



1992 SYMPHONY CONCERTS

by students of

**THE PIERRE MONTEUX SCHOOL
for Conductors and Orchestra Musicians**

Founded 1943

**Sundays: June 21 and 28; July 5, 12, 19, and 26
5 p.m. at the School Hall, Rte. 1, Hancock, Maine**

**Wednesdays: Chamber Music Concerts, 8 p.m.
June 24; July 1, 8, 15, and 22**

POPS CONCERT - Wednesday, July 29, 8 p.m.

Children's Concert - Monday, July 13, 1 p.m.

**Sponsored by The Pierre Monteux Memorial Foundation, Inc.
with the support of The Maine Arts Commission,
generous friends and local businesses**

A Brief History.....

Pierre Monteux became an American citizen in 1941, and from that year until his death in 1964, he made his permanent residence in Hancock, Maine. Here, during the summers, he maintained a school for orchestral conducting as he had in Paris and Les Baux in southern France. The promising young musicians whom he attracted were not only aspiring conductors but also instrumentalists eager to serve as an orchestra and gain experience in orchestral playing.

At the time of the Maestro's death, The Pierre Monteux Memorial Foundation, with Mme. Monteux as its president, was incorporated as a non-profit organization. Continuation of the school, which had meant so much to Monteux, was deemed the most fitting memorial to him. Mme. Monteux donated considerable acreage and buildings from her estate for continued use by the school, and land for a small memorial park. Chenoweth Hall created the symbolic sculpture of granite and lucite that is the focus of the park. Residents of Hancock donated a flag pole.

Maestro Charles Bruck, who had begun his career as Associate Conductor of the Paris Symphony Orchestra under Monteux, was chosen Music Director of the school. Bruck had conducted many of the world's leading orchestras, the premiers of more than 700 contemporary works, and among his many honors is that of Officier of the French Legion of Honor. Monteux and Bruck had enjoyed a close friendship through the years, and perhaps no other Monteux disciple had such a deep understanding of Monteux's high teaching standards and aims for the school.

Pierre Monteux once said: "Conducting is not enough. I must create something. I am not a composer, so I will create fine young musicians." A measure of his success is the number of well-known conductors today who give generous credit to the Monteux School for their early training. The increasing number of recent students who have been singled out for coveted awards and positions with major orchestras here and abroad confirms the fact that Maestro Bruck has been faithful to Monteux and the traditions of the school.

Some Distinguished Alumni.....

George Cleve, Conductor, San Jose Symphony Orchestra

John Crosby, Director, Santa Fe Opera

Marc David, Musical Director, Sherbrooke Symphony Orchestra

Enrique Diemecke, Music Director, Flint, Michigan Symphony

& National Symphony, Mexico

Neal Gittleman, Assoc. Conductor, Milwaukee Symphony Orchestra

Michael Jinbo, Asst. Conductor, North Carolina Symphony, Raleigh

David Katz, Music Director, Adrian Symphony Orchestra

Erich Kunzel, Conductor, Cincinnati Pops Orchestra

Michael Luxner, Music Director, Owensboro Symphony Orchestra

Lorin Maazel, Conductor, Pittsburgh Symphony

Neville Marriner, Conductor, Radio Stuttgart Symphony Orchestra

Jesus Medina, UNAM Philharmonic Mexico City

Andre Previn, Music Director, Los Angeles Philharmonic

Xavier Rist, Asst. Conductor, L'Orchestre de Toulouse

Michael Stern, Exxon Arts Conductor, Cleveland Symphony Orchestra

& Conductor, Cleveland Chamber Players

Werner Torkanowsky, Music Director, Bangor Symphony Orchestra

Hugh Wolff, Conductor, New Jersey Symphony & St. Paul Chamber Orchestra

Barbara Yahr, Asst. Conductor, Pittsburgh Symphony

David Zinman, Music Director, Baltimore Symphony Orchestra

THE PIERRE MONTEUX SCHOOL

**Orchestral Concert Programs
Summer 1992**

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 21, 1992

PROGRAM

Prelude to *Hänsel und Gretel*

Engelbert Humperdinck
(1854-1921)

Conductor: William Intriligator

Bacchanale from
Samson et Dalila, Op. 47

Camille Saint-Saëns
(1835-1921)

Conductor: Chelsea Tipton II

El Salón México

Aaron Copland
(1900-1990)

Conductor: Gabriela Díaz-Alatriste

INTERMISSION

Symphony in D minor, Op. 48

César Franck
(1822-1890)

1. Lento - Allegro non troppo
2. Allegretto
3. Allegro non troppo

*Conductors: Michael Jinbo (1),
Navroj Mehta (2), Michel Podolak (3)*

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 28, 1992

PROGRAM

Symphony No. 5 in B-flat major, Op. 100 Sergei Prokofiev
(1891-1953)

1. Andante
2. Allegro marcato
3. Adagio
4. Allegro giocoso

Conductors:

*John Yumisash (1), Christopher Franklin (2),
Juan Carlos Lomónaco (3), Daniel Hazan (4)*

INTERMISSION

Le festin de l'araignée, Op. 17 Albert Roussel
[The Spider's Feast] (1869-1937)

Conductor: Kirk Smith

Symphony No. 7 in A major, Op. 92 Ludwig van Beethoven
(1770-1827)

1. Poco sostenuto - Vivace
2. Allegretto
3. Presto - Assai meno presto
4. Allegro con brio

Conductors: Sara Jobin (1),

Paul Haas (2), Tateo Nakajima (3-4)

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 5, 1992

PROGRAM

Fair Melusine Overture, Op. 32 Felix Mendelssohn
(1809-1847)

Conductor: Jürgen Bruns

Symphony No. 3 in F major, Op. 90 Johannes Brahms
(1833-1897)

1. Allegro con brio
2. Andante
3. Poco allegretto
4. Allegro

Conductors:

*Andrew D. Johnson (1), Michel Podolak (2),
Gabriela Díaz-Alatriste (3-4)*

INTERMISSION

Le tombeau de Couperin Maurice Ravel
(1875-1937)

1. Prélude
2. Forlane
3. Menuet
4. Rigaudon

Conductors:

Gary Lewis (1-2), Ki-sun Sung (3-4)

Dance Suite Béla Bartók
(1881-1945)

Conductor: Michael Jinbo

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 12, 1992

PROGRAM

Overture to *Rosamunde*, D.644

Franz Schubert
(1797-1828)

Conductor: Roberta Carpenter

Peer Gynt Suite No. 1, Op. 46

Edvard Grieg
(1843-1907)

1. Morning
2. Åse's Death
3. Anitra's Dance
4. In the Hall of the Mountain King

Conductors:

Maureen McNalley-Giroux (1-2), James Johnston (3-4)

Kamarinskaya

(Fantasy on Two Russian Folk Songs)

Mikhail Glinka
(1804-1857)

Conductor: Anthony LaGruth

Sinfonía India

(Symphony No. 2)

Carlos Chávez
(1899-1978)

Conductor: Navroj Mehta

INTERMISSION

L'Ascension

Olivier Messiaen

[The Ascension]

(1908-1992)

1. *Majesté du Christ demandant sa gloire à son Père*
[Majesty of Christ asking for glory from his Father]
2. *Alléluias sereins d'une âme qui désire le ciel*
[Serene alleluias of a soul who desires heaven]
3. *Alléluia sur la trompette, alléluia sur la cymbale*
[Alleluia on the trumpet, alleluia on the cymbal]
4. *Prière du Christ montant vers son Père*
[Prayer of Christ ascending towards his Father]

Conductors:

Daniel Hazan (1-2), Kirk Smith (3-4)

A Survivor from Warsaw, Op. 46

Arnold Schoenberg

(for Narrator, Men's Chorus and Orchestra)

(1874-1951)

Narrator: David Katz

Choirmaster: Daniel Hazan

Conductor: William Intriligator

Dances of Galánta

Zoltán Kodály

(1882-1967)

Conductor: Tateo Nakajima

L'ASCENSION

1. *Père, l'heure est venue, glorifie ton Fils, afin que ton Fils te glorifie.*
(Prière sacerdotale du Christ, évangile selon Saint Jean, 17:1)
Father, the hour has come;
glorify thy son, that thy son may also glorify thee.
(Sacerdotal prayer of Christ, The Gospel According to John, 17:1)
2. *Nous vous en supplions, ô Dieu,...*
faites que nous habitions aux cieux en esprit.
(Messe de l'Ascension)
We beseech you, oh God,... that we may live in heaven in spirit.
(Mass of the Ascension)
3. *Le Seigneur est monté au son de la trompette...*
Nations, frappez toutes des mains; célébrez Dieu par des cris d'allégresse!
(Psaume 47)
The Lord is risen to the sound of the trumpet...
Clap your hands all ye nations; celebrate God with cries of joy!
(Psalm 47)
4. *Père, ... j'ai manifesté ton nom aux hommes... Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et moi je vais à toi.*
(Prière sacerdotale du Christ, évangile selon Saint Jean, 17:6, 17:11)
Father, ... I have manifested thy name unto man... and now I am no more in the world; but they are in the world, and I come to thee.
(Sacerdotal prayer of Christ, The Gospel According to John, 17:6, 17:11)

A SURVIVOR FROM WARSAW

This text is based partly upon reports which I have received directly or indirectly.

Arnold Schoenberg

Narrator:

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 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?

They shouted 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! Stilljestanden! Na wirds mal, oder soll ich mit dem Jewehrkolben nachhelfen? Na jutt; wenn ihrs durchaus haben wollt!*" ["Attention! Be still! Move along, or should I help you with the butt of my rifle? Alright, you asked for 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 knew was a soldier saying: "They are all dead." Whereupon the sergeant ordered to do away with us.

There I lay aside—half-conscious. It 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!*" ["Attention!"] the sergeant shouted again. "*Rascher! Nochmal von vorn anfangen! In einer Minute will ich wissen, wieviele ich zur Gaskammer ablieferel! Abzählen!*" ["Faster! Start again from the beginning! In a minute I want to know how many I should deliver 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 Yisroel*.

Chorus:

Shema Yisroel Adōnoy elōhenoo Adōnoy ehod
Veohavto es Adōnoy elōheho behol levoveho oovehol nafsheho oovehol
meōdeho
Vehoyoo haddevoreem hoelleh asher onōhee metsavveho hayyōm al levoveho
Veshinnantom levoneho vedibbartq bom beshivteho bevetehe oovelehtehe
baddereh ooveshohbeho oovekoomeho.

[Hear, O Israel, the Lord is our God, the Lord is one. Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might. And these words which I command thee this day shall be upon thy heart. Thou shalt teach them diligently to thy children, speaking of them when thou sittest in thy house and when thou walkest by the way, when thou liest down and when thou risest up.]

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Monday, July 13, 1992
1:00 p.m.

CHILDREN'S CONCERT

PROGRAM

Capriccio Espagnol, Op. 34

Nikolai Rimsky-Korsakov
(1844-1908)

1. Alborada
2. Variazioni
3. Alborada
4. Scena e canto gitano—
5. Fandango asturiano

Instrument Demonstrations by Members of the Orchestra

Peter and the Wolf, Op. 67

Sergei Prokofiev
(1891-1953)

Narrator: Sara Jobin

Anthony LaGruth, Conductor

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 19, 1992

PROGRAM

Symphony No. 103 in E-flat major, Franz Joseph Haydn
Hob. I:103, *Paukenwirbel* [Drum Roll] (1732-1809)

1. Adagio - Allegro con spirito
2. Andante più tosto allegretto
3. Menuet e Trio
4. Finale (Allegro con spirito)

Conductors:

David Pinkard (1-2), Jürgen Bruns (3-4)

Prelude and Liebestod [Love-Death] from Richard Wagner
Tristan und Isolde (1813-1883)

Conductor: Marc David

INTERMISSION

Variazioni [Variations] Luigi Dallapiccola
(1904-1975)

- | | |
|--|-----------------------------|
| 1. Quasi lento, misterioso | 7. Andantino amoroso |
| 2. Allegro; con fuoco | 8. Allegro; con violenza |
| 3. Mosso; scorrevole | 9. Affettuoso; cullante |
| 4. Tranquillamente mosso | 10. Grave |
| 5. Poco allegretto; "alla Serenata" | 11. Molto lento; fantastico |
| 6. Molto lentó; con espressione parlante | |

Conductors:

Gabriela Díaz-Alatriste (1-7), Sara Jobin (8-11)

La Mer Claude Debussy
(1862-1918)

1. *De l'aube à midi sur la mer*
[From dawn to noon on the sea]
2. *Jeux de vagues*
[Play of the waves]
3. *Dialogue du vent et de la mer*
[Dialogue of the wind and the sea]

Conductors:

Anthony LaGruth (1), Chelsea Tipton II (2), Kirk E. Smith (3)

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 26, 1992

Memory Concert

Pierre Monteux (1875-1964)

PROGRAM

Overture to *Le nozze di Figaro* Wolfgang Amadeus Mozart
[The Marriage of Figaro], K.492 (1756-1791)

Shéhérazade
(Three Poems for Voice and Orchestra)

Maurice Ravel
(1875-1937)

1. Asie
2. La Flûte enchantée
3. L'Indifferent

Maureen McNalley-Giroux, Mezzo-soprano

Daphnis et Chloé (2nd Suite) Maurice Ravel
(1875-1937)

(Premiered by Pierre Monteux and the Ballets Russes in Paris on June 8, 1912)

Michael Jinbo, Conductor

INTERMISSION

Scène aux Champs [Scene in the Country] Hector Berlioz
from *Symphonie Fantastique* (1803-1869)

Scène d'amour [Love Scene]
from *Roméo et Juliette*

Hector Berlioz
(1803-1869)

Leonore Overture No. 3, Op. 72a Ludwig van Beethoven
(1770-1827)

Charles Bruck, Conductor

SHÉ HÉ RAZADE

(Trois poèmes de Tristan Klingsor)

1. Asie

Asie, Asie, Asie,
Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère.
Asie,
Je voudrais m'en aller avec la goëlette
Qui se berce ce soir dans le port,
Mystérieuse et solitaire,
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit dans le ciel d'or.

Je voudrais m'en aller vers les îles de fleurs
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air;

Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands
aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt qui se penche
Accorde vie ou mort, au gré de leur désir.

Je voudrais voir la Perse, et l'Inde et puis la Chine.
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe
un cou d'innocent
Avec son grand sabre courbé d'Orient.

Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;

SHÉ HÉ RAZADE

(Three poems by Tristan Klingsor)

1. Asia

Asia, Asia, Asia,
Old wonderland of nursery tales
Where fantasy sleeps like an empress
In her forest full of mystery.
Asia,
I should like to sail with the schooner
Which rocks this night in port,
Mysterious and solitary,
And which will finally unfold her purple sails
Like a huge night bird in the golden sky.

I should like to sail to the islands of flowers,
Listening to the wayward sea singing
To an old bewitching rhythm.
I should like to see Damascus and Persia's towns
With their light minarets in the air;

I should like to see fine turbans of silk
Atop dark faces with gleaming teeth;
I should like to see eyes clouded with love
And pupils brilliant with joy
Against skins yellow like oranges;
I should like to see garments of velvet
And long-fringed robes.

I should like to see pipes between lips
That are framed by white beards;
I should like to see eager merchants
with shady glances,
And cadis, and viziers
Who, at the mere crook of their finger,
Grant life or death, just as they please.

I should like to see Persia, and India, and then China,
Portly mandarins under parasols,
And princesses with slender hands,
And scholars disputing
On poetry and beauty;
I should like to linger at the enchanted palace,
And like a traveler from abroad
Contemplate at leisure landscapes painted
On tissues in pine-wood frames
With figures in orchards;
I should like to see assassins smile
As the executioner
strikes an innocent's neck
With his great curved oriental sword.

I should like to see the poor and queens;
I should like to see roses and blood;

Je voudrais voir mourir d'amour
ou bien de haine.

Et puis m'en revenir plus tard
Narrer mon aventure
aux curieux de rêves
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art...

2. La Flûte enchantée

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.

Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie,
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée,
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

3. L'Indifférent

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encor de ligne.

Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse...
Entre! Et que mon vin te réconforte...

Mais non, tu passes
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce
Et la hanche légèrement ployée
Par ta démarche féminine et lasse...

I should like to see death from love
or from hate.

And then later return from there
To relate my adventure
to those interested in dreams,
Lifting like Sindbad my old Arabian cup
From time to time to my lips
To artfully interrupt the tale...

2. The Magic Flute

The shadow is soft and my master sleeps,
A cone-shaped silken cap upon his head
And his long, yellow nose in his white beard.

But I, I am still awake
And I hear outside
The song of a flute pouring out
Sadness or joy, turn by turn,
An air that, now languid now flighty,
My dear sweetheart plays,
And when I draw near the crossing,
Each note seems to me to take flight
From the flute to my cheek
Like a mysterious kiss.

3. The Indifferent One

Your eyes are soft like those of a girl,
Young stranger,
And the fine curve
Of your handsome face, shadowed with down,
Has an even more seductive line.

Your tongue sings at my doorstep
A language unknown and charming
Like music out of tune...
Come in! And let my wine refresh you...

But no, you pass,
And from my threshold I see you move on,
Making me a parting gesture full of grace,
Your hip lightly inclined
By your girlish, languid gait...

DAPHNIS ET CHLOÉ

Part III (2nd Suite)

SYNOPSIS OF THE ACTION:

No sound but the murmur of rivulets swollen by the dew which runs from the rocks. Daphnis is still stretched out before the grotto of the nymphs. Little by little, day breaks. One hears the singing of birds. A shepherd passes in the distance with his flock. Another shepherd crosses the back of the stage. A group of shepherds enters, in search of Daphnis and Chloé. They discover Daphnis and awaken him. Anguished, he looks about for Chloé. She appears at last, surrounded by shepherdesses. They throw themselves into each other's arms. Daphnis sees Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that, if Pan saved Chloé, it was in memory of the nymph Syrinx, with whom the god was once smitten.

PANTOMIME: Daphnis and Chloé mime the adventure of Pan and Syrinx. Chloé represents the young nymph (Syrinx) running across the meadow. Daphnis (as Pan) appears and proclaims his love for her. The nymph spurns Pan. The god becomes more insistent. Syrinx disappears among the reeds. Desperate, Pan cuts several stalks, which he forms into a flute, and plays a melancholy air. Chloé reappears and depicts the accents of the flute in her dance. The dance grows more and more animated and, with a giddy turn, Chloé falls into the arms of Daphnis. Before the altar of the nymphs, they swear fidelity.

A group of young girls enters, dressed as *bacchantes* and shaking tambourines. Daphnis and Chloé embrace tenderly. A group of young men invade the scene. Joyous tumult. General dance.

SCÈNE AUX CHAMPS (SYMPHONIE FANTASTIQUE)

Se trouvant un soir à la campagne, il entend au loin deux pâtres qui dialoguent un *ranz de vaches*; ce duo pastoral, le lieu de la scène, le léger bruissement des arbres doucement agités par le vent, quelques motifs d'espérance qu'il a conçu depuis peu, tout concourt à rendre à son cœur un calme inaccoutumé, et à donner à ses idées une couleur plus riante. Il réfléchit sur son isolement; il espère n'être bientôt plus seul. — Mais si elle le trompait! — Ce mélange d'espoir et de crainte, ces idées de bonheur troublées par quelques noirs pressentiments, forment le sujet de l'*adagio*. À la fin, l'un des pâtres reprend le *ranz de vaches*; l'autre ne répond plus. — Bruit éloigné de tonnerre — Solitude — Silence.

SCENE IN THE COUNTRY (FANTASTIC SYMPHONY)

Finding himself in the country one evening, he hears in the distance two shepherds calling each other with a *ranz de vaches* [popular shepherd's tune]; this pastoral duo, the setting, the light rustling of trees gently shaken by the wind, some new-found reasons for hope, all combine to give his heart an unaccustomed calm and his thoughts a more pleasant color. He reflects on his isolation; he hopes that soon he will no longer be alone. — But what if she were deceiving him! — This mixture of hope and fear, these thoughts of happiness troubled by dark presentiments, form the subject of the *adagio*. At the end, one of the shepherds again takes up the *ranz de vaches*; the other no longer answers. — Distant sound of thunder — Solitude — Silence.

Hector Berlioz

[From the preface to the score]

Hanovre
31 mars 1854

Au Baron Donop,*

Il y a dans la *Symphonie Fantastique* un *adagio* (*La Scène aux Champs*) qui est le frère aîné de l'*adagio* de *Roméo et Juliette*. C'est la première fois qu'il m'arrive d'entendre ces deux morceaux dans le même concert. Dans l'un (celui de *Roméo*) se trouve l'expansion de l'amour du midi, le ciel d'Italie, la nuit étoilée... Dans l'autre vous reconnaîtrez, je crois, la désolation de l'amour souffrant du nord, les sombres menaces d'un horizon orageux pendant un soir d'été où les nuages dardent de silencieux éclairs. Dans l'un c'est l'amour en *présence* de l'objet aimé, dans l'autre c'est l'amour en *l'absence* de l'être qu'il demande à toute la nature.

Voyez comme je suis naïf de vous dire tout cela... Mais j'ai été ce matin ravagé par ce contraste et éprouve le besoin de vous l'avouer à vous qui, j'en suis sûr, ne vous moquerez pas de mon émotion. Quel regret j'éprouve de ne pas vous avoir demain pour auditeur!...

Hector Berlioz

**mélomane de Detmold, chaud partisan de Berlioz*

Hanover
March 31, 1854

To Baron Donop,*

In the *Fantastic Symphony*, there is an *adagio* (*Scene in the Country*) which is the elder brother of the *adagio* of *Romeo and Juliet*. It is the first time that it occurs to me to have these two pieces heard in the same concert. In one (that of *Romeo*), one finds the expansiveness of love from the south, the skies of Italy, a starry night... In the other you will find, I believe, the desolation of suffering love from the north, somber threats from a stormy horizon during a summer evening where clouds hurl silent flashes of lightning. In one, it is love in the *presence* of the love object; in the other, it is love in the *absence* of the being which he asks of all nature.

See how ingenuous I am to tell you all that... But this morning I was devastated by this contrast and feel the need to confess to you, who I'm sure will not make fun of my emotion. How I regret not having you as a listener tomorrow!...

Hector Berlioz

**a music lover from Detmold, warm supporter of Berlioz*

SCÈNE D'AMOUR (ROMÉO ET JULIETTE)

Si, dans la scène célèbre du jardin, le dialogue des deux amants, les *apartés* de Juliette et les élans passionnés de Roméo ne sont pas chantés,... c'est parce que la sublimité même de cet amour en rendait la peinture si dangereuse pour le musicien, qu'il a dû donner à sa fantaisie une latitude que le sens positif des paroles chantées ne lui eût pas laissée, et recourir à la langue instrumentale, langue plus riche, plus variée, moins arrêtée, et, par son vague même, incomparablement plus puissante en pareil cas.

LOVE SCENE (ROMEO AND JULIET)

If, in the famous garden scene, the dialogue of the two lovers, the *whispers* of Juliet and the passionate outbursts of Romeo are not sung,... it's because the very sublimity of this love had rendered the painting of it so dangerous for the musician, that he had to give his fantasy a latitude that the actual meaning of sung words would not allow, and to appeal to an instrumental language, a language richer, more varied, less definite, and, by its very vagueness, incomparably more powerful in a case such as this.

Hector Berlioz

[From the preface to the score]

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Wednesday, July 29, 1992

PROGRAM

Les Préludes
(Symphonic Poem No. 3) Franz Liszt
(1811-1886)
Conductor: James Johnston

Overture to *H.M.S. Pinafore* Sir Arthur Sullivan
(1842-1900)
Conductor: John Yumisash

España Waltz, Op. 236 Emil Waldteufel
(1837-1915)
Conductor: David Pichadze

Overture to *Guillaume Tell* Gioacchino Rossini
[William Tell] (1792-1868)
Conductor: Juan Carlos Lomónaco

INTERMISSION

Overture to *Gwendoline* Emmanuel Chabrier
(1841-1894)
Conductor: Erik E. Ochsner

Donauwellen Josif Ivanovici
[Waves of the Danube] (1848-1905)
Conductor: David Pinkard

Kaiser-Walzer, Op. 437 Johann Strauss, Jr.
[Emperor Waltz] (1825-1899)
Conductor: Andrew D. Johnson

Rhapsody in Blue George Gershwin
(1898-1937)
Piano Soloist: Sara Jobin
Conductor: Tateo Nakajima

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*John Yumisash (Salzburg, Austria)

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