

**MONTEUX SCHOOL & MUSIC FESTIVAL
2024**

MONTEUX FESTIVAL ORCHESTRA
Sunday, June 30, 2024

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PROGRAM

Suite No. 2 from *L'Arlésienne*

Georges Bizet (arr. Guiraud)
(1838-1875)

*Conductors: Ana Vashakmadze (I-II),
Isaac Newman (III-IV)*

Sinfonia da Requiem, Op. 20

Benjamin Britten
(1913-1976)

- I. Lacrymosa
- II. Dies irae
- III. Requiem aeternam

*Conductors: Gabe Levy (I),
Harris Andersen (II), Jeremy Ho (III)*

INTERMISSION

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninoff
(1873-1943)

- I. Largo – Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

*Conductors: John Norine, Jr. (I), Alex Arellano (II)
Juan Florez (III), Christopher Beckett (IV)*

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

Remain silent while the orchestra tunes.

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

Recording prohibited; photography only allowed between pieces.

MONTEUX FESTIVAL ORCHESTRA 2024

VIOLIN

- *Harris Han Andersen (Miami, FL)
- *Juan Florez (Miami, FL)
- *Misaki Joyce Anne Hall (Radcliff, KY)
- *Jeremy Ho (Vancouver, BC, CANADA)
- Maximilian Jacobs (Baltimore, MD)
- *Sean Radermacher (Pittsburgh, PA)
- Grace Pandra (Seattle, WA)
- Daniella Renteria (Montclair, NJ)
- Melissa Ruiz (Veracruz, MEXICO)
- *Kin (Desmond) Siu (Gilbert, AZ)
- Evan Thornton (Jacksonville, FL)
- Zachary Wood (Leonia, NJ)
- Ashley Wu (Pensacola, FL)

VIOLA

- *Christopher Beckett (East Brunswick, NJ)
- Cornelia Di Gioia (Evanston, IL)
- *Jace Kim (Champaign, IL)
- Sofia Ponti (Naples, FL)
- Noah Stevens (Maplewood, NJ)
- Mica Weiland (Seattle, WA)

VIOLONCELLO

- Henry Bushnell (Baltimore, MD)
- Sarah Johnson (Vancouver, WA)
- Sean Muller (Orlando, FL)
- *Isaac Newman (Takoma Park, MD)
- *John Norine, Jr. (Denton, TX)

CONTRABASS

- Rachel Kost (Cleveland, OH)
- Eddie Mospan (Seattle, WA)
- Alexandra (Sasha) Nepomnyashy (Dallas, TX)

FLUTE / PICCOLO

- Nathanael Kim (Denver, CO)
- Beatrice Larson (Twin Valley, MN)
- Gino Rimanelli (Ann Arbor, MI)
- Brooke Walden (Westfield, NJ)

OBOE / ENGLISH HORN

- Julie Baty (New York, NY)
- *Charlotte Harrison (Orem, UT)
- Natalie Myers (Lawrence, KS)

CLARINET

- *Martín Alexander Arellano (Oakdale, CA)
- Lauren Enos (Riverhead, NY)
- Colin Merkovsky (Dumont, NJ)
- Sophia Ross (San Diego, CA)

BASSOON / CONTRABASSOON

- Julien Rollins (Billings, MT)
- Sam Schorer (Duxbury, MA)
- Austin Struble (San Antonio, TX)
- +Edward Walworth (Hancock, ME)

HORN

- Ashley Beyer (Denton, TX)
- Kaitlyn Jones (Houston, TX)
- Mary Kimble (Cincinnati, OH)
- Michael Pulliam (Oklahoma City, OK)
- Ryan Vickrey

TRUMPET

- Mason Kibble (Pittsburgh, PA)
- Bella Marek (St. Paul, MN)
- William Parrack (Conway, AR)
- Nate Peck (Noblesville, IN)

TROMBONE

- Lilli Bailey (Oxford, MS)
- Bronwyn Tyler-Wall (Temple, NH)
- Ryan Liu (bass) (Sunnyvale, CA)

TUBA

- Julian Adinolfi (Chester, NJ)

TIMPANI / PERCUSSION

- Christopher Boxall (Gleneg, MD)
- Glenn Choe (Austin, TX)
- *Gabriel Levy (Toronto, CANADA)
- Allison Olds (Lakeland, FL)

HARP

- Yu En Charlotte Chong (SINGAPORE)
- Sofia D'Aquilio (Dallas, TX)

KEYBOARDS

- *Ana Vashakmadze (Tbilisi, GEORGIA)

** Denotes Conductor*

+ Denotes Guest Musician

PROGRAM NOTES

GEORGES BIZET (1838-1875)

Suite No. 2 from *L'Arlésienne* | Arr. Ernest Guiraud (1879)

L'Arlésienne was a mélodrame (a theatrical work with incidental music) based on the book by the French novelist Alphonse Daudet. The work tells the story of Frédéri, a young man from the southern French countryside who is consumed with a passionate infatuation for an *Ârlesienne* (a woman from Arles). When he discovers that the subject of his desire has been exchanging love letters with his town's horse trader, Mitifio, Frédéri takes his own life in a tragic finale. While the production of the mélodrame was a failure, Bizet arranged his favorite numbers from the production into an orchestral concert suite (*L'Arlésienne* Suite No. 1). The first suite was so popular that this second suite was arranged by Bizet's friend Ernst Guiraud four years after Bizet's death.

The opening *Pastorale* sets the early morning country scene from Act 2. The two outer sections have a grand and optimistic character; the contrasting middle section features more dancelike rhythms with heartwarming woodwind solos. The suite's second movement, *Intermezzo*, opens with a dramatic unison declamation from the full orchestra, and features a prominent lyrical saxophone solo.

Of the selections featured in the *L'Arlésienne* suites, this third movement *minuet* actually never appeared in Bizet's incidental music but was instead lifted from another work, Bizet's opera *La Jolie Fille de Perth*. It features a charming duo between flute and harp.

The famous and beloved last movement takes its name from the Farandole, a traditional Provençal community dance that is traditionally accompanied by a flute and tambourin (a low-pitched Provençal drum). The main melody in this movement is the March of the Kings, a Provençal Christmas carol believed to have been composed by Lully in the 17th century. It is set brightly against a sprightly D-major melody to bring the suite to a rousing close.

-Isaac Newman & Ana Vashakmadze

BENJAMIN BRITTEN (1913-1976)

Sinfonia da Requiem, Op. 20 (1940)

In 1940 Benjamin Britten received a commission from the government of Japan to create a score celebrating the 2600th anniversary of the ruling dynasty of the Japanese emperor, Hirohito. Britten had already begun work on a composition for his own purposes, the *Sinfonia da Requiem* – not related in the slightest to a celebratory anniversary but instead dedicated to the memory of his parents and the already-begun catastrophes of World War II. He dutifully

submitted the work, but the Japanese were deeply disappointed and offended by the piece they received, saying that the music had “a melancholy tone making it unsuitable for performance on such an occasion as our national ceremony.” As it turned out, the Japanese did not demand a return of their commissioning fee and Britten used it to buy his first car – a vintage Ford.

The first movement, titled *Lacrymosa*, is slow and weighty, and its main material is a creeping, unstoppable trudge forward. It opens with jarring blows on the timpani, piano, basses and harps, which fade into the main theme: a heartfelt lament from the cellos. From here the dismal march is interspersed with music that seems to be waiting for something, and an alto saxophone is featured prominently. The movement builds to a shocking climax, and then fades out with a feeling of exhaustion. The title of the movement suggests a dialogue between this and other important Lacrymosas (such as those of Mozart and Verdi) as well as making reference to the Lacrymosa’s position in the Catholic Requiem Mass. The title is Latin for “weeping.”

The *Dies Irae* is a tightly constructed, concentrated burst of activity. The movement’s two outer sections are characterized by insistent and precise rhythms, syncopations, and accents, and its middle section, while it includes soaring, yearning melodies, is nevertheless full of rhythmic unease. The primary musical cell is a “flutter-tongued” note followed by two short, accents, and it appears in some form in nearly every bar.

After a shattering full-orchestra statement, a long transitional deceleration leads directly into the third movement, titled *Requiem aeternam*. Chordal, choral wind textures preside over a bass figure given by the harp, bass clarinet, and cello. An expansive, rising second theme begins in the violins, and grows into a shimmering culmination before peacefully dying away, signifying a more hopeful way forward.

-Harris Andersen, Jeremy Ho & Gabe Levy

SERGEI RACHMANINOFF (1873-1943)

Symphony No. 2 in E minor, Op. 27 (1907)

The Second Symphony was composed between October 1906 and April 1907 while Rachmaninoff was in Dresden, Germany with his family; he had recently taken leave from his post as the Music Director of the Imperial Opera at the Bolshoi Theater in Moscow to focus on compositional pursuits. The symphony premiered in 1908 with the composer conducting at the Mariinsky Theater in St. Petersburg. That performance was the unofficial culmination of a troubling time in Rachmaninoff’s life - his First Symphony had premiered in 1897 to disastrous reviews and as a result he had given up composition for a time and fallen into a depression that would follow him for the rest of his life. His fortunes

began to turn in 1904 with the premiere of his second Piano Concerto (which won the Glinka Prize that year), but the Second Symphony is seen as his full return to the compositional world.

The first movement opens with the cellos and basses solemnly intoning the symphony's overarching theme; Rachmaninoff evokes a symphonic tradition found in the fourth and fifth symphonies of Tchaikovsky by later using this same theme in each subsequent movement. After a slow introduction, the music moves into the more traditional sonata form, but with a twist that would come to be part of Rachmaninoff's compositional style - the duality of intensely lyrical melodies set against and often disassembled by the turbulence and emotion of highly rhythmic exclamations. Never one to shy away from delving into his innermost feelings, the first movement ultimately evokes a sense of nostalgic remembrance, the lamentation of his changing professional situation, and the pathos of his worldview.

The second movement heavily features the Latin plainchant *Dies iræ, dies illa* ("Day of wrath, dreadful day"), the musical emblem of the Catholic mass for the Dead which Rachmaninoff was drawn to many times throughout his musical career. Here he contrasts the profundity of the text by incorporating it into a movement full of rhythmic energy and brilliance with moments of rich, warm textures. Near the end of the movement, he uses the *Dies iræ* in its most plainchant form, soaring over the surrounding anxious music.

The *Adagio* is widely considered the most recognizable and intimate movement of the symphony. With lush string textures highlighted by solos that interweave through the orchestra, this movement is a close look into Rachmaninoff's feelings of melancholia and heartache for his home country. The beginning contains two expansive melodies in the violin and clarinet respectively. The scoring and melodicism of the movement's glorious climax evokes one of Rachmaninoff's greatest inspirations: Pyotr Ilyich Tchaikovsky.

The exuberant last movement explodes with a vibrant Italian tarantella-like dance that segues to a dark and distant march-like chorale. Rachmaninoff then gives us yet another signature sweepingly romantic theme, and pauses for one nostalgic restatement of the main theme of the *Adagio* movement. After an expansive development and exalting grand climax, the symphony rockets to a satisfying close.

-Alex Arellano, Christopher Beckett, Juan Florez, & John Norine, Jr.

NAMED SCHOLARSHIP RECIPIENTS

2024

Harris Andersen	Recipient of the Nancy Hill and Mike and Pat Summerer Scholarship
Martin Alexander Arellano	Recipient of the Doug Kimmel and Ron Schwizer Scholarship
Juan Florez	Recipient of the Frederick and Constance Glore Scholarship
Misaki Hall	Recipient of the Jane Shipman Scholarship
Melissa Ruiz	Recipient of the George and Charlotte Draper Scholarship
William Parrack	Recipient of the Joann and Sam Williams Scholarship
Sean Radermacher	Recipient of the Joann and Sam Williams Scholarship
Sophie Ross	Recipient of the Chuck Collison Scholarship
Sam Schorer	Recipient of the Cathy and Paul Parshley Scholarship
Desmond Siu	Recipient of the Michael Jinbo Endowment Scholarship
Ana Vashakmadze	Recipient of the Joann and Sam Williams Scholarship

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