



PIERRE MONTEUX SCHOOL & MUSIC FESTIVAL

Founded 1943

75th ANNIVERSARY SEASON Summer 2018

SYMPHONY CONCERTS

SUNDAYS at 5:00pm: June 24, July 1, July 8, July 15, July 22, July 29

MAINELY CHAMBER MUSIC

WEDNESDAYS at 7:30pm: June 27, July 11, July 18, July 25

CHILDREN'S CONCERT

Thursday, July 12 at 10:30am

*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*. Monteux 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 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 23rd season as Music Director of the Pierre Monteux School, having enjoyed an affiliation with the school since 1983. Jinbo is the third music director in the school's 75-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. In 2016, Jinbo appeared as guest conductor in two concerts of the combined orchestras of the Universidad Autónoma de Nuevo León and the Escuela Superior de Música y Danza in Monterrey, Mexico. In 2017, he appeared as conductor of the New York All-State Symphony Orchestra in Kodak Hall of the Eastman Theatre (Rochester, NY). Born in Honolulu, Hawaii, Michael 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 2018**

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, June 24, 2018

PROGRAM

Overture to *Rienzi*

Richard Wagner
(1813-1883)

Conductor: Kyle Ritenauer

Suite No. 1 from *L'Arlésienne*

Georges Bizet
(1838-1875)

1. Prélude
2. Minuet
3. Adagietto
4. Carillon

Conductors: Duo Shen (1-2) and Tonatiuh García Jiménez (3-4)

INTERMISSION

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov
(1844-1908)

1. The Sea and Sinbad's Ship
2. The Tale of the Prince Kalendar
3. The Young Prince and the Young Princess
4. The Festival at Baghdad — The Sea —
Shipwreck on a Rock Surmounted by a Bronze Warrior — Conclusion

*Conductors: Ryan Farris (1), David Platt (2),
Alex Amsel (3) and Guillermo Villarreal (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 *Rienzi* (1838-1842)

Wagner composed his opera *Rienzi* between August 1838 and November 1840; the overture was finished on October 23, 1840. The opera was first performed on October 20, 1842, in Dresden. The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon (originally serpent), four horns, four trumpets, three trombones and tuba (originally ophicleide), timpani, snare drum, tenor drum, bass drum, cymbals, triangle and strings.

Rienzi was Wagner's third completed opera. Based on Edward Buiwer-Lytton's novel *Rienzi, the Last of the Roman Tribunes*, it tells the story of a man who rises to power on the strength of his vow to make Rome a great city once again. Although the opera is rarely performed today, *Rienzi* was the greatest popular success of Wagner's career and the work that made him famous almost literally overnight. It is the only so-called 'grand opera' that Wagner ever wrote, and though he may well have succeeded in his attempt "to outdo all previous examples with sumptuous extravagance," even Wagner himself eventually admitted that the work gave no hint of his ultimate significance as a composer: "In it there is not yet evident any important instance of the view of which I later came to assert." In fact, *Rienzi's* close proximity to *The Flying Dutchman*, a work that marked a turning point in Wagner's career when he struck out in an entirely different direction, remains one of the mysteries of nineteenth-century music.

There is much in *Rienzi* that points to Wagner's greatness without contributing to his achievement. The overture captures both the showy orchestral brilliance and melodic splendor of grand opera, and it became a favorite of orchestras long before the opera disappeared from the stage. Wagner himself often conducted the overture in concert. The overture begins with a call to arms and ends with a dazzling military march. The slow main theme—drawn from *Rienzi's* prayer in the fifth act—is one of Wagner's most majestic and eloquent melodies, though it is less effective when speeded up in the overture's rousing *Allegro energico*.

The manuscript for *Rienzi* ended up in the hands of Adolph Hitler and apparently was destroyed in 1945. Hitler's more decisive contact with the opera came in 1906 or 1907 when, in one of history's cruelest ironies, he attended a performance of the opera and was transformed, in then-unfathomable ways, by the title character's charismatic leadership, stirring oratory, and sense that he alone could redeem mankind.

— Kyle Ritenauer

GEORGES BIZET (1838-1875)

Suite No. 1 from *L'Arlésienne* (1872)

Nineteenth-century French composer Georges Bizet is best remembered for his opera *Carmen* (1875). His other famous work, *L'Arlésienne* [The Girl from Arles], was a set of incidental music for Alphonse Daudet's short-lived play of the same name. The play concerns a young man torn between two loves—a gentle, young

woman from the countryside and a seductive charmer from Arles. In the end, the love triangle drives the young man to commit suicide by jumping off a balcony. Bizet composed a variety of songs, dances and interludes for the play and incorporated some of the most famous folk melodies of Provence into his score. Though the play closed after only 21 performances, Bizet's music lives on in two concert suites. *Suite No. 1* contains four movements: *Prélude*, *Minuet*, *Adagietto* and *Carillon*.

— Duo Shen

NIKOLAI RIMSKY-KORSAKOV (1844-1908)
Scheherazade, Op. 35 (1888)

The symphonic suite *Scheherazade* is based on elements from the Arabian epic tale known as *One Thousand and One Nights*. In the story, the character Scheherazade is betrothed to the Sultan Schariar, who has vowed to execute each of his wives after spending a night with them. In order to save herself, Scheherazade tells a long and spellbinding story throughout the night. When dawn approaches, Scheherazade has not yet finished her tale, so the Sultan puts off her execution for another night. So it continued in the same fashion for one thousand and one nights, until Scheherazade finally finishes her tale and the Sultan, having fallen deeply in love with Scheherazade, decides not to put her to death.

Each movement is loosely based on an individual tale from *One Thousand and One Nights*. The opening theme represents the uncompromising Sultan, followed by a tender theme played by the solo violin, representing Scheherazade herself. These themes recur throughout the entire work, weaving the threads of the piece together into a continuous narrative, replete with colorful melodies and dazzling orchestration.

The first movement, entitled *The Sea and Sinbad's Ship*, develops the Sultan's theme against a backdrop of wave-like arpeggios from the cellos and figures depicting the rocking of a boat on the ocean. The second movement, *The Tale of the Prince Kalendar*, is like a theme and variations, with a middle section that is evocative of pirates and sailors, singing and sword fighting. The third movement, *The Young Prince and The Young Princess*, presents a touching love song and a dance-like middle section that is heavily colored by the percussion section. The finale, *The Festival at Baghdad*, is a virtuosic showpiece for the entire orchestra. Providing a dramatic climax to the work, it ends softly with music that depicts Scheherazade finally winning over the Sultan's favor, as she gently lulls him to sleep.

— Ryan Farris

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 1, 2018

PROGRAM

The Chairman Dances (Foxtrot for Orchestra)

John Adams
(1947-)

Conductor: Allion Salvador

Violin Concerto in D minor, Op. 47

Jean Sibelius
(1865-1957)

1. Allegro moderato
2. Adagio di molto
3. Allegro, ma non tanto

Ming-Feng Hsin, Violin
— 2018 Artist in Residence —

*Conductors: John Norine, Jr. (1),
Yiwen Shen (2) and Antoine Clark (3)*

INTERMISSION

Orpheus (Symphonic Poem No. 4), S.98

Franz Liszt
(1811-1886)

Conductor: Jonathan Moser

Variations on an Original Theme, Op. 36, *Enigma*

Edward Elgar
(1857-1934)

Theme — Variation I (C.A.E.)
Variation II (H.D.S.-P.)
Variation III (R.B.T.)
Variation IV (W.M.B.)
Variation V (R.P.A.) — Variation VI (Ysobel)
Variation VII (Troyte)
Variation VIII (W.N.) — Variation IX (Nimrod)
Variation X: Intermezzo (Dorabella)
Variation XI (G.R.S.)
Variation XII (B.G.N.) — Variation XIII: Romanza (***)
Variation XIV: Finale (E.D.U.)

*Conductors: Xuecong (Sunny) Xia (Theme through Variation VII),
Hannah Reitz (Variations VIII through XI)
and Daniel Feng (Variations XII through XIV)*

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PROGRAM NOTES BY THE CONDUCTORS

JOHN ADAMS (1947-)

The Chairman Dances (Foxtrot for Orchestra) (1985)

John Adams draws inspiration for many of his major orchestral works from fantastical visions and scenarios, and this short, early piece is no exception. A prequel of sorts to his first opera, *Nixon in China*, *The Chairman Dances* plays on a scene between Mao Zedong and his wife. Peter Sellars, Adams' chief collaborator on the opera, described: "Chiang Ch'ing, aka Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a *cheongsam*, skin-tight from neck to ankle and slit up the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall, and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone..."

— Allion Salvador

JEAN SIBELIUS (1865-1957)

Violin Concerto in D minor, Op. 47 (1904, rev. 1905)

While Sibelius' compositional output is prolific, his *Violin Concerto* remains the only completed concerto for any instrument in his catalogue. Earliest sketches date back to 1902 and the work was completed in its original form in 1904. The piece was originally to be performed in Helsinki by famed violinist Willy Burmester, but scheduling conflicts prevented him from appearing. In his place was Victor Nováček, a Hungarian-born violinist who was teaching at the Helsinki Institute of Music (which later became the Sibelius Academy). There is some disagreement as to whether the work was too difficult for the soloist or that he simply received the materials too late to properly prepare, but by all accounts, the premiere was a disaster. Unhappy with the work as originally written, Sibelius began a major series of revisions. The revised version was first performed in 1905 with the Berlin Court Orchestra, under the baton of Richard Strauss.

The first movement is most indicative of Sibelius' trademark style, with dark, somber tones in the strings, reinforced by winds and brass. The violin starts simply, introducing the first theme against minimal accompaniment in the orchestra. The material is passed around the orchestra, mutating and organically growing in different directions. Eschewing traditional convention, Sibelius placed the cadenza in the development section, rather than at the end of the recapitulation. Sibelius described the second movement as an acknowledgement of the pain of his "dearest wish" and "overriding ambition." In the final movement, lovingly described by musicologist Donald Francis Tovey as "a polonaise for polar bears," the sprightly rhythm that pervades the orchestra at the start is quickly set upon by the soloist and traded back and forth before bringing the movement to a triumphant conclusion.

— John Norine, Jr.

FRANZ LISZT (1811-1886)

Orpheus (Symphonic Poem No. 4), S.98 (1853-54)

Orpheus, the fourth of Liszt's twelve symphonic poems, was written during his tenure as Grand Ducal Director of Music Extraordinary at Weimar. While conducting a performance of Gluck's *Orfeo ed Eurydice* at the Weimar Court Theatre in 1854, Liszt decided to compose a prelude and postlude to the opera. The prelude survives as the symphonic poem *Orpheus*. Written at a time when the struggle between absolute music (music without any extramusical reference) and program music (music meant to depict a story or picture) was raging, Liszt's symphonic poems do indeed "tell a story." However, his philosophy is a far sight more complex than this suggests. Liszt had previously seen an Etruscan vase at the Louvre that pictured the mythological Orpheus singing and playing his lyre, taming the wild animals around him. The image fascinated the composer, who saw Orpheus as a symbol of the civilizing influence of music and the arts upon mankind's baser instincts.

— Jonathan Moser

EDWARD ELGAR (1857-1934)

Variations on an Original Theme, Op. 36, *Enigma* (1898-99)

Edward Elgar's *Enigma Variations* marked a turning point in the struggling composer's career and would become one of his best-loved and most well-known works. The inspiration for the fourteen variations struck Elgar one evening as he sat improvising at the piano for his wife Alice, teasingly elaborating on a theme in the manner of various friends. The movements reflect, in musical terms, the physical and emotional characteristics of several close friends, sometimes inspired by shared moments. The identification of the "enigma" theme itself remains a mystery to this day. Elgar once wrote: "The enigma I will not explain—its 'dark saying' must be left unguessed."

Variation I (C.A.E.): Caroline Alice Elgar, wife of the composer. The variation is based on a four-note melodic fragment that Elgar reportedly whistled to his wife upon arriving home. **Variation II (H.D.S.-P.):** Hew David Steuart-Powell, an amateur pianist who often played piano trios with Elgar and Basil Nevison. His characteristic warm-up routines are gently parodied in a manner Elgar described as "chromatic beyond H.D.S.-P.'s liking." **Variation III (R.B.T.):** Richard Baxter Townshend, author of the *Tenderfoot* books. The variation references Townshend's portrayal of an old man in amateur theatricals, his low voice flying off occasionally into soprano timbre. **Variation IV (W.M.B.):** William Meath Baker, a country squire with an abrupt manner and a tendency to bang doors behind him when leaving a room. **Variation V (R.P.A.):** Richard Penrose Arnold, son of poet Matthew Arnold. A depiction of Arnold's serious discourse, which he frequently interrupted with whimsical and witty remarks. **Variation VI (Ysobel):** Isabel Fitton, a viola pupil of Elgar's. The opening bars suggest an exercise for crossing strings, one of Elgar's private jokes. **Variation VII (Troyte):** Arthur Troyte Griffith, a Malvern architect and close friend. This energetic, rhythmically-disruptive variation recounts Elgar's desperate and ultimately unsuccessful attempt to teach him to play the piano.

Variation VIII (W.N.): Winifred Norbury and the beautiful home in which she lived with her sister Florence. Flowing, gentle and charming woodwind lines emerge at the forefront of this variation, and the gracious laughter of the two sisters is found throughout. **Variation IX (Nimrod):** August Jaeger, Elgar's closest friend. 'Jaeger' translated from the German is 'hunter,' and 'Nimrod' refers to the mighty hunter mentioned in the Bible. Perhaps the most famous of the variations, it was inspired by a conversation between the two men about how Beethoven's slow movements were unsurpassed. The variation suggests the slow movement of Beethoven's *Pathétique* piano sonata. **Variation X: Intermezzo (Dorabella):** Dora Penny, a childhood friend. This cheerful variation includes the slight stammer that Dora possessed in her youth. **Variation XI (G.R.S.):** George Roberston Sinclair, or rather his bulldog Dan. Within the first few measures, we hear the unfortunate animal's tumble down a steep bank into the river, his furious paddling upstream, and his triumphant bark upon reaching land.

Variation XII (B.G.N.): Basil G. Nevinson, an amateur cellist who often performed chamber music with Steuart-Powell (Variation II) and Elgar. The variation is a tribute to a very dear friend whose many achievements endeared him to those around him. **Variation XIII: Romanza (***)**: Elgar used asterisks to take the place of the initials of a friend who was away on an overseas voyage. The timpani roll suggests the sound of the ship's engines, over which the clarinet quotes a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage*. **Variation XIV (E.D.U.):** The composer, himself. Alice Elgar's affectionate nickname for her husband was "Edu," and the confidence and musical vitality within this final variation is in sharp contrast to the discouragement and depression Elgar often experienced during his career. The variation ends in a blaze of sound and Elgar included a quote from Longfellow at the end of the score: "Great is the art of beginning, but greater is the art of ending."

— Hannah Reitz, Xuecong (Sunny) Xia and Daniel Feng

MING-FENG HSIN, Violin

2018 Artist in Residence

Violinist and conductor Ming-Feng Hsin began his violin studies at the age of six in his native Taiwan. At age twelve, he was awarded the first prize in the Cathay Pacific Airlines Violin Competition. As part of the prize, he was invited to attend the Hong Kong Music Festival, where Yehudi Menuhin heard him and brought him to England to study with him at his school. Mr. Hsin's solo career began when he won the Glasgow International Violin Competition at the age of fifteen. He subsequently performed with the Scottish National Orchestra and the BBC Orchestra to rave reviews (hailed by *The Scotsman* as "destined to be one of the giants of the next generation") and made his London debut at the Queen Elizabeth Hall. Mr. Hsin performed throughout Great Britain with his mentor, Lord Yehudi Menuhin, and was invited to Washington D.C. as the featured soloist at a special concert for President Ford and Queen Elizabeth of England during the bicentennial celebrations. After coming to the U.S. to study with Ivan Galamian, Jascha Brodsky and David Cerone at the Curtis Institute of Music, Mr. Hsin was awarded top prizes at several competitions, including the Montreal International Violin Competition, and has since concertized extensively in the U.S. as well as in Europe and Taiwan, as both soloist and chamber musician.

In his early twenties, Mr. Hsin's career as a violinist was interrupted due to a hand injury from an accident. This injury has since gradually healed, but during the many years away from the violin, Mr. Hsin pursued conducting actively. He holds advanced degrees in orchestral conducting from the Juilliard School, with Otto Werner Mueller, and Rice University in Houston, and was a student of Charles Bruck at the Pierre Monteux School for five summers. Mr. Hsin was the Music Director of the South Shore Symphony in Long Island, New York for many years. He has conducted many orchestras throughout the country and has worked with several important youth orchestras in the New York area, including the Empire State, Norwalk and Juilliard Pre-College youth orchestras. As an opera conductor, Mr. Hsin has led productions of *Aida* and *The Flying Dutchman* at the National Theater in Taipei with casts of international stars, and *La Bohème* and *Un ballo in maschera* with the Silesian State Opera in the Czech Republic. He also conducted several performances with the Prometheus Chamber Orchestra and the Curtis Institute of Music Chamber Orchestra at the Taipei Theater in New York City. Mr. Hsin had been a guest conductor of the National Symphony Orchestra of Taiwan and the Taipei Symphony Orchestra, and has led the Taipei New Arts Chamber Orchestra, OK Mozart Festival Orchestra, Cayuga Chamber Orchestra, Roanoke Symphony Orchestra and New Amsterdam Symphony in performances that featured him as both conductor and violin soloist.

Mr. Hsin enjoys very much working with young people. Besides the orchestras already mentioned, he has worked with student orchestras at Stony Brook University, Mannes School of Music, the Aspen Festival and the Monteux Festival, and took the National Taipei University of Arts Orchestra on a tour of Japan. These past four summers, he has been on the faculty of the National Taiwan Symphony Orchestra Camp, where he coaches students in orchestra playing.

After winning a first violin position in the Metropolitan Opera Orchestra in New York in 1994, Mr. Hsin has performed well over a hundred operas with some of the best singers and conductors of the world. He has also maintained active side careers as both violin soloist and conductor on top of his already very busy schedule at the Met. As his hand injury almost completely healed, Mr. Hsin gradually shifted his focus back towards solo violin playing. These past few seasons he has performed the concertos of Tchaikovsky, Brahms, Mendelssohn, Prokofiev, Beethoven, Sibelius, Mozart and Schumann with orchestras around the Northeast. Mr. Hsin also collaborates with his pianist sister Hsing-Chwen Hsin in recitals throughout Taiwan, where they have also embarked on a series of recording projects as a duo team. Mr. Hsin is an avid chamber musician and regularly performs with his colleagues from the Met in a series of concerts in the New York.

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 twelve-year-old son Thomas and ten-year-old daughter Olivia.

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 8, 2018

PROGRAM

Overture to *Egmont*, Op. 84

Ludwig van Beethoven
(1770-1827)

Conductor: Tonatiuh García Jiménez

A Survivor from Warsaw

Arnold Schoenberg
(1874-1951)

Narrator: William C. White

Conductor: Kyle Ritenauer

Dance of the Seven Veils
from *Salome*, Op. 54

Richard Strauss
(1864-1949)

Conductor: Ryan Farris

INTERMISSION

Symphony No. 2 in D major, Op. 73

Johannes Brahms
(1833-1897)

1. Allegro non troppo
2. Adagio non troppo – L'istesso tempo, ma grazioso
3. Allegretto grazioso (Quasi andantino) – Presto ma non assai – Tempo I
4. Allegro con spirito

*Conductors: Guillermo Villarreal (1), David Platt (2),
Duo Shen (3) and Antoine Clark (4)*

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PROGRAM NOTES BY THE CONDUCTORS

LUDWIG VAN BEETHOVEN (1770-1827)

Overture to *Egmont*, Op. 84 (1810)

Beethoven composed incidental music for the play *Egmont*, by German poet Johann Wolfgang von Goethe. Inspired by a historical incident in 1567, Goethe's play depicts Spain's oppressive rule of the Netherlands, the call for revolution, and the ultimate victory of the resistance movement. Lamoral, Count of Egmont, was a general and statesman of the Spanish Netherlands who fought heroically against occupation by the Duke of Alba. Owing to the cowardice of his own people, the Count of Egmont is abandoned, captured and imprisoned, and ultimately sentenced to death. His mistress, Claire, unsuccessfully tries to rescue him. Knowing that her lover is doomed to execution, Claire commits suicide.

Inspired by this story, Beethoven composed not only the overture featured in tonight's program, but a total of nine other musical pieces. Completed in 1810 and premiered that same year, *Egmont* embodies the "heroic period" of Beethoven's compositional career. Other representative works include his *Coriolan Overture*, *Eroica Symphony* and *Fifth Symphony*. The style embodies the political ideals of freedom that were spreading throughout Europe at the time, an ideology that faced severe challenges when Napoleon Bonaparte declared himself Emperor in 1804.

— Tonatiuh García Jiménez

ARNOLD SCHOENBERG (1874-1951)

A Survivor from Warsaw (1947)

Austrian composer Arnold Schoenberg composed his cantata *A Survivor from Warsaw* in Los Angeles, shortly after the end of World War II. Written as a tribute to victims of the Holocaust, the work recounts the experiences of a survivor of the Warsaw ghetto and his time in a concentration camp. Though not the account of an actual person, the story is based on real events. At its 1947 premiere by the Albuquerque Symphony Orchestra, the work was performed a second time after a minute of silence.

Text by Arnold Schoenberg:

I cannot remember everything. I must have been unconscious most of the time. I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years—the forgotten creed! But I have no recollection how I got underground to live in the sewers of Warsaw for so long a time.

The day began as usual: Reveille when it still was dark. "Get out!" Whether you slept or whether worries kept you awake the whole night. You had been separated from your children, from your wife, from your parents. You don't know what happened to them—how could you sleep?

The trumpets again—"Get out! The sergeant will be furious!" They came out; some very slow; the old ones, the sick ones; some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion—and not fast enough! The *Feldwebel* [sergeant] shouts: "*Achtung! Stillgestanden! Na wird's mal? Oder soll ich mit dem Jewehrkolben nachhelfen? Na jut; wenn ihr's durchaus haben wollt!*" ["Attention! Stand still! How about it? Or should I help you along with the butt of my rifle? Well then, if you really want it!"]

The sergeant and his subordinates hit everyone: young or old, strong or sick, guilty or innocent. It was painful to hear them groaning and moaning. I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head.

I must have been unconscious. The next thing I heard was a soldier saying: "They are all dead!" Whereupon the sergeant ordered to do away with us. There I lay aside—half conscious. I had become very still—fear and pain. Then I heard the sergeant shouting: "Abzählen!" ["Count off!"]

They started slowly and irregularly: one, two, three, four. "Achtung!" the sergeant shouted again. "Rascher! Nochmal von vorn anfangen! In einer Minute will ich wissen, wieviele ich zur Gaskammer abliefern! Abzählen!" ["Faster! Once more, from the beginning! In one minute I want to know how many I am sending to the gas chamber! Count off!"]

They began again, first slowly: one, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses. And all of a sudden, in the middle of it, they began singing the *Shema Yisrael*.

Shema Yisrael Adonai Eloheinu Adonai Echad. Ve'ahavta et Adonai Elohekha bekol levavkha u'vekol nafshekha u'vekol me'odekha. Ve'hayu hadevarim ha'eileh asher anokhi metzavekha haiyom al levavekha. Veshinantam levaneikha vedibarta bam beshivtekha beveitekha u'velekhitekha vaderekh u'vshakhbekha u'vkumekha. [Hear, O Israel, the Lord is our God, the Lord is One. You shall love the Lord your God with all your heart and with all your soul and with all your might. And these words that I command you today shall be in your heart. You shall teach them diligently to your children, and shall speak of them when you sit in your house, and when you walk along the way, and when you lie down, and when you arise.]

— Kyle Ritenauer

RICHARD STRAUSS (1864-1949)

Dance of the Seven Veils from *Salome*, Op. 54 (1905)

Richard Strauss adapted the libretto for his opera *Salome* from Oscar Wilde's play of the same name. The story is a dramatic adaption and retelling of the biblical tale of the execution of John the Baptist (renamed Jochanaan in the play). King Herod has imprisoned the prophet Jochanaan for preaching the word of the Messiah. Salome, the stepdaughter and also niece of Herod, expresses her sexual desire for Jochanaan. Salome's mother Herodias demands Jochanaan's execution after hearing him shout of her incestuous marriage from his cell, but King Herod refuses. Herod asks Salome to eat and drink with him, but she refuses twice. He then offers to reward her with her heart's desire if she will dance for him. After Herod swears to honor his promise, Salome performs the 'Dance of Seven Veils,' during which she slowly removes all of her clothing until she lies naked at Herod's feet. She then demands the head of Jochanaan on a silver platter. Honor bound, Herod reluctantly accepts her offer and delivers the severed head. Salome declares her love for the severed head, caressing and kissing it passionately. Horrified, Herod orders his soldiers to kill Salome.

Salome shocked opera audiences, in part for its combination of a Christian biblical theme with the erotic and murderous. Many famous sopranos refused to perform the 'Dance of the Seven Veils,' either because they did not have the stamina to both dance and sing the entire opera, or because they did not want to appear naked on stage. Today, *Salome* is a well-established part of the operatic repertoire worldwide.

— Ryan Farris

JOHANNES BRAHMS (1833-1897)

Symphony No. 2 in D major, Op. 73 (1877)

Brahms composed his *Second Symphony* during the summer of 1877, while vacationing in Pörschach, a small town on the Wörthersee (lake) in southern Austria. With scenery surprisingly similar to what we experience here in Maine, the town was an idyllic escape, surrounded by lush forests and looming mountains. The *Second Symphony* is sometimes considered to be Brahms' 'pastoral' symphony, since it embodies the tranquility of nature

so beautifully. It is decidedly the lightest and most cheerful of the composer's symphonies, notwithstanding the emotional gravity of its second movement.

The first movement opens with tones reminiscent of alphorns playing in the distance. A warm introduction invites a flowing tune for the violins and flutes, with lower strings playing a gentle accompaniment. The second theme, introduced by the violas and cellos, is a lullaby that is passed on to the woodwinds with building energy. One of the most magical moments of the movement occurs in the transition to the development, where the strings descend into a warm and peaceful F major as the alphorn returns. This distant key feels almost otherworldly and is perhaps a nod to Beethoven's *Pastoral Symphony* in F major. The movement ends softly and cheerfully, as if Brahms is humming the alphorn tune to himself as he strolls back to his cottage.

The second movement presents a stark contrast to the pleasant nature of the first movement, beginning with cellos playing an impassioned tune over a low drone. Unlike the first movement, with its strong triple meter throughout, this tune seems to lack rhythmic grounding. The expansive, timeless melody feels almost improvised, like yearnings from the depths of one's soul. Soon, a different alphorn tune sounds and passes through the various woodwind instruments. The second theme—introduced by the flute and oboe and marked *grazioso e dolce* (graceful and sweet)—contrasts with the passionate first theme. The middle of the movement becomes agitated, interspersed with haunting recollections of the opening theme. The strings build up in whirling excitement until a grand horn call sounds, bringing the movement to an energetic climax.

After the emotional *Adagio*, Brahms comforts us with a delightful third movement, based on a simple, carefree tune introduced by the oboe and reminiscent of a traditional minuet. A variation of the tune is presented in a brisker tempo, in the style of a *scherzo*. The oboe's charming minuet returns briefly, followed by an even faster *scherzo* variation, and the movement concludes with the minuet once more. At the symphony's highly successful premiere, the audience demanded an immediate encore of this movement.

The final movement, marked *con spirito* (with spirit), begins quietly. Suddenly, as if it can no longer be contained, the music bursts forth and the movement brings the symphony to a joyful conclusion.

— David Platt

WILLIAM C. WHITE

Narrator and Composer in Residence

William C. White is a composer, conductor, performer, writer and educator. His compositions include works for concert, film and theater, including several works for young audiences. His music has been performed in Asia, Europe and throughout North America, and has been recorded on the MSR Classics and Cedille Records labels.

Will White is the newly appointed Music Director of Orchestra Seattle and Seattle Chamber Singers. He served for four seasons (2011-15) as Assistant Conductor of the Cincinnati Symphony Orchestra, where he was also Conductor of the Cincinnati Symphony Youth Orchestra, a very successful tenure that included tours to Chicago and New York, featuring all 20th- and 21st-century repertoire. During the 2015-16 season, he served as Interim Music Director of Portland's Metropolitan Youth Symphony, leading their season-end tour to Beijing, China.

Will White maintains long-standing associations with several musical organizations, including the Chicago Symphony Orchestra, where he has been a guest lecturer since 2008. He attended the Pierre Monteux School in Hancock, ME for three summers, studying with Michael Jinbo, later going on to serve as Conducting Associate (2009-13) and Composer in Residence (2016, 2018).

Will White holds a master's degree in conducting from Indiana University's Jacobs School of Music and a bachelor's degree in music from the University of Chicago. Will 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. Will maintains a blog and publishing site at www.willcwhite.com.

PIERRE MONTEUX MUSIC FESTIVAL

Thursday, July 12, 2018

CHILDREN'S CONCERT

Conductor: Tiffany Lu

PROGRAM

Selections from *The Carnival of the Animals*

(orch. William C. White)

1. Introduction and Royal March of the Lion
2. The Elephant
3. The Swan
4. Aquarium
5. Tortoises

Camille Saint-Saëns

(1835-1921)

Carnival of the Animals, Maine Edition

(Poems by Olivia Norine)

1. The Puffin
2. The Lobster
3. The Porcupine
4. The Eagle
5. Chipmunks & Squirrels
6. The Mosquito
7. Black Bears
8. Moose (Meese)
9. Conductors
10. The Whale

William C. White

(1983-)

Narrator: Olivia Norine

Instrument Petting Zoo

(Stations located throughout the hall)

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 15, 2018

PROGRAM

El Salón México

Aaron Copland
(1900-1990)

Conductor: Duo Shen

Symphony No. 39 in E-flat major, K.543

Wolfgang Amadeus Mozart
(1756-1791)

1. Adagio – Allegro
2. Andante con moto
3. Menuetto (Allegretto) and Trio
4. Allegro

*Conductors: Ryan Farris (1),
Allion Salvador (2) and Kyle Ritenauer (3-4)*

INTERMISSION

Symphonie fantastique, Op. 14

Hector Berlioz
(1803-1869)

1. Rêveries—Passions [Daydreams—Passions]
2. Un bal [A Ball]
3. Scène aux champs [Scene in the Country]
4. Marche au supplice [March to the Scaffold]
5. Songe d'une nuit de sabbat [Dream of a Witches' Sabbath Night]

*Conductors: Yiwen Shen (1), Wayland Whitney (2),
Tonatiuh García Jiménez (3), Yoona Jeong (4) and John Norine, Jr. (5)*

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

AARON COPLAND (1900-1990)

El Salón México (1936)

"I still don't sleep much from the pounding of [the opening theme] in my head," wrote a young Leonard Bernstein to Aaron Copland after hearing his composition *El Salón México*. The work was conceived during Copland's visit to Mexico in the fall of 1932. Completed in 1936, *El Salón México* received its premiere by the Orquesta Sinfónica de México, under the direction of Copland's friend, Mexican composer and conductor Carlos Chávez. Copland wrote, "From the beginning, it was associated in my mind with a dance hall in Mexico City called Salón México, a real 'hot spot' where one somehow felt a close contact with the Mexican people... Bands played a kind of music that was harsh, flavorsome, screechy and potentially violent. *El Salón México* is, I suppose, a sort of musical souvenir."

Aaron Copland was considered to be "the Dean of American Composers" by his peers and critics. He is best known for works he wrote in a deliberately accessible style in the 1930s and 1940s, often referred to as 'populist,' which he labeled his "vernacular" style. Works in this vein include *El Salón México*; the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*; *Fanfare for the Common Man*; and the *Third Symphony*. Vivid recollections of his visit to the Salón México dance hall, where he witnessed a more intimate view of Mexico's people and their nightlife, inspired Copland to compose his first famous piece of music. Three Mexican folk tunes are quoted in the work: *El Palo Verde*, *La Jesusita* and *El Mosco*.

— Duo Shen

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 39 in E-flat major, K. 543 (1788)

A great deal of cinematic and literary dramatization of Mozart's life revolves around his unfinished *Requiem*, its commission and legacy. But circumstances behind the composition of his final symphonies—numbers 39, 40 and 41—are perhaps even more mysterious. To date, scholars have failed to identify specific details of their commission or scheduled premieres. Mozart appears to have conceived them as a unit, finishing all of them extremely quickly, within a span of nine weeks in the summer of 1788. The last three years of Mozart's life were filled with personal and financial hardship, including a lukewarm reception to his opera *Don Giovanni*, the death of his infant daughter in the spring of 1788, and constant begging for assistance from his fellow Freemason, Michael Puchberg. Why did Mozart compose sparingly during this period and never return to the symphonic form? Why are these last three masterpieces so complex, longer and more dissonant than Mozart's previous symphonies? Something magical and unexplainable connects and uplifts these works, and Mozart's *Symphony No. 39* remains the least studied and most elusively brilliant. He scored the symphony without oboes, using clarinets instead. Listen for the tenderness of the writing in thirds for his beloved clarinets, and the ebullient simplicity of the finale.

— Allion Salvador

HECTOR BERLIOZ (1803-1869)

Symphonie fantastique, Op. 14 (1830)

As part of his Young People's Concerts in 1969, New York Philharmonic conductor Leonard Bernstein introduced Berlioz's "Fantastic" Symphony thusly: "Berlioz tells it like it is. You take a trip, you wind up screaming at your own funeral."

Composed in 1830, the work tells the story of a young protagonist who, in a fit of unrequited passion, tries to poison himself with opium. The dose isn't strong enough to kill him, but rather sends him on a series of hallucinations, including witnessing his own death. The movements are connected by an *idée fixe* (literally, "fixed idea"), a musical theme that represents the protagonist's love interest.

The symphony is very loosely autobiographical. Berlioz became infatuated with actress Harriet Smithson after seeing her perform in two Shakespeare productions in 1827. Though he sent her several adoring letters, they all went without reply. When Smithson left Paris in 1829, Berlioz composed the symphony to express his love for her. When she returned to Paris in 1830, she rebuffed any attempts at contact until she attended a performance of Berlioz's *Lélio*, a quasi-sequel to *Symphonie fantastique* that incorporated the same *idée fixe*. Recognizing herself in the music, she finally agreed to meet the composer. The two quietly wed in October 1834, but the marriage was not to last. The couple separated in 1843, but Berlioz continued to support his wife until her death in 1854.

Berlioz provided the following program note for *Symphonie fantastique*:

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber, accompanied by the strangest visions... The loved one herself has become a melody to him, an idée fixe as it were, that he encounters and hears everywhere.

Part One: Daydreams-Passions. *The composer imagines that a young musician... sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her... The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.*

Part Two: A Ball. *He encounters his loved one at a ball, amidst the tumult of a brilliant party. The artist is placed in the most varied circumstances... but everywhere, in town, in the country, the beloved vision appears before him, bringing trouble to his soul.*

Part Three: Scene in the Country. *One evening in the country, he hears in the distance two shepherds playing... this pastoral duet, the effect of his surroundings... all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts... But suppose she deceives him! This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the adagio. At the end, one of the shepherds again [plays]; the other no longer answers... Sounds of distant thunder... solitude... silence...*

Part Four: March to the Scaffold. *He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses his own execution... At the end of the march, the first four bars of the idée fixe recur like a last thought of love interrupted by the fatal stroke.*

Part Five: Dream of a Witches' Sabbath Night. *He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath...*

— John Norine, Jr.

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 22, 2018

MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Doris Hodgkins Monteux (1894-1984)

Charles Bruck (1911-1995)

Nancie Monteux-Barendse (1917-2013)

PROGRAM

Alborada del gracioso [Morning Song of the Jester]

Maurice Ravel
(1875-1937)

Conductor: Tiffany Lu

Jeux [Games]
(Poème dansé)

Claude Debussy
(1862-1918)

Jeux premiered in Paris on May 15, 1913, conducted by Pierre Monteux

Conductor: Ludovic Morlot

— Guest Conductor in Residence —

INTERMISSION

Concerto for Orchestra

Béla Bartók
(1881-1945)

1. Introduzione
2. Giuoco delle coppie [Game of the couples]
3. Elegia
4. Intermezzo interrotto [Interrupted intermezzo]
5. Finale

Conductor: Michael Jinbo

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

MAURICE RAVEL (1875-1937)

Alborada del gracioso [Morning Song of the Jester] (1905, orch. 1918)

Originally written as the fourth of five movements in the solo piano suite *Miroirs* [Mirrors], *Alborada del gracioso* (loosely translated as “morning song of the jester”) was subsequently rewritten for full orchestra, finding new life as a popular stand-alone concert piece. The “jester” in the title refers to the comic character peppered throughout classic Spanish comedies, otherwise known as the buffoon or the harlequin. Ravel blends the lively dance rhythms of Spanish flamenco with finely chiseled, sparkling melodies. The heart of the piece is the longing song of the jester, interspersed with occasional morning breezes. As with so many of Ravel’s works, the symphonic version of *Alborada* is a masterclass in orchestration, incorporating dazzling effects in the strings that evoke Spanish guitar-strumming, clattering castanets and ethereal zephyrs. The rapid repeated notes of a buzzing guitar, an incredible challenge in the solo piano version, are here given to soft flutes and trumpets. The jester’s ballad—presented by solo bassoon and later by violas and cellos—is songful, but also a little mournful. As day breaks in earnest, the flamenco rhythms return, and the end of the piece is a raucous, glorious explosion of color.

— Tiffany Lu

CLAUDE DEBUSSY (1862-1918)

Jeux [Games] (Poème dansé) (1912)

Jeux [Games], Debussy’s final orchestral work, is a “poème dansé” [danced poem] that was composed for Diaghilev’s Ballets Russes and choreographer Vaslav Nijinsky. The ballet’s premiere on May 15, 1913 at the Théâtre des Champs-Élysées was conducted by Pierre Monteux. Though *Jeux* was promptly overshadowed two weeks later by the premiere of Stravinsky’s *The Rite of Spring*, the proximity of these two great works provides an incredible lens through which to view musical “modernism” in the first decades of the twentieth century. The two works are incredibly different. Where Stravinsky’s ballet is brash, present and angular, *Jeux* is subtle, shadowy and pointillistic. Two sides of the same coin, they exemplify the staggering variety of ways in which composers of the era were pushing the boundaries of tonality, form, instrumental capability and color.

Debussy addressed this in what came to be known as an “impressionist” approach, though he himself rejected the term. His subject matter is dreamy, suggestive, indulgent, and tinged with a hazy ennui. Nijinsky described the program of the work thusly:

The scene is a garden at dusk; a tennis ball has been lost; a boy and two girls are searching for it. The artificial light of the large electric lamps shedding fantastic rays about them suggests the idea of childish games: they play hide and seek, they try to catch one another, they quarrel, they sulk without cause. The night is warm, the sky is bathed in pale light; they embrace. But the spell is broken by another tennis ball thrown in mischievously by an unknown hand. Surprised and alarmed, the boy and girls disappear into the nocturnal depths of the garden.

Correspondingly, Debussy’s musical ideas are wispy, temporal, and tenuously, but inarguably, connected. With over sixty tempo changes, in addition to flighty ebbs and flows in dynamics and instrumentation, the aural impression is delicate and gossamer, belying the monumental precision and attention to detail required to perform it.

— Tiffany Lu

BÉLA BARTÓK (1881-1945)
Concerto for Orchestra (1943)

Béla Bartók composed *Concerto for Orchestra* to fulfill a commission from Serge Koussevitsky, made in memory of his late wife Natalie. The idea was first suggested by violinist Josef Szigeti and conductor Fritz Reiner, one of Bartók's former students. *Concerto for Orchestra* was composed at Saranac Lake between August 15 and October 8, 1943 and received its premiere on December 1, 1944 by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky. An immediate critical and popular success, Bartók's *Concerto for Orchestra* is considered one of the greatest compositions of the 20th century.

Bartók provided the following program note for *Concerto for Orchestra*:

The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last one.

The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a 'concertante' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the 'perpetuum mobile'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

As for the structure of the work, the first and the fifth movements are written in a more or less regular sonata form. The development of the first movement contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second movement consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio'—a short chorale for brass instruments and side drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the third movement is also chain-like: three themes appear successively. These constitute the core of the movement, which is enframèd by a misty texture of rudimentary motives. Most of the thematic material of this movement derives from the 'introduction' to the first movement. The form of the fourth movement—'Intermezzo interrotto' [Interrupted intermezzo]—could be rendered by the letter symbols 'ABA—interruption—BA.'

The five movements are organized in a larger, symmetrical structure: the 'arch form' often employed by Bartók. The outermost movements are the weightiest, and the central third movement serves as the work's emotional core. The second and fourth movements function as lighter *intermezzi* within the overall structure.

The fourth movement, *Intermezzo interrotto*, contains two notable quotations. The first is a haunting melody introduced by the violas, taken from a Hungarian operetta that was popular at the time: *Szép vagy, gyönyörű vagy, Magyarországnak* [Hungary, gracious and beautiful]. It is a poignant tribute to the composer's beloved homeland. The second is the 'interruption' described in the movement's title: a satiric distortion of the march theme from the first movement of Shostakovich's *Symphony No. 7*, subtitled *Leningrad*. Shostakovich's theme was, itself, a parody of the aria "Da geh' ich zu Maxim" from Franz Lehár's operetta *The Merry Widow*. Bartók was so annoyed by all the excitement surrounding a broadcast of the U.S. premiere of Shostakovich's symphony that he trivialized the theme, adding an accompaniment of musical sneers and catcalls. Following the premiere of *Concerto for Orchestra*, Bartók wrote:

...The performance was excellent. Koussevitsky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol, Shostakovich!).

— Michael Jinbo

LUDOVIC MORLOT

Guest Conductor in Residence

French conductor Ludovic Morlot has been Music Director of the Seattle Symphony since 2011. Among the many highlights of his tenure, the orchestra have won three Grammy Awards and gave an exhilarating performance at Carnegie Hall in 2014, as reported in *The New York Times*: "The performance Mr. Morlot coaxed from his players was rich with shimmering colors and tremulous energy."

During the 2017-2018 season, Morlot and the Seattle Symphony will continue on their incredible musical journey, focusing particularly on the music of Berlioz, Stravinsky and Bernstein. In addition, they will be presenting some exciting new works by John Luther Adams, David Lang and Andrew Norman and welcoming Alexandra Gardner for a residency. The orchestra will also be performing on tour in California, including a two-day residency at the University of California, Berkeley. The orchestra has many successful recordings, available on their own label, Seattle Symphony Media. A box set of music by Dutilleux was recently released to mark the 100th anniversary of the composer's birth.

This season, Morlot will be conducting at Seattle Opera for the first time (Berlioz *Béatrice et Bénédict*), make his debut with the Orchestra of St Luke's and will return to the Atlanta and Houston Symphony Orchestras. He has regular relationships with the Chicago Symphony Orchestra and New York and Los Angeles Philharmonic orchestras. Morlot also has a particularly strong connection with the Boston Symphony Orchestra, having been Seiji Ozawa Fellowship Conductor in 2001 at Tanglewood and subsequently appointed assistant conductor for the orchestra and their Music Director James Levine (2004–07). Since then, he has conducted the orchestra in subscription concerts in Boston, at Tanglewood and on a tour to the west coast of America.

Outside North America, recent and future debuts include the Berliner Philharmoniker, Vienna Symphony (closing concert of the prestigious Wien Modern Festival), Yomiuri Nippon Symphony, MDR Leipzig and Bergen Philharmonic orchestras. Morlot has conducted the London Philharmonic Orchestra at the Royal Festival Hall in London and on tour in Germany. Other recent notable performances have included the Royal Concertgebouw, Czech Philharmonic, Dresden Staatskapelle, Tonhalle, Budapest Festival, Orchestre National de France, Helsinki Philharmonic, City of Birmingham Symphony, Danish National Symphony Orchestra and Tokyo Philharmonic Orchestra. Morlot served as conductor in residence with the Orchestre National de Lyon under David Robertson (2002–04).

Morlot was Chief Conductor of La Monnaie for three years (2012–14). During this time, he conducted several new productions, including *La Clemenza di Tito*, *Jenůfa* and *Pelléas et Mélisande*. Concert performances, both in Brussels and Aix-en-Provence, included repertoire by Beethoven, Stravinsky, Britten, Webern and Bruneau.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music in Seattle.

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 29, 2018

SYMPHONIC POPS CONCERT

PROGRAM

Dichter und Bauer [Poet and Peasant] Overture Franz von Suppé
(1819-1895)

Conductor: Daniel Feng

Geschichten aus dem Wienerwald, Op. 325 Johann Strauss, Jr.
[Tales from the Vienna Woods] (1825-1899)

Conductor: Yiwen Shen

Suite from *The Sea Hawk* Erich Wolfgang Korngold
(arr. Jerry Brubaker) (1897-1957)

Conductor: Jonathan Moser

Cuban Overture George Gershwin
(1898-1937)

Conductor: Guillermo Villarreal

INTERMISSION

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.

INTERMISSION

American Salute

Morton Gould
(1913-1996)

Conductor: Hannah Reitz

Overture to *Candide*

Leonard Bernstein
(1918-1990)

Conductor: Xuecong (Sunny) Xia

Selections from *Funny Girl*
(arr. Robert Russell Bennett)

Jule Styne
(1905-1994)

Conductor: David Platt

Selections from *South Pacific*
(arr. Robert Russell Bennett)

Richard Rodgers
(1902-1979)

Conductor: Antoine Clark

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.

STAFF AND STUDENTS OF THE MONTEUX SCHOOL 2018

Music Director
Executive Director
Executive Director Designate
Conducting Associate
Orchestra Assistants
Chamber Music Coordinators
Recording Engineer
Bookkeeper

Michael Jinbo
 Ronald W. Schwizer
 Marc Thayer
 Tiffany Lu
 John Norine, Jr., Kyle Ritenauer, Yiwen Shen
 Laura Chicarello, Sophia Ennoccanti
 Chekotah S. Wingo
 Jeffrey Shaw, CPA

VIOLIN

José Alberto Aponte Trujillo (Xalapa, MEXICO)
 Claudia Valeria Blanco Mota (Xalapa, MEXICO)
 Bronwen Chan (HONG KONG)
 * Yoona Jeong (Busan, SOUTH KOREA)
 Jonathan Kuehn (Seattle, WA)
 * Tiffany Lu (Tampa, FL)
 * Jonathan Moser (Erie, PA)
 Gerardo Pérez Vargas (Mexico City, MEXICO)
 * Hannah Reitz (Northfield, MN)
 * Allion Salvador (Seattle, WA)
 * Duo Shen (Beijing, CHINA)
 José Isaac Suárez Cavazos (Monterrey, MEXICO)
 Matthew Woodard (South Hadley, MA)
 * Xuecong (Sunny) Xia (Guangzhou, CHINA)

VIOLA

Rosa Cole (Veracruz, MEXICO)
 * Tonatiuh García Jiménez (Xalapa, MEXICO)
 Kathryn Krajewski (Downers Grove, IL)
 * David Platt (Cleveland, OH)
 Rachael Szewc (Hermon, ME)
 * Wayland Whitney (Rocklin, CA)

VIOLONCELLO

Marcos Daniel Aponte Trujillo (Xalapa, MEXICO)
 * Ryan Farris (Nederland, CO)
 Max Hanks (Long Island, NY)
 * John Norine, Jr. (Denton, TX)
 Benjamin Stayner (Youngstown, NY)
 Natalia Vilchis García (Monterrey, MEXICO)

CONTRABASS

Alexander Burns (Long Island, NY)
 Isaac Gadikian (Buffalo, NY)
 Matthew Henson (Kennesaw, GA)

FLUTE / PICCOLO

Patricia Anselmo (Rockaway, NJ)
 Sophia Ennoccanti (Rochester, NY)
 Michael Huerta (Austin, TX)
 Erika Rohrberg (Stow, MA)

OBOE / ENGLISH HORN

Stefanie Cohn (Solon, OH)
 Emily Damelio (Youngstown, OH)
 Kelly Smedstad (Massapequa Park, NY)

CLARINETS / SAXOPHONE

John Antisz (Bayonne, NJ)
 Jacob Bleeker (Remus, MI)
 * Antoine T. Clark (Columbus, OH)
 Bryce Kyle (Grand Rapids, MI)

BASSOON / CONTRABASSOON

* Alex Amsel (Buenos Aires, ARGENTINA)
 Iain Forgey (Boca Raton, FL)
 Nina Scheibe (Cape Girardeau, MO)
 + Edward Walworth (Hancock, ME)

HORN

David Anders (Kennesaw, GA)
 Laura Chicarello (Denton, TX)
 Liz Fryer (Poughkeepsie, NY)
 Matthew Ropa (Cape Coral, FL)
 Jonathan Schwartz (Weston, FL)

TRUMPET

Douglas Amos (Bennington, VT)
 James McAloon, Jr. (Williamstown, NJ)
 Phillip Tsigolaroff (Decatur, IL)
 Julia Tsuchiya-Mayhew (St. Louis, MO)

TENOR TROMBONE

Ben Larson (Boise, ID)
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