

**MONTEUX SCHOOL & MUSIC FESTIVAL  
2024**

**MONTEUX FESTIVAL ORCHESTRA**  
Sunday, July 21, 2024



# MONTEUX SCHOOL & MUSIC FESTIVAL

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## PROGRAM

**Symphony No. 1 in D Major, Op. 25 “Classical”**

**Sergei Prokofiev  
(1891-1953)**

*Conductors: Misaki Hall (I-II),  
Harris Han Andersen (III-IV)*

**Tod und Verklärung (Death and Transfiguration), Op. 24**

**Richard Strauss  
(1864-1949)**

*Conductor: Kyle Ritenauer*

## INTERMISSION

**Le Sacre du printemps (The Rite of Spring)**

**Igor Stravinsky (red. McPhee)  
(1882-1971)**

Part I: *L'Adoration de la Terre* (The Adoration of the Earth)

*Introduction*

*Les Augures printaniers: Danses des Adolescentes* (The Augurs of Spring: Dance of the Young Girls)

*Jeu du Rapt* (Ritual of Abduction)

*Rondes printanières* (Spring Rounds)

*Jeux des cités rivales* (Ritual of the Rival Tribes)

*Cortège du sage: Le Sage* (Procession of the Sage: The Sage)

*Danse de la Terre* (Dancing Out of the Earth)

Part II: *Le Sacrifice* (The Sacrifice)

*Introduction*

*Cercles mystérieux des adolescentes* (Mystic Circles of the Young Girls)

*Glorification de l'Elue* (Glorification of the Chosen One)

*Évocation des ancêtres* (Evocation of the Ancestors)

*Action rituelle des ancêtres* (Ritual Action of the Ancestors)

*Danse sacrée* (Sacrificial Dance)

*Conductor: Tiffany Lu*

*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

### **SERGEI PROKOFIEV (1891-1953)**

#### **Symphony No. 1 in D Major, Op. 25 “Classical”**

In 1917 during one of the darkest points in Russian history, Prokofiev completed his most cheerful and sunny symphony, the “Classical.” The young composer was annoyed by critics who derided him for only writing crunchy, avant-garde music, so he wrote this Haydn-esque symphony, lasting no more than fifteen minutes, to “tease the geese.” Although falling into the “Neo-Classical” style, an important phase of the Modernist school present in the work of both Prokofiev and later Stravinsky, one should not be fooled into thinking of this ferociously virtuosic piece as a Mozartian “walk-in-the-park.” On the contrary, though short, tonal, and based in classical symphonic form, this symphony, and in particular its outer movements, are fiendishly difficult to perform. At every juncture there are explosive dynamic contrasts, extreme register shifts from high and low notes, and virtuosic passages for every string and woodwind section. The two inner movements follow the traditional symphonic mold of a slow movement and Minuet movement, but with undeniable Prokofiev-ian humor. The Classical Symphony stands as a vibrant homage to the Classical era, blending traditional forms with his unique modern flair and wit.

*-Harris Andersen*

### **RICHARD STRAUSS (1864-1949)**

#### **Tod und Verklärung (Death and Transfiguration), Op. 24**

Richard Strauss wrote one of his magnificent tone poems on the heady, heavy subject of death in 1890 at the tender age of 24. For the occasion he asked a friend, the poet Alexander von Ritter, to write a poem evoking the stages of a dying artist as he struggles with confronting his own mortality, battles death in a violent confrontation, revisits memories from his youth, then dies and is transfigured and redeemed. The four sections of the poem are played continuously and proceed as follows:

- I. Largo. *“In a small bare room, dimly lit by a candle stump, a sick man lies on his bed. Exhausted by a violent struggle with death, he lies asleep. In the stillness of the room, like a portent of impending death, only the quiet ticking of a clock is heard. A melancholy smile lights the invalid’s pale face: does he dream of golden childhood as he lingers on the border of life?”*
- II. Allegro molto agitato. Starting with one of the starkest surprises in orchestral music, the next section represents a ferocious battle with death. Filled with sharp, violent punctuations through the orchestra, the main rhythmic theme from the opening is now transformed into alarming interruptions in the protagonist’s battle against the inevitable. *“But death grants him little sleep or time for dreams. He shakes his prey brutally to begin the battle afresh. The drive to live, the might of death! [...] Neither wins the victory and once more silence reigns.”*

- III. Meno mosso, ma sempre alla breve. Exhausted from the battle, the main character slips into feverish delirium as his life flashes before his mind's eye. This section, beginning with a flute solo over a bubbly texture of lush strings, takes us through various chapters of his life, starting with innocent rosy childhood.  
*"The sick man now sees his life pass before him, step by step, scene by scene [...] Coldly, scornfully, the world set obstacle upon obstacle in his way. When he believed himself near his goal, a thunderous voice cried: 'Halt!' [...] Still in his death agony he seeks the unreached goal of his ceaseless striving, seeks it, but alas, still in vain [...] The final iron hammerblow of death rings out, breaks his earthy frame, and covers his eyes with eternal night."*
- IV. Moderato. The first strike of the tam-tam marks the death of our main character and begins his ascension which ultimately leads toward his ultimate ascendance.  
*"But from the endless realms of heavenly space a mighty resonance returns to him bearing what he longed for here below and sought in vain: redemption, transfiguration."*

-Kyle Ritenauer

## IGOR STRAVINSKY (1882-1971)

### Le Sacre du printemps (The Rite of Spring)

It is a unique charge indeed to write a program introduction not just for arguably the most (in)famous orchestral work of the twentieth century, but for a music festival whose legacy is so intimately tied with its provenance. Maestro Pierre Monteux conducted the premiere of *Le Sacre* for Sergei Diaghilev's Ballets Russe on May 13, 1913 at the Théâtre des Champs-Élysées. There has likely not been more ink spilled on the subject of any premiere in music history. While the storied "riots" that greeted the work have been largely exaggerated for dramatic effect, there is no doubt about the stir it caused: The coarse, angular choreography violated practically every maxim of classical ballet aesthetics, the music was an avant-garde *tour de force* including experiments in bi- and poly-tonality, harsh sonorities with a huge orchestra, and wildly unpredictable rhythmic surprises and irregular meters. Easy listening, it certainly was not.

The music has acquired a life of its own in the concert hall. It proceeds in two large parts, within which the smaller chapters are played continuously. In *The Adoration of the Earth*, a famous opening introduces a bevy of solo woodwind instruments starting with a mournful bassoon; the earth comes alive with primordial stirrings. Spring is "augured" by an irregularly-accented repeated polytonal chord. After the frenzied Ritual of Abduction, the expansive Spring Rounds, and bellicose Ritual of the Rival Tribes, the presiding tribal Sage enters, kisses the earth (a haunting set of string harmonics) and a feverish dance invoking the power of the earth concludes the first half.

In *The Sacrifice*, an mysterious introduction sets the stage for a choir of six violas which inaugurates the Mystic Circles of the Young Girls, among whom one

is chosen (l'Elue) and "glorified" (prepared for sacrifice). Shrill and clamorous rituals invoke the power of the ancestors to whom the Chosen One will be sacrificed, and in a terrifyingly irregular, jerky sacrificial dance, she moves until she can move no more, finally collapsing in a heap in the final shock of an ending.

Together with the other Ballets Russes premieres of Stravinsky's *The Nightingale* and *Petrouchka*, Ravel's *Daphnis et Chloé*, and Debussy's *Jeux*, *Le Sacre du printemps* put Monteux on the international map, eventually serving as a springboard to a fifty-year decade conducting the most prominent orchestras in the United States and abroad and in 1943, the founding of our dear School here in Hancock, ME, which he directed as Maestro until his death in 1964. At the School, difficult excerpts from *Le Sacre* are read by our orchestra and conductors each summer to commemorate the watershed event. Though the piece is now over a hundred years old, it retains its raw avant-garde quality and visceral power and freshness. The original orchestra scored by Stravinsky well exceeds the typical orchestra invited to the festival, so to the best of our knowledge the work has never been performed for the public in full within the walls of Forest Studio. We do so now (made possible by an orchestral reduction circa 1988 by Jonathan McPhee) with pride, honor, and humility.

-Tiffany Lu

## 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

***The Monteux Scholarship fund makes it possible for the School to support students from all backgrounds and circumstances. Thank you for this critical support.***