

**MONTEUX SCHOOL & MUSIC FESTIVAL
2024**

MONTEUX FESTIVAL ORCHESTRA
Sunday, July 14, 2024

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PROGRAM

Overture to *Tannhäuser*, WWV 70

Richard Wagner
(1813-1883)

Conductor: Martín Alexander Arellano

Symphony No. 3 in C Major, Op. 52

Jean Sibelius
(1865-1957)

- I. Allegro moderato
- II. Andantino con moto, quasi allegretto
- III. Moderato — Allegro ma non tanto

*Conductors: Chung Park, Guest Clinician (I),
Isaac Newman (II), John Norine, Jr. (III)*

INTERMISSION

Suite from *Swan Lake*, Op. 20a

Pyotr Ilyich Tchaikovsky
(1840-1893)

- I. Scène
- II. Valse
- III. Danses des cygnes
- IV. Pas d'action
- V. Czardas: Danse Hongroise
- VI. Danse Espagnole
- VII. Danse Napolitaine
- VIII. Mazurka
- IX. Scène et Finale

*Conductors: Jace Kim (I-II), Christopher Beckett (III-IV),
Jeremy Ho (V-VII), Kin (Desmond) Siu (VIII-IX)*

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)

FRENCH 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

RICHARD WAGNER (1813-1883)

Overture to *Tannhäuser*, WWV 70

Many things can be said about Richard Wagner as a human being; as an artist, however his impact on the world of theater is beyond significant in his idea of Gesamtkunstwerk (“total work of art”). Wagner preserved this idea in his operas, in which every aspect of performance—from musical score and libretto, to stage design, costumes, and lighting—were thoroughly planned to serve the ultimate drama of the story. Wagner not only composed his operas’ scores, but wrote the librettos and staged his productions—a collection of responsibilities very rarely so centralized in the world of staged productions. *Tannhäuser* preceded what became his most substantial staged works: the four epic operas comprising *Der Ring des Nibelungen* (The “Ring Cycle”).

Premiered in Dresden in 1845, *Tannhäuser* is a story of redemption. The medieval knight-poet Tannhäuser has failed to resist the temptation of desire and has been a willing captive of Venus—the pagan goddess of love—for a year. Tannhäuser prays to the Virgin Mary, which finally breaks Venus’s spell. He finds his way home, where he is reconnected with his fellow knights and reminded of his count’s niece, Elisabeth, who had fallen in love with him before his long disappearance. After revealing his whereabouts for the past year, Tannhäuser is promptly cast away to seek redemption from the pope in Rome. Tannhäuser joins a band of pilgrims and departs, but his pilgrimage ends in failure, with the pope telling him that forgiveness for his faults is no more possible than for leaves to regrow from the pope’s staff.

Elisabeth comes upon Tannhäuser’s original band of Pilgrims, only to find him not among them. Devastated that he has abandoned her once again, she dies of a broken heart. Tannhäuser arrives, just as Elisabeth’s funeral processes in front of him; weary and heartbroken, he also dies. Mere moments later, a band of pilgrims arrive with an urgent message from Rome. In their possession: the pope’s staff, sprouting new leaves.

The overture revolves musically around the pilgrims’ chorus as they return from Rome without Tannhäuser. The chorus begins with the words “I can now look at you with joy, O homeland, And greet your lovely meadows with joy” and ends with “The salvation of pardon is granted the penitent, He will one day walk in the peace of the blessed.” This is the statement heard at the very beginning of the overture that returns in multiple forms throughout the work, concluding with a final iteration in the brass that brings the overture to a powerful close.

-Alex Arellano

JEAN SIBELIUS (1865-1957)

Symphony No. 3 in C Major, Op. 52

By 1907, Finnish composer Jean Sibelius had proven himself as a master composer; he had an established record of many successful works, such as his

Second Symphony in 1902, the revised version of his Violin Concerto in 1905, and the culturally-defining tone poem *Finlandia* in 1899. Yet his output was still largely regarded as nationalistic, representing the idyllic countryside of his native Finland as well as the political oppression of Finland by the Russian Empire.

With the completion of his Third Symphony, a decided shift occurred in Sibelius's music: the themes and ideas of the verdant (and sometimes bleak) countryside remained, especially of the area around his new home Ainola, where he would reside for the rest of his life. But Sibelius shifted away from nationalist themes and delved more into the abstract, concepts that would later coalesce into a "profound logic"; every note mattered to form an inner connection between motives. While not as steeped in the latent organicism later works would achieve, the Third Symphony is the first step in the evolution of the composer's craft.

The first movement is the most classical, though mostly in form - the harmonic language found within and the blurring of definitive formal cadences mark the piece as uniquely Sibelian. The first theme, in C Major, is introduced in the cellos and the basses *before* being joyfully tossed around the entire orchestra. However, this feeling of *joie de vivre* is curtailed by the second theme, once again presented by the cellos, but now in the key of B minor. The development explores and intertwines both themes, building tension to the ebullient restatement of the principal theme to mark the recapitulation section. But the music has evolved, and Sibelius ends the movement with a coda that feels, at best, unsettled - like a question that may not yet have an answer.

The second movement is a familiar return to the slow movements of Sibelius's previous symphonies; a simple folk-like tune is presented in the flutes, but low in their register - evoking a soft, breathy tone that floats on the air. The strings accompany the tune with pizzicatos that dance between 6/4 and 3/2; the resulting music is a set of variations that feel like a call and answer between instruments of the orchestra - in joy and sadness, under a bleak Finnish sky.

The final movement breaks with the previous two movements in their adherence to classical form and presents something unique. The first section opens with a scherzo feel but never settles into the usual "running motor" of that genre. Callbacks to themes from previous movements are abundant, interrupting the flow of the scherzo, which constantly tries to reassert itself. But a new motive is starting to form within - the first glimpses are fleeting, first heard in the woodwinds as a simple melodic fragment against the triplets of the scherzo. But this motivic germ is soon grasped by both the violas and the horns and embellished into a theme that supplants the scherzo with a fully developed hymn-like tune that forms the second half of the movement. We are thus forced to consider whether the third movement is a single form or an amalgamation of two movements. Sibelius described this movement as "the crystallization of ideas from chaos," and no matter the analysis, this statement stands the test of time.

-John Norine, Jr.

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Suite from *Swan Lake*, Op. 20a

The story of *Swan Lake* follows Siegfried, a prince who falls in love with the Swan Queen, Odette. Under the spell of the evil sorcerer, Baron von Rothbart, Odette is cursed to live her days as a swan. Only at an enchanted lake beneath the moonlight each evening can white swan Odette take her human form. The curse can only be broken by an oath of true, undying love. Prince Siegfried falls in love with Odette, but pledges his love unknowingly to Odile, Baron von Rothbart's daughter in disguise. Odette's chances of freedom are thus ruined, and the spell is ultimately broken with the lovers tossing themselves into the lake in order to be together.

Steeped in dark magic and romance, *Swan Lake* captivates audiences not only with its subject matter but with a true marriage between music and movement. The oboe, featured throughout the score and especially in the recognizable Swan Theme, represents the graceful and ethereal nature of the swans. In this suite the Theme is followed by a glittering and instantly recognizable Waltz, often performed independently. In the famous *Danse des Petits Cygnes*, the balletic unity of the flock of swans framing the Swan Queen is highlighted in a short dance meant to imitate the way little swans huddle together. The White Swan *Pas de Deux* features first an iconic harp cadenza, followed by prominent solos for violin and cello; the movement conveys the vulnerable Odette's fear and sorrow, then ultimately her strength and hope in trusting and loving the Prince.

Away from the lake, Tchaikovsky's score shines with regal elegance and festive colors. At Prince Siegfried's ball, several joyful national dances are presented, most notably the Hungarian *Czardas*. Musically, the ballet's finale is powerful, dramatic, and energetic - a fitting ending for a romantic tragedy.

It is difficult to believe that initially, Tchaikovsky's *Swan Lake* failed its premiere in 1877. Critics called the music "too noisy," and its choreography "unimaginative and altogether unmemorable." Following a revival in 1895, with Marius Petipa replacing the original choreographer, and some revisions to the score, *Swan Lake* has since become one of ballet's most iconic and beloved classics. From inspiring thriller films such as "Black Swan" to the *Swine Lake* TV special on The Muppet Show, *Swan Lake's* influence continues to endure.

-Christopher Beckett

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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