to compose freely, without having to struggle to make a living as a musician, leading to such imaginative works as his *Poème for Violin and Orchestra*, Op. 25 and *Concerto for Piano, Violin and String Quartet*, Op. 21.

Symphony in B-flat major, Op. 20 is Chausson's only symphony. Written in cyclic form, its thematic material returns throughout all three movements. Most notably, the melody that opens the first movement also closes the symphony. The first movement begins slowly and dramatically before moving into a lush, anguished second section. The middle movement, reminiscent of the composer's songs, is in A-B-A form. The final movement begins tempestuously and ends with a chorale in the brass, taken from the first movement. Here, the theme is expanded, building with such torment until it reaches a final, graceful resolution.

— Alyssa Wang

JOSÉ RAMÓN MÉNDEZ, Piano
2016 Artist in Residence

Described by the *New York Concert Review* as "an artist with a polished sound and tremendous constructive power" and hailed by the *Hoja del Lunes de Madrid* as "the Spanish pianist of his generation," José Ramón Méndez is one of the most exciting Spanish pianists of today.

Méndez received his first music instruction from his father, and by the age of seven, was already performing on Spanish television and radio stations. He made his solo debut at the age of eleven at the Oviedo Philharmonic Society in Oviedo, Spain, the youngest performer ever to do so in the history of the society. He first gained international recognition when he performed Liszt's first piano concerto under the direction of Sergiu Commissiona at the Concertgebouw in Amsterdam. Since then, he has concertized extensively in his native Spain, the United States, Cuba, Italy, England, Portugal, Holland and Japan, to great acclaim. With his poetry, intellect and masterful technique, he has been praised by critics and celebrated by audiences around the world.

Méndez has been a guest performer at many music festivals, including the Caramoor Festival, the Amalfi Coast Music Festival, the Barge Music Series, the Festival Internacional de Piano de Las Islas Canarias, Música en Compostela, and the Santander International Music Festival, to name a few. As a chamber musician, he has collaborated with such distinguished artists as Karl Leister, Itzhak Perlman, Michael Tree and Pinchas Zukerman.

At the age of 18, Méndez's success brought him from Spain to the United States, where he began his studies at the Manhattan School of Music in New York City. He completed his Bachelor's, Master's and Doctorate of Musical Arts degrees there, under the tutelage of Solomon Mikowsky, Byron Janis and Miyoko Lotto. During his studies in New York, he won top prizes in many international competitions, including the Pilar Bayona International Piano Competition, the Hilton Head Island International Piano Competition, the Frederick Chopin Competition in New York, and the Hermanos Guerrero International Piano Competition, among others.

Méndez has given master classes throughout the United States and in numerous cities in Spain, including Lugo, Avilés, Panticosa, Santiago de Compostela, Las Palmas de Gran Canaria, Oviedo and Gijón. Currently, he is the artistic director of the Gijón International Piano Festival.

Formerly on the faculties of The University of Texas at Austin and New York University, Méndez is now Assistant Professor of Piano at Pennsylvania State University. José Ramón Méndez is a Yamaha Artist. Visit www.joseramonmendez.com.

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 10, 2016

PROGRAM

Hebrides Overture (Fingal's Cave), Op. 26

Felix Mendelssohn
(1809-1847)

Conductor: Ryan Farris

Symphony No. 2 in B minor

Alexander Borodin
(1833-1887)

1. Allegro – Animato assai
2. Scherzo (Prestissimo – Allegretto – Prestissimo)
3. Andante —
4. Finale (Allegro)

*Conductors: Abbie Naze (1), Ian Elmore (2)
and Yiwen Shen (3-4)*

INTERMISSION

Symphony No. 1 in D major, Op. 25, *Classical*

Sergei Prokofiev
(1891-1953)

1. Allegro
2. Larghetto
3. Gavotta (Non troppo allegro)
4. Finale (Molto vivace)

Conductors: Jonathan Moore (1-2) and Duo Shen (3-4)

Suite from *Der Rosenkavalier*, Op. 59

Richard Strauss
(1864-1949)

Conductor: John Norine, Jr.

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No applause between parts of a multi-section work.

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PROGRAM NOTES BY THE CONDUCTORS

FELIX MENDELSSOHN (1809-1847)

Hebrides Overture (Fingal's Cave), Op. 26

Already a famous composer at just 20 years of age, Felix Mendelssohn embarked on a tour of Scotland with his friend Karl Klingemann in 1829. In early August, they spent several days on a boat in the Hebrides archipelago off Scotland's western coast, traveling from island to island and viewing various natural wonders. The most notable of these was Fingal's Cave, an immense cavern in the cliff-face on the island of Staffa. Over 35 feet high and 200 feet deep, the cave contained immense black basalt pillars. Mendelssohn was so taken with the cave's beauty that he wrote a letter to his sister Fanny that very night and included the opening melody of what would become a concert overture. He completed the work a year later, originally calling it *The Lonely Island*, or *Fingal's Cave*. Essentially a symphonic seascape, the piece features wave-like accompaniment figures and terrifying dynamic swells depicting the masses of water rushing through the cave. The music is at times stormy, at times peaceful and longing, but always imbued with a sense of the immense natural beauty of Scotland's Hebrides islands.

— Ryan Farris

ALEXANDER BORODIN (1833-1887)

Symphony No. 2 in B minor

Alexander Borodin was one of a famous group of Russian composers known as "the Mighty Five." Borodin composed his *Symphony No. 2 in B minor* between 1868 and 1876, while also working on his opera *Prince Igor*. Among his most important orchestral works, the symphony is a quintessential example of Russian nationalist style. The first movement evokes a feeling of raw power and true Russian pride. In the second movement, Borodin takes the listener on a raucous sprint, tossing ideas around the orchestra. In the third movement, the most introspective and intimate movement of the symphony, the French horn introduces a beautiful, expressive melody. The final movement is a robust *Allegro* that brings the symphony to a galloping, energetic finish.

— Ian Elmore

SERGEI PROKOFIEV (1891-1953)

Symphony No. 1 in D major, Op. 25, *Classical*

Russian-Soviet composer, pianist and conductor Sergei Prokofiev is considered one of the most important composers of the 20th century. His major works include his ballet *Romeo and Juliet*, *Lieutenant Kijé*, *Peter and the Wolf*, and his *Symphonies Nos. 1 and 5*, among others.

Symphony No. 1 in D major, Op. 25, 'Classical' was composed between 1916 and 1917. The symphony's moniker refers to its loose imitation of the style of Haydn. As the composer himself wrote in his autobiography: "I spent the summer of 1917 in the country near Petrograd all alone... I deliberately did not take my piano. I had noticed that orchestral thematic material composed without the piano was often

better in quality... Soon the project for a symphony in the style of Haydn came into being... It seemed to me that, if Haydn had lived in our day, he would have retained his own style while accepting something of the new at the same time. That's the kind of symphony I wanted to compose. When I saw that the idea was beginning to work, I called it 'Classical Symphony'... for several reasons: first, it was easy [actually, its one of the most technically challenging works in the repertoire]; secondly, out of naughtiness and a desire to 'tease the geese,' secretly hoping that in the end I would have my way if the title 'Classical' stuck. ...I composed much of it during long walks, although the third movement, the Gavotte, was actually written a good deal earlier. I had also written an earlier version of the *finale*, but crossed that out and wrote an entirely new one, endeavoring among other things to avoid all minor chords."

The *Classical* symphony follows a traditional four-movement structure: a first movement *Allegro* in *sonata* form; a songful *Larghetto*; a courtly *Gavotta* (to some ears extremely "Haydnesque," but also 20th century in style); and a *rondo finale* with 18th century character, combined with 20th century brilliance.

— Duo Shen

RICHARD STRAUSS (1864-1949)
Suite from *Der Rosenkavalier*, op. 59

Originally premiered in 1911, *Der Rosenkavalier* [The Knight of the Rose] became one of Richard Strauss's most enduring operatic works. When his Bavarian town was liberated at the end of World War II, Strauss identified himself to Allied soldiers by saying, "I am Richard Strauss, composer of *Der Rosenkavalier* and *Salome*." As enduring as the opera became during his lifetime, it was not Strauss who arranged the popular suite heard today, but conductor Artur Rodzinski. At first, Strauss was hesitant to give his permission, as he had previously endured a mediocre movie version, but after some consideration he gave permission for the suite to be published in 1945.

The plot of the opera follows Octavian (a trouser role in the vein of Mozart's Cherubino), a young noble in the court of the Marschallin. The two carry on a romantic affair while the Marschallin's husband is away (and never actually seen in the opera). Baron von Ochs, a bumbling redneck relation of the Marschallin, arrives at court looking to wed Sophie von Faninal in order to increase his wealth and stature. As local custom dictates, a man must present a silver rose to a woman as a means of proposing marriage. Ochs chooses Octavian to serve as his proxy, but when Octavian and Sophie see each other, they instantly fall in love. Determined to break up the engagement, Octavian's machinations culminate in several events at a local inn: a woman arrives, claiming to be the real wife of Ochs, followed by several children who claim that he is their father; the police arrive to arrest Ochs for "indecent actions towards a lady"; and both Sophie's father and the Marschallin arrive to witness the scene. Disgusted, Sophie's father breaks off the engagement. An overjoyed Octavian starts to run to Sophie, but he hesitates, torn between his love of Sophie and his affection for the Marschallin. Sensing the young couple's true love, the Marschallin tells Octavian to follow his heart, and she withdraws. Sophie and Octavian sing of their love as the final curtain drops.

— John Norine

PIERRE MONTEUX MUSIC FESTIVAL

Monday, July 11, 2016

CHILDREN'S CONCERT

Conductor: *David Alexander Rahbee*

PROGRAM

Overture to *Ruslan and Ludmila*

Mikhail Glinka
(1804-1857)

Symphony No. 2 in B minor

Alexander Borodin
(1833-1887)

4. Finale (Allegro)

Dance of the Comedians from *The Bartered Bride*

Bedřich Smetana
(1824-1884)

The Itsy Bitsy Spider
and His Great Singalong Adventure

William C. White
(1983-)

Narrator: *William C. White*

Instrument Petting Zoo

(Stations located throughout the hall)

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Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

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PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 17, 2016

PROGRAM

Capriccio Espagnol, Op. 34

Nikolai Rimsky-Korsakov
(1844-1908)

1. Alborada —
2. Variazioni —
3. Alborada —
4. Scena e canto gitano [Scene and Gypsy Song] —
5. Fandango asturiano

Conductor: Chuck Stewart

Symphony No. 9 in E-flat major, Op. 70

Dmitri Shostakovich
(1906-1975)

1. Allegro
2. Moderato
3. Presto —
4. Largo —
5. Allegretto — Allegro

Conductors: Dimitri Papadimitriou (1-2) and Mario Torrès (3-5)

INTERMISSION

Acadia Fanfare (2016) (World Premiere)

William C. White
(1983-)

Conductor: William C. White
— 2016 Composer in Residence —

Photographic presentation by Gerry Monteux

Symphony No. 1 in C minor, Op. 68

Johannes Brahms
(1833-1897)

1. Un poco sostenuto – Allegro – Meno allegro
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

*Conductors: Muneyoshi Takahashi (1),
Alyssa Wang (2-3) and Guillermo Villarreal (4)*

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PROGRAM NOTES BY THE CONDUCTORS

NIKOLAI RIMSKY-KORSAKOV (1844-1908) *Capriccio Espagnol*, Op. 34

Nikolai Rimsky-Korsakov composed *Capriccio Espagnol* in 1887 and conducted its premiere in October of that same year. The work is comprised of five brief sections. The piece starts with a vigorous *Alborada* for full orchestra, followed by *Variazioni*, a set of five variations on a theme announced by the horns. The *Alborada* is then reprised, with certain changes—and, one might say, exchanges—in instrumentation. What was a clarinet solo in the first *Alborada* is now assigned to the violin, and what was a violin *cadenza* is now given to the clarinet, etc. The piece continues with *Scene and Gypsy Song*, a sequence of five *cadenzas* (balancing the five variations heard earlier) for various solo instruments or small groups, capped by an impassioned and soaring gypsy song in the strings. This is broken off by the assertive arrival of the *Fandango asturiano*, in which themes from the preceding sections are recalled along the way to a tumultuous conclusion. Tchaikovsky, who saw the score before the work's premiere, declared in a letter to Rimsky-Korsakov: "...your 'Spanish Capriccio' is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day." The musicians in the orchestra were no less enthusiastic, interrupting rehearsals frequently to applaud the composer-conductor. At the work's premiere, the audience demanded a full encore as soon as the piece ended.

— Chuck Stewart

DMITRI SHOSTAKOVICH (1906-1975) *Symphony No. 9 in E-flat major*, Op. 70

Shostakovich described his *Symphony No. 9*, which premiered in 1945, as a "joyful little piece." The composer's original intent was to compose a massive work for chorus, soloists and large orchestra, to celebrate triumph in World War II and to serve as a personal glorification of Stalin. The final result, however, was very different. Forewarning his listeners, the composer stated: "In character, the Ninth Symphony differs sharply from my preceding symphonies, the Seventh and the Eighth. If the Seventh and the Eighth symphonies bore a tragic-heroic character, then in the Ninth a transparent, pellucid and bright mood predominates." For the most part, the music is full of "Haydnesque" wit, humor and irregular phrases, with moments of gentle lament and eloquent pathos in the second and fourth movements, respectively. Appearing to lift the "veil of mystery" surrounding significant ninth symphonies by his classical predecessors, including Beethoven, Shostakovich's own *Ninth Symphony* is a tribute to his ancestral mentors.

— Dimitri Papadimitriou

WILLIAM C. WHITE (1983-)

Acadia Fanfare (2016, World Premiere)

Commissioned by the Pierre Monteux School & Music Festival, as an Acadia Centennial Partner, to celebrate the 100th anniversary of the founding of Acadia National Park. Funded, in part, by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts.

Acadia Fanfare was inspired by the natural beauty and rugged landscape of Acadia National Park, as well as by the musical tradition of the Pierre Monteux School, which sits in close proximity to the park itself. The work opens with a depiction of waves beating against the rocky shores of Mt. Desert Island (musically, an homage to Debussy's *La Mer*). Squalls of seabirds sound in the distance as the day comes to life. The waves grow larger and larger as the musical texture builds to a breaking point, and finally the fanfare theme bursts forth in a blinding array of light and mist.

The central section captures the magic and majesty of the park's interior and gives the forest birds their turn to be heard. The work concludes back along the coastal shores of Acadia, as birdsong and crashing waves usher in a recapitulation of the fanfare theme and the work's triumphant finale.

— William C. White

JOHANNES BRAHMS (1833-1897)

Symphony No. 1 in C minor, Op. 68

Johannes Brahms once said to a friend, years before the completion of his first symphony: "I'll never write a symphony! You have no idea how the likes of us feel when we're always hearing a giant like that behind us!" The giant, of course, was Beethoven, who influenced Brahms's compositional style, but also caused great anxiety and pressure for the composer. The fact that his contemporaries—namely, Robert Schumann—claimed that Brahms was the next Beethoven did nothing to alleviate the crushing weight of expectation and the enormous shoes he felt he needed to fill. This, and his uncertainty about how to write for orchestra, were some of the reasons it took Brahms over 16 years to complete his first symphony.

Listening to the first movement, one can almost hear the struggle in the ever-looming heartbeat of the timpani and the relentless sustaining melodies in the strings. The second movement, *Andante sostenuto*, is full of affection and inner tenderness. The third movement, which deviates from the standard *scherzo* one might expect and can best be described as an *intermezzo*, opens with a strolling melody in the clarinet and builds to a passionate climax. The final movement introduces a chorale theme that Brahms unashamedly admitted was inspired by the *Ode to Joy* of Beethoven's *Ninth Symphony*. Brahms's *Symphony No. 1* is a journey from darkness to light, filled with meticulously crafted counterpoint, and ending with a rejuvenating, well-deserved C major finale.

— Alyssa Wang

WILLIAM C. WHITE, Composer and Conductor
2016 Composer in Residence

William C. White (alumnus 2004-2006; Conducting Associate 2009-2013) is a composer, conductor, teacher, writer and performer, currently based in Portland, OR. As a composer, he has written works for concert, film and theater, including several works for young audiences. In 2015, he completed a large-scale symphony in three movements, and his jingle for NPR's "Cincinnati Edition" can be heard daily in southwest Ohio. His music has been recorded on the MSR Classics and Cedille Records labels (distributed by Naxos).

Mr. White served for four seasons as Assistant Conductor of the Cincinnati Symphony Orchestra, working closely with music director Louis Langrée and an array of guest artists, including John Adams, Philip Glass, Jennifer Higdon and Itzhak Perlman. As part of his appointment with the CSO, he was also Conductor of the Cincinnati Symphony Youth Orchestra, a very successful tenure that included tours to Chicago and New York, both featuring all 20th- and 21st-century repertoire. During the 2015-16 season, Mr. White served as Interim Music Director of Portland's Metropolitan Youth Symphony, leading their season-end tour to Beijing, China.

Mr. White maintains long-standing relationships with several musical organizations, including the Chicago Symphony Orchestra (pre-concert lecturer), the Chicago Civic Orchestra, the Gargoyle Brass & Organ Ensemble, and the Seven Hills Sinfonietta. He served for five years as Conducting Associate of the Pierre Monteux School in Hancock, ME.

Mr. White holds a master's degree in conducting from Indiana University's Jacobs School of Music and a bachelor's in music from the University of Chicago. He hails from Bethesda, MD, where he began his musical training as a violist. In 2015, he launched a YouTube series called "Ask a Maestro," where he answers questions about the world of classical music. He maintains a blog and publishing site at www.willcwhite.com.

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 24, 2016

MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Doris Hodgkins Monteux (1894-1984)

Charles Bruck (1911-1995)

Nancie Monteux-Barendse (1917-2013)

PROGRAM

Prélude à l'après-midi d'un faune
[Prelude to the Afternoon of a Faun]

Claude Debussy
(1862-1918)

Conductor: John Norine, Jr.

Rapsodie espagnole

Maurice Ravel
(1875-1937)

1. Prélude à la nuit [Prelude to the Night]
2. Malagueña
3. Habanera
4. Feria [Festival]

Conductor: David Alexander Rahbee

INTERMISSION

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninoff
(1873-1943)

1. Largo – Allegro moderato
2. Allegro molto
3. Adagio
4. Allegro vivace

Conductor: Michael Jinbo

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No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

PROGRAM NOTES BY THE CONDUCTORS

CLAUDE DEBUSSY (1862-1918)

Prélude à l'après-midi d'un faune [Prelude to the Afternoon of a Faun]

French composer Claude Debussy began composing his *Prélude à l'après-midi d'un faune* [Prelude to The Afternoon of a Faun] as early as 1892, but did not complete the work until October 1894. It was given its premiere in Paris the following month under the baton of young, little-known conductor Gustave Doret. The piece was immediately well received by the audience, who demanded an encore performance at the end of the program, but it exasperated some of Debussy's compatriots. Composer Alfred Bruneau wrote: "...it is one of the most exquisite instrumental fantasies he [Debussy] has written. But his work is too exquisite, alas! It is too exquisite."

The work is based on the poem *L'après-midi d'un faune*, by French poet Stéphane Mallarmé. Mallarmé called his poem an eclogue, or "pastoral dialogue," and originally released it in a pamphlet with drawings by artist Édouard Manet. The poem follows the titular faun (half man, half goat) as he wistfully recalls his past experiences and future fantasies with the nymphs of the forest. Debussy departed from the narrative of Mallarmé's text, electing to evoke the feeling and emotions behind the words. In what would become his signature use of orchestral color, Debussy used the instruments of the orchestra in unique ways. Unusual registers and extended techniques are employed to present a secular, pastoral feeling. Further, harmony is used not merely as a musical progression, but as an extension of the color of the work. Debussy adapted techniques in the *Prélude* in many of his most famous later works, including *La Mer*, the three *Nocturnes* and *Images*, defining an entirely new style of music.

— John Norine, Jr.

MAURICE RAVEL (1875-1937)

Rapsodie espagnole

Ravel originally composed three of the four movements of *Rapsodie espagnole* for two pianos in 1907. After adding another two-piano movement written 12 years earlier, Ravel orchestrated all four movements in early 1908. Spanish influences are found in a number of works by Ravel during this period, perhaps most notably his one-act opera *L'heure espagnole*.

Prélude à la nuit [Prelude to the Night] is sultry and mysterious in mood. A four-note descending line begins the work, repeating over and over; it returns in the second and last movements as a unifying feature of the piece. Despite the fact that this opening movement is soft in dynamic nearly all the way through, Ravel utilizes all of the instruments in the orchestra, except for a few percussion instruments that are added in later movements.

In the *Malagueña*, Ravel evokes the region in southern Spain known as Málaga. Rather than composing an actual flamenco-style dance like other malagueñas (especially those written for guitar), Ravel creates his own dance-inspired music, with shifting accents and melodies full of brilliance and flair. The music begins imperceptibly, as if from afar, gradually nearing and increasing in volume and intensity until interrupted by an abrupt silence. After a momentary,

seductive recitative by the English horn and a brief reference to the *Prélude*, the music of the opening dance returns for a few bars before evaporating in the distance.

The *Habanera* is marked "rather slow and with a drowsy rhythm." Its subtle and evocative charm comes alive in Ravel's orchestration. This slow dance is delicate, lilting and perky at times. Ravel made sure that the score was published with the original date of composition of this particular movement (1895), with the intent of clarifying the fact that his piece pre-dates a similar movement in Debussy's Spanish-influenced piano work *Estampes* (1903).

Feria [Festival] is the last and most substantial movement. Spanish flair abounds with fanfare-like gestures, intoxicating melodies, sweeping harps, accented cross rhythms, and a multitude of percussion, including tambourine and castanets. Evocative waltz-like episodes are juxtaposed with more dance rhythms, as well as fleeting references to the music of the *Prélude*. In the end, the music gains momentum towards a conclusion bursting with thrilling orchestral color and verve.

— David A. Rahbee

SERGEI RACHMANINOFF (1873-1943)

Symphony No. 2 in E minor, Op. 27

I compose music because I must give expression to my feelings, just as I talk because I must give utterance to my thoughts.

Rachmaninoff was the ultimate musician, enjoying equal success as a composer, conductor and pianist. Often appearing in all three capacities in a single concert, he grew increasingly overwhelmed by the conflicting demands of these different parts of his professional life:

When I am concertizing, I cannot compose. When I feel like writing music, I have to concentrate on that—I cannot touch the piano. When I am conducting, I can neither compose nor play concerts. Other musicians may be more fortunate in this respect; but I have to concentrate on any one thing I am doing to such a degree that it does not seem to allow me to take up anything else. When composing, I am a slave. Beginning at nine in the morning, I allow myself no respite until after eleven at night.

Rachmaninoff's problems began early in his career. The 1897 premiere of his *Symphony No. 1 in D minor* was such a critical and popular failure that composer César Cui declared: "If there is a conservatory competition in hell, Rachmaninoff would gain first prize for his symphony!" Nikolai Rimsky-Korsakov concurred: "Forgive me, but I do not find this music at all agreeable." The public humiliation drove the young 24-year-old composer into such a crippling depression that he stopped composing for over two years. In 1900, Rachmaninoff began psychiatric treatments with Dr. Nicholas Dahl, a specialist in the use of hypnosis and auto-suggestion. With Dahl's help and encouragement, he began to compose again. Though his *Piano Concerto No. 2* (1901) was a tremendous success, earning him a Glinka Award, it would be several years before Rachmaninoff attempted another symphony.

Rachmaninoff's *Symphony No. 2 in E minor* was composed in 1906-07 and received its premiere on February 8, 1908 by the Moscow Philharmonic Society, under the direction of the composer. Unlike the fiasco that was his *First Symphony*,

Rachmaninoff's *Second Symphony* received an enthusiastic reception and earned him another Glinka Award. His growing fame resulted in a 20-concert debut tour of the United States. On November 26, 1909, three weeks after his American piano debut, Rachmaninoff conducted the U.S. premiere of his *Symphony No. 2* with the Philadelphia Orchestra.

The symphony is cast in four substantial movements, totaling an hour in duration. The movements vary widely in character, but are unified through the use of related thematic material. Though the church hymn *Dies Irae* [Day of Wrath] is never quoted outright, as it is in so many of Rachmaninoff's compositions, it is suggested in much of the symphony's thematic material. A compelling, organic thread of expression permeates the symphony, from the somber opening of the first movement to the resounding affirmation of the last.

— Michael Jinbo

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 31, 2016

SYMPHONIC POPS CONCERT

PROGRAM

English Folk Song Suite

[orch. Jacob]

1. March: *Seventeen Come Sunday*
2. Intermezzo: *My Bonny Boy*
3. March: *Folk Songs from Somerset*

Conductor: Ian Elmore

Ralph Vaughan Williams

(1872-1958)

An der schönen blauen Donau, Op. 314

[On the Beautiful, Blue Danube]

Conductor: Ryan Farris

Johann Strauss, Jr.

(1825-1899)

Three Dances from *The Bartered Bride*

1. Polka
2. Furiant
3. Dance of the Comedians

Conductor: Taichi Fukumura

Bedřich Smetana

(1824-1884)

Festive Overture, Op. 96

Conductor: Abbie Naze

Dmitri Shostakovich

(1906-1975)

INTERMISSION

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No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

INTERMISSION

The Flight to Neverland from *Hook*

John Williams
(1932-)

Conductor: Alejandro Larumbe Martínez

Cartoon

Paul Hart
(1945-)

Conductor: Daren Weissfisch

Selections from *La Cage aux Folles*
[arr. Lang]

Jerry Herman
(1931-)

Conductor: Antoine T. Clark

Selections from *West Side Story*
[arr. Mason]

Leonard Bernstein
(1918-1990)

Conductor: Mario Torres

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