

**PIERRE MONTEUX SCHOOL  
& MUSIC FESTIVAL**

**Symphony Concert Programs  
Summer 2019**

# MONTEUX FESTIVAL ORCHESTRA 2019

## VIOLIN

Rebin Ali (Sulaimanyah, IRAQ)

Samuel Chen (Honolulu, HI)

Aina Delfín Rojí (Veracruz, MEXICO)

Jonathan Kuehn (Samammish, WA)

\*Tiffany Lu (Tampa, FL)

\*Joseph Morag (New York, NY)

\*Hannah Reitz (Northfield, MN)

Oscar Salinas Martínez (Monterrey, MEXICO)

\*Kin (Desmond) Siu (Gilbert, AZ)

José Isaac Suárez Cavazos (Monterrey, MEXICO)

\*Martin Vaillancourt (Long Island, NY)

Chloe Wehner (Rochester, NY)

\*Matthew Woodard (South Hadley, MA)

\*Xuecong (Sunny) Xia (Canton, CHINA)

## VIOLA

\*Tonatihu García Jiménez (Xalapa, MEXICO)

\*Milan Milisavljević (New York, NY)

\*Emma Strub (Austin, TX)

Rachael Szewc (Bangor, ME)

## VIOLONCELLO

Alba Cristerna Tirado (Monterrey, MEXICO)

Max Hanks (Long Island, NY)

Emily Carroll Kwak (Audubon, NJ)

Jack Peterson (Louisville, KY)

Christian Selig (Portland, OR)

\*Benjamin Stayner (Youngstown, NY)

## CONTRABASS

\*William Bewley (Hickory, NC)

Alexander Burns (Long Island, NY)

Justin Kehati (Long Island, NY)

## FLUTE / PICCOLO

Daniel Prevost (Manassas, VA)

John Ray (Warren, NJ)

Erika Rohrberg (Stow, MA)

McKena Stickney (Rochester, NY)

## OBOE / ENGLISH HORN

Daniel Graber (New Orleans, LA)

Shoshana Klein (Cleveland, OH)

Sarah Minneman (Cincinnati, OH)

## CLARINETS / SAXOPHONE

Abigail Atwater (Waukesha, WI)

Charles du Preez (Tucson, AZ)

Zackary Neville (Clay, WV)

## BASSOON / CONTRABASSOON

Alexander Brake (Fairfield, IL)

Zachary Elmore (Kent, OH)

\*Shane Gillen (New Port Richey, FL)

+Edward Walworth (Hancock, ME)

## HORN

Chase DeCarlo (Villages, FL)

Noah Fotis (Yorktown, VA)

Sada Harris (Douglasville, GA)

Matthew Ropa (Cape Coral, FL)

Stefan Williams (Athens, GA)

## TRUMPET

Carla Lamb (Eugene, OR)

Nicholas Slaggert (Evanston, IL)

Emily Tourgeman (Staten Island, NY)

Justin Way (Dauphin Island, AL)

## TENOR TROMBONE

Kevin Casey (Winter Park, FL)

Nathan Cooper (Lancaster, PA)

## BASS TROMBONE

Joseph Poole (Marietta, GA)

## TUBA

Tyler Woodbury (Chicopee, MA)

## HARP

Yeon Hwa Chung (Seoul, SOUTH KOREA)

+Phoebe Durand McDonnell (Bar Harbor, ME)

## TIMPANI / PERCUSSION / KEYBOARDS

\*Daniel Feng (HONG KONG)

Dimitri Georgantonis (East Rochester, NY)

\*Eric Goldberg (Chicago, IL)

\*Kyle Ritenauer (New York, NY)

\*Spencer Zembrodt (Florence, KY)

\* Denotes Conductor

+Denotes Guest Musician

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, June 23, 2019

## PROGRAM

### **Overture to *Benvenuto Cellini*, Op. 23**

**Hector Berlioz**  
(1803-1869)

*Conductor: Kyle Ritenauer*

### **Symphony No. 4 in D minor, Op. 120**

**Robert Schumann**  
(1810-1856)

1. Ziemlich langsam – Lebhaft
2. Romanze (Ziemlich langsam)
3. Scherzo (Lebhaft) —
4. Langsam – Lebhaft

*Conductors: Xuecong (Sunny) Xia (1-2) and Daniel Feng (3-4)*

## INTERMISSION

### **Variations on a Theme of Haydn, Op. 56a**

**Johannes Brahms**  
(1833-1897)

*Conductors: Hannah Reitz (Theme, Variations I-V)  
and Tonatiuh García Jiménez (Variations VI-VIII, Finale)*

### **1812 Overture (Ouverture solennelle), Op. 49     Piotr Il'yich Tchaikovsky** (1840-1893)

*Conductor: Tiffany Lu*

*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

**HECTOR BERLIOZ (1803-1869)**

**Overture to *Benvenuto Cellini*, Op. 23 (1838)**

*Benvenuto Cellini* is an opera by Hector Berlioz, based on the life of the famous Italian sculptor and goldsmith. The libretto was inspired by Cellini's memoirs, but much of the plot was either made up or exaggerated. The opera received its premiere in Paris in September of 1838.

Unfortunately, *Benvenuto Cellini* was not well received by the public and was cancelled after only three performances. The only part of the opera to enjoy any success was its rousing overture. Though the opera was a failure, Berlioz observed that the overture drew "exaggerated applause." It blazes with all the fiery energy of Cellini himself and has enjoyed a long life in the concert hall, as well it should.

Composed last, the overture incorporates a certain amount of material from the opera, but the explosive opening theme was written specifically for the overture. A portrait of the hero, the music rushes forward, full of rhythmic vitality, before quickly transitioning to a beautiful *Larghetto*. Over *pizzicato* and horn accompaniment, the woodwinds sing themes from Cardinal Salviati's aria *A tous péchés pleine indulgence* and the *Arriete d'Arlequin* from a vapid show that occurs during carnival season in Rome. The opening *Allegro* returns, but is interrupted again by more lyrical music, this time from the love-duet sung by Cellini and his 17-year-old lover Teresa. Once again, the blazing opening material returns and the overture reaches its climax. Several themes are presented simultaneously and the overture drives to a grand conclusion. If only the rest of the opera were as good as this overture!

— Kyle Ritenauer

**ROBERT SCHUMANN (1810-1856)**

**Symphony No. 4 in D minor, Op. 120 (1841, rev. 1851)**

Robert Schumann's symphony in D minor—now known as his *Fourth Symphony*—was begun in June 1841, only a few months after the premiere of his *First Symphony*. Having previously focused his creative energies on piano works and songs for voice, Schumann began venturing into orchestral composition starting in 1841.

The D minor symphony was originally introduced as the composer's *Symphony No. 2* on December 6, 1841, in a performance by the Leipzig Gewandhaus Orchestra, with Ferdinand David conducting. To enhance

publicity for the concert, piano virtuoso Franz Liszt was engaged to play a duet with Schumann's wife Clara. Robert and Clara Schumann were only recently married, following a protracted legal battle with Clara's father. The piano duet apparently stole the show and it didn't help that Felix Mendelssohn, music director of the Leipzig Gewandhaus, was unavailable to conduct. The symphony was dismally received by the public and rejected by Schumann's publisher, who feared that it would compete with the sales of the composer's *First Symphony*. Schumann set his D minor symphony aside for ten years, during which he composed two other symphonies that were published as his *Second* and *Third*. In 1851, Schumann returned to the D minor symphony, making extensive revisions in structure and orchestration. The premiere of the new version in 1853 was met with resounding success and the symphony was published soon after as the composer's *Fourth Symphony*.

Compared to his relatively conventional *First Symphony*, Schumann's *Fourth* is rather experimental and unorthodox. Instead of four clearly individual movements, Schumann sought to fuse the movements to create an unbroken, immersive flow of music. The symphony is considered 'cyclic,' as much of its thematic material is derived from the opening bars of the first movement. While Schumann's *First Symphony* was a bright, cheerful work inspired by thoughts of springtime, his *Fourth Symphony* is much darker and more dramatic in character.

— Xuecong (Sunny) Xia

## **JOHANNES BRAHMS (1833-1897)**

### **Variations on a Theme of Haydn, Op. 56a (1873)**

German composer, pianist and conductor Johannes Brahms composed his orchestral version of *Variations on a Theme of Haydn Op. 56a* in 1873 and directed its premiere with the Vienna Philharmonic in November of the same year. The composition also exists in an earlier version for two pianos (numbered Op. 56b). In 1870, Brahms was introduced to a work for wind ensemble entitled "Chorale St. Antoni," which was mistakenly attributed to Haydn. The true author of the theme is unknown to this day.

The solemn chorale theme is built on an unusual five-bar phrase structure. The slightly faster first variation that follows is largely for strings, with winds carrying the chorale. Here we find one of Brahms's most characteristic compositional techniques: duplet and triplet rhythms played simultaneously or in quick alternation. The second variation is faster yet and in a minor key. Here, Brahms presents an extreme contrast to the previous music with a new key, sudden loud and soft dynamics, and strongly juxtaposed articulations. The flowing, delicate third variation returns to the work's original key. Bubbling woodwinds ornament *legato* string themes,

and lovely woodwind solos abound. The fourth variation returns to the minor mode, with indications to play sweetly and simply. Brahms's mastery of Baroque compositional technique is showcased here. The two melodies are actually invertible counterpoint at the twelfth and could be flipped with no unpleasant result. Following this hauntingly beautiful variation is a vibrant, quirky *Vivace*, where surprise entrances and quick rhythmic shifts abound. Pierre Monteux described the sixth variation as "la chasse" [the hunt]. Horns and bassoons open with a rustic rendition of the theme and a simpler, robust texture continues to the end of the movement. The graceful seventh variation opens with a unique combination of instruments: the viola section and solo flute. Nostalgic and sweet, it recalls an Italian *barcarolle*, or gondolier's song, with gently rocking rhythms. Returning to a minor key, the eighth variation opens with restless, mysterious, muted strings before giving way to a triumphant *Finale*:

— Hannah Reitz

#### **PIOTR IL'YICH TCHAIKOVSKY (1840-1893)**

#### **1812 Overture (Ouverture solennelle), Op. 49 (1880)**

Originally composed to commemorate the success of the Russian defense against Napoleon's 1812 invasion, this overture has since gained an indefatigable and lasting place in American musical culture as a patriotic anthem. Premiered in Moscow in 1882, the overture's most recognizable features are pealing victory bells, a gratifying brass fanfare, and a volley of cannon fire.

While its most recognizable themes are often excerpted in typical pops concerts, the full form of the overture is a fairly complete musical depiction of the Battle of Borodino, one of the turning points in Napoleon's Russian invasion. For the invading French, it was a pyrrhic victory, with as many as 100,000 estimated casualties exhausting the overextended supply lines in the middle of a desolate Russian winter. Though Moscow was subsequently captured, the French were forced to endure a long and costly retreat, literally decimated by the time they reached the Polish border.

The opening chorale for cellos and violas is a rendition of the Eastern Orthodox hymn *Oh Lord, Save Thy People*. As themes overlap and rise in intensity, the entrance of the rest of the orchestra launches a plaintive oboe solo. The French national anthem, *La Marseillaise*, represents the invading army as it marches nearer and the battle begins. A wistful Slavic dance represents the Russian side, and for some time it seems all is lost. The tide turns with an enormous cascade of descending unison scales from the entire orchestra. A grandiose brass restatement of *O Lord, Save Thy People* is tied with the song *God Save the Tsar* and accompanied by the famous cannon blasts. The bells of Moscow signal victory for all to hear.

— Tiffany Lu

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, June 30, 2019

## PROGRAM

### **Carnival Overture, Op. 92**

**Antonín Dvořák**

(1841-1904)

*Conductor: Emma Strub*

### **A Shropshire Lad (Rhapsody for Orchestra)**

**George Butterworth**

(1885-1916)

*Conductor: Benjamin Stayner*

### **Four Sea Interludes from *Peter Grimes*, Op. 33a**

**Benjamin Britten**

(1913-1976)

1. Dawn (Lento e tranquillo)
2. Sunday Morning (Allegro spiritoso)
3. Moonlight (Andante comodo e rubato)
4. Storm (Presto con fuoco)

*Conductors: Eric Goldberg (1-2) and Milan Milisavljević (3-4)*

## INTERMISSION

### **Symphony No. 6 in F major, Op. 68, *Pastoral***

**Ludwig van Beethoven**

(1770-1827)

1. Awakening of cheerful feelings upon arrival in the country (Allegro ma non troppo)
2. Scene by the brook (Andante molto moto)
3. Merry gathering of country folk (Allegro) —
4. Thunderstorm (Allegro) —
5. Shepherd's song. Joyful and grateful feelings after the storm (Allegretto)

*Conductors: William Bewley (1), Matthew Woodard (2)  
and Spencer Zembrodt (3-5)*

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*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

#### **ANTONÍN DVOŘÁK (1841-1904)** **Carnival Overture, Op. 92 (1891)**

When Dvořák's *Carnival Overture* premiered in 1892, it was introduced with two other overtures by the composer: *In Nature's Realm* and *Othello*. The trio of pieces was intended to represent "three aspects of the life-forces manifestations"—respectively, Life, Nature and Love. Originally published together as opus 91, Dvořák later gave each overture its current name and its own opus number.

The bombastic energy in *Carnival* was described by Dvořák as the representation of "a lonely, contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments mingled with shouts of joy, and the unrestrained hilarity of people giving vent to their feelings in songs and dances." The infectious jollity of *Carnival* calms for a moment in the middle of the piece, where the English horn introduces a gentle melody that Dvořák said was a depiction of "a pair of stray lovers" that the wanderer happens upon.

— Emma Strub

#### **GEORGE BUTTERWORTH (1885-1916)** **A Shropshire Lad (Rhapsody for Orchestra) (1913)**

George Butterworth studied at Trinity College, Oxford, and the Royal College of Music, London. He was "a brilliant musician in time of peace, and an equally brilliant soldier in times of stress," according to Brigadier General Page Croft. During Butterworth's musical studies, he became close friends with Cecil Sharp, Ralph Vaughan Williams and Adrian Boult, to name a few. With the outbreak of World War I, Butterworth enlisted in the British army. Before departing, he destroyed many of his compositions, lest he did not return and have the opportunity to revise them. Two years into the war, having already received a Medal of Courage for valor in battle, Butterworth was killed by sniper fire during the Battle of the Somme. He was only 31 years old.

Of the handful of Butterworth's works to survive, arguably the most famous are eleven song settings of poems from A.E. Housman's *A Shropshire Lad*. Many composers wrote song settings based on Housman's poems, including Ralph Vaughan Williams, Arthur Sommerville, Samuel Barber and Ned Rorem. In his rhapsody entitled *A Shropshire Lad*—which was intended to be an orchestral epilogue to the songs—Butterworth quotes



two of his song settings: *Loveliest of trees* and *With rue my heart is laden*. Near the end of the rhapsody, the flute's quotation of "With rue my heart is laden, for golden friends I had" alludes to the unlikeliness of Butterworth's return from the war and embodies the composer's own elegy. This beautiful, transcendent rhapsody reflects an era and a way of life that ceased to exist after The Great War.

— Benjamin Stayner

## **BENJAMIN BRITTEN (1913-1976)**

### **Four Sea Interludes from *Peter Grimes*, Op. 33a (1945)**

Benjamin Britten was born in Lowestoft, an English seaside town in the county of Suffolk. The sights, sounds and sentiments of this beautiful setting remained dear to Britten and were a source of inspiration for many of his compositions. Though Britten lived in London during much of his professional life and spent some time in Canada and the United States, he always held a special fondness for his home. During a visit to Escondido, California, Britten read George Crabbe's *The Borough*, a set of poems that evoked feelings and images of English country life. He was inspired to write an opera based on one of Crabbe's poems, about a fisherman named Peter Grimes. Crabbe's poems also encouraged Britten to return to Suffolk with his professional and life partner, tenor Peter Pears. They settled in the coastal town of Aldeburgh, which served as the inspiration for the setting of the opera. *Peter Grimes* premiered in London in 1945 and was the first of Britten's operas to achieve major success.

The score of *Peter Grimes* includes six orchestral interludes, four of which were published separately as a concert work entitled *Four Sea Interludes*. The first interlude, *Dawn*, served as a transition between the prologue and Act I of the opera. A high-pitched melody for violins and flutes suggests early morning light, as the sun emerges through the clouds; fleeting sixteenth notes for clarinets, violas and harp depict ripples on the water; and solemn brass chords plumb the vast depths of the sea. In *Sunday Morning*, from the beginning of Act II, the sounds of church bells (horns and percussion) and birds (flutes) signal a new day for the fishing community. In *Moonlight*, from the beginning of Act III, we feel the calm of day's end, the slow motion of the sea, and a sparkling night sky (flutes, harp and xylophone). In *Storm*, from Act I, thunderous rumbles and sharp cracks of lightning are momentarily interrupted by a sweet stillness before the storm's fury returns.

— Eric Goldberg

## LUDWIG VAN BEETHOVEN (1770-1827)

### Symphony No. 6 in F major, Op. 68, *Pastoral* (1808)

Beethoven's *Symphony No. 6*, subtitled *Pastoral*, was composed from 1807 to 1808 and premiered on December 22, 1808. Written around the same time and premiered on the same concert as Beethoven's *Fifth Symphony*, the two monumental pieces could not be more opposite. The *Fifth* represents Beethoven as a fate-steered, tortured artist; the broody, scowling composer we often see in portraits. By contrast, the *Sixth* represents a lesser-known side of Beethoven; a nature lover who enjoyed walks around Vienna and who spent his summers in the surrounding countryside.

Touted as an early example of a programmatic symphony, the *Pastoral* is "more an expression of feeling than painting." Unique among Beethoven's symphonies for having five movements, each movement bears a description of a scene:

1. Awakening of cheerful feelings upon arrival in the country
2. Scene by the brook
3. Merry gathering of country folk
4. Thunderstorm
5. Shepherd's song. Joyful and grateful feelings after the storm

Beethoven illustrates these scenes by using the orchestra to evoke sounds familiar to the countryside, including original folk-like melodies that replaced a refined, uniform string sound with the twangy lilt of country fiddling. One can also hear the chirping of birds, played by the woodwinds. In what Beethoven described as a joke, a *cadenza*-like section near the end of the second movement recreates the sounds of the nightingale (flute), quail (oboe) and cuckoo (clarinet). Beethoven even instructed his publisher to include the bird names in the musicians' parts! The third, fourth and fifth movements are connected. The third movement is comprised of two country dances, interrupted by a fearsome storm in the fourth movement. Starting with a distant rumble (cellos and basses) and a few raindrops (violins), the movement quickly grows into a full-blown thunderstorm, complete with lightning strikes (upper strings and woodwinds). As the storm subsides, the fifth movement begins with a simple shepherd's song that is passed around different sections of the orchestra.

— Spencer Zembrodt

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 7, 2019

## PROGRAM

**Loco**

**Jennifer Higdon**  
(1962- )

*Conductor: Martin Vaillancourt*

**Piano Concerto in F major**

**George Gershwin**  
(1898-1937)

1. Allegro
2. Adagio – Andante con moto
3. Allegro agitato

*Christopher Guzman, Piano*  
— 2019 Artist in Residence —

*Conductors: Xuecong (Sunny) Xia (1) and Kyle Ritenauer (2-3)*

## INTERMISSION

**Une barque sur l'océan [A Boat on the Ocean]**

**Maurice Ravel**  
(1875-1937)

*Conductor: Joseph Morag*

**Pictures at an Exhibition**

**Modest Mussorgsky**  
(1839-1881)

(Orch. Maurice Ravel)

Promenade – Gnomus – Promenade – Il vecchio castello – Promenade – Tuileries  
Bydlo – Promenade – Ballet des poussins dans leurs coques – Samuel Goldenberg  
und Schmuyle – Limoges, le marché – Catacombae (Sepulcrum Romanum)  
Con mortuis in lingua mortua – La cabane sur des pattes de poule (Baba-Yaga) –  
La grande porte de Kiev

*Conductors: Kin (Desmond) Siu (1st part),  
Shane Gillen (2nd part) and Daniel Feng (3rd part)*

*PLEASE... Turn off cell phones, pagers, watch alarms, etc.*

*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

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## PROGRAM NOTES

### by the Conductors

#### JENNIFER HIGDON (1962- )

##### *Loco* (2004)

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto* and a 2018 Grammy for her *Viola Concerto*. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University, awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

Jennifer Higdon provided the following program note for *Loco*:

"*Loco* celebrates the centennial season of Ravinia, and the train that accompanies the orchestra. When thinking about what kind of piece to write, I saw in my imagination a locomotive. And in a truly ironic move for a composer, my brain subtracted the word 'motive,' leaving 'loco,' which means crazy. Being a composer, this appealed to me, so this piece is about locomotion as crazy movement!

This work was commissioned by the Ravinia Festival, Highland Park, Illinois, to commemorate the Ravinia train as part of the Train Commission Project as organized and imagined by Welz Kauffman."

— Martin Vaillancourt

#### GEORGE GERSHWIN (1898-1937)

##### *Piano Concerto in F major* (1925)

Iconic American composer George Gershwin, who became famous for merging the musical genres of classical and jazz, started off as a freelance musician earning a humble wage in New York City. He first worked as a song plugger on Tin Pan Alley, then recorded and produced music rolls, under his name as well as assumed ones. If you've ever heard the names Fred Martha or Bert Wynn, you can credit Mr. Gershwin!

George Gershwin wrote a vast amount of music in a variety of styles, including *Rialto Ripples* for vaudeville; *Piccadilly* and *For Goodness Sake* for Broadway; jazz standards like *I Got Rhythm*; and one of the most important American operas of the 20th century, *Porgy and Bess*, which opens the upcoming Metropolitan Opera season in September!

Early in his career, Gershwin had the urge to move to Paris to attempt to study with Nadia Boulanger and Maurice Ravel. He was swiftly declined by both composers because they didn't want to hinder the development of jazz in his musical language. Ravel replied, "why be a second rate Ravel when you can be a first rate Gershwin?" Later in his career, when Ravel realized just how much money Gershwin made, he thought perhaps his biggest mistake was not studying with Gershwin himself!

In 1924, following the massive success of *Rhapsody in Blue*, Gershwin's first major classical work, there was an enormous demand for more of his fresh, innovative style of music. This led Gershwin to compose his *Concerto in F major for Piano and Orchestra* in 1925. As you will hear, the concerto contains Gershwin's signature mix of classical and jazz styles, including snappy, driving jazz riffs and an intimate second movement filled with hazy, smoky tunes evoking a portrait of New York in the 1920s.

One of George Gershwin's very last performances of this great work took place just months before his untimely death at age 38. The performance was with the San Francisco Symphony, conducted by Pierre Monteux.

— Kyle Ritenauer

## **MAURICE RAVEL (1875-1937)**

### **Une barque sur l'océan [A Boat on the Ocean] (1905)**

*Une barque sur l'océan* depicts a lonely boat drifting across the endless vastness of the ocean. Ravel eschewed the use of traditional Italian tempo markings such as *Allegro* or *Moderato*, indicating instead to play with *très souple de rythme* [very supple rhythm] to evoke the subtly irregular feeling of drifting on an ever-changing sea, from the stillest dawn to the most tumultuous storm.

*Une barque sur l'océan* was originally composed in 1905 as the third movement of Ravel's five-movement *Miroirs* suite for solo piano. At the time, Ravel was a member of a French consortium of artists known as Les Apaches, or "The Hooligans." Other notable members of the group included composers Igor Stravinsky and Manuel de Falla, and painter Paul Sordes, to whom *Une barque sur l'océan* was dedicated. Ravel wrote orchestral versions of two of the most difficult movements of *Miroirs*: *Une barque sur l'océan* and *Alborada del gracioso*.

— Joseph Morag

## MODEST MUSSORGSKY (1839-1881)

### **Pictures at an Exhibition (1874)**

(Orch. Maurice Ravel)

Modest Mussorgsky's *Pictures at an Exhibition* was originally composed as a suite of ten pieces for solo piano. In 1873, Mussorgsky's good friend, painter and an architect Victor Hartmann, died. The following year, an exhibition of Hartmann's works inspired Mussorgsky to write *Pictures at an Exhibition*. The composition depicts ten of Hartmann's artworks in separate movements, with connecting material:

*Promenade* is a theme that represents walking through the gallery from one work to the next. The theme recurs throughout the work, often serving as a transition between movements.

*Gnomus* depicts a gnome running on crooked legs.

*Il vecchio castello* [The Old Castle], based on a watercolor sketch of a troubadour singing in front of a medieval castle, features a prominent solo for alto saxophone.

*Tuileries* depicts rambunctious children and bustling nursemaids in the Tuileries garden in Paris.

*Bydło* depicts a Polish ox-cart, rolling on enormous wheels.

*Ballet des poussins dans leur coques* [Ballet of Chicks in Their Shells] was inspired by costume design sketches for a ballet.

*Samuel Goldenberg und Schmuyle* is a double portrait of two Polish Jews, one rich and one poor.

*Limoges-Le Marché* [Limoges-The Market Place] depicts French market-women gossiping about lost cows, a drunken neighbor and false teeth.

*Catacombæ: Sepulcrum Romanum* depicts Hartmann exploring, by lantern light, the Roman tombs that lie below the streets of Paris. In *Cum mortuis in lingua mortua* [With the Dead in a Dead Language], a transformed version of the *Promenade* theme, Mussorgsky takes Hartmann's lantern and continues the quest.

*La Cabane sur des pattes de poule* [The Hut on Fowl's Legs] depicts a clock in the shape of the hut that is home to the witch Baba-Yaga.

*La grande porte de Kiev* [The Great Gate of Kiev] is based upon a design that was commissioned, but never built.

Half of Hartmann's artwork survives, offering us a glimpse of Mussorgsky's source of inspiration. In 1922, Russian-born conductor Serge Koussevitzky commissioned Maurice Ravel to orchestrate Mussorgsky's famous piano work, resulting in this staple of the orchestral repertoire.

— Kin (Desmond) Siu

# MONTEUX SCHOOL & MUSIC FESTIVAL

Thursday, July 11, 2019

## CHILDREN'S CONCERT

*Conductor: Tiffany Lu*

*Host: Kyle Ritenauer*

## PROGRAM

**Procession of the Nobles from *Mlada***

**Nikolai Rimsky-Korsakov**  
(1844-1908)

**Peter and the Wolf, Op. 67**

**Sergei Prokofiev**  
(1891-1953)

Instrument Petting Zoo

*(Stations located throughout the hall)*

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 14, 2019

## PROGRAM

### Symphony No. 7 in C-sharp minor, Op. 131

**Sergei Prokofiev**  
(1891-1953)

1. Moderato
2. Allegretto
3. Andante espressivo
4. Vivace

*Conductors: Daniel Feng (1-2) and Emma Strub (3-4)*

## INTERMISSION

### La Marseillaise

*Conductor: Tiffany Lu*

### Ma mère l'Oye [Mother Goose] (Complete ballet)

**Maurice Ravel**  
(1875-1937)

Prélude – Danse du Rouet et Scène [Dance of the Spinning Wheel and Scene] –  
Pavane de la Belle au bois dormant [Pavane of the Sleeping Beauty]

(Interlude) – Les entretiens de la Belle et de la Bête [Conversations of Beauty  
and the Beast] – (Interlude) – Petit Poucet [Little Tom Thumb]

(Interlude) – Laideronnette, Impératrice des Pagodes ['Little Ugly One,' Empress of  
the Pagodas] – (Interlude) – Le jardin féerique [The Fairy Garden]

*Conductors: William Bewley (1st part),  
Spencer Zembrodt (2nd part) and Kyle Ritenauer (3rd part)*

### Symphonic Metamorphosis of Themes by Carl Maria von Weber

**Paul Hindemith**  
(1895-1963)

1. Allegro
2. Turandot, Scherzo (Moderato – Lebhaft)
3. Andantino
4. Marsch

*Conductors: Eric Goldberg (1-2) and Hannah Reitz (3-4)*

*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

**SERGEI PROKOFIEV (1891-1953)**

**Symphony No. 7 in C-sharp minor, Op. 131 (1952)**

Towards the end of his life, Prokofiev lived in poverty. The Soviet government had a strong reaction to the premiere of his *Sixth Symphony*, put off by its bleakness. He was stripped of his government pension and publicly disgraced. He turned towards the Stalin Prize in hopes of improving his living situation.

In order to win the prize, Prokofiev knew he had to significantly reevaluate his style. His widow, Lina Prokofiev, said in her memoirs: "Prokofiev had a strong desire for a simple, clear musical language, one he had been thinking about for a long time. When he spoke of clarity and simplicity he would say that it was not a question of the 'old simplicity,' which consisted in repeating what had already been said, but of a new simplicity linked with the direction our lives were taking."

In this vein, Prokofiev originally intended his *Seventh Symphony* to be a children's symphony for the USSR Children's Radio Division, a sharp contrast to the trauma of war present in his *Sixth Symphony*. Although the sound of the symphony eventually outgrew this setting, the "new simplicity" remained. This symphony has a drawn out, contemplative feeling, influenced by Prokofiev's failing health. He died shortly after the premiere, making this symphony the last piece he wrote.

The first movement starts very seriously, with a dark melody in C-sharp minor. The second movement retains some of the children's concert sound, with a playful waltz. The third movement is lush and loving, but, true to Prokofiev's nature, briefly shifts into a joking march. The fourth movement is a gleeful galop which originally ended with a calm, contemplative ending. Prokofiev's friend Samuil Samosud encouraged him to end the symphony more optimistically, so Prokofiev attached the current ending that revisits the first galop theme.

— Emma Strub

**MAURICE RAVEL (1875-1937)**

**Ma mère l'Oye [Mother Goose] (1911) (Complete ballet)**

One of the most prominent composers of the 20th century, as well as a pianist and conductor, Ravel was known for the meticulous detail and virtuosic orchestral color that filled his scores. This eye for detail also showed in his wardrobe, as Ravel was known as a very fashionable fellow. But composing for Ravel was a slow and painstaking process, resulting in an output much smaller than that of a typical composer of his time. That said, almost every single piece he composed is still a part of the standard repertoire. Let's just say that he had a good batting average when it came to composing! This is the second week in a row that a piece by Ravel is being featured at a Monteux School concert; last week's program included Ravel's *Une barque sur l'océan* and his orchestration of Mussorgsky's *Pictures at an Exhibition*.

Today's concert features one of Ravel's greatest masterpieces and an example of a very distinctive side of the composer's personality: *Ma mère l'Oye* [Mother Goose]. Throughout his life, Ravel had the rare gift of being able to see the world through the eyes of a child and *Ma mère l'Oye* is a prime example. Ravel often gathered with other great artists at the home of Cipa and Ida Godebski. Though he enjoyed the company and conversation of such colleagues as Igor Stravinsky, Jean Cocteau and Erik Satie, Ravel was much more entertained by the Godebski children, Mimi and Jean. He loved making up stories to entertain them and also composed for them *Ma mère l'Oye*, a suite for piano duo based on Mother Goose tales.

"The idea of evoking the poetry of childhood in these pieces naturally led me to simplify my style and to refine my means of expression," Ravel said of the piece.

Ravel later orchestrated *Ma mere l'Oye* and expanded it into a ballet, adding orchestral colors that could only be his own, without losing the grace and simplicity of the original piano pieces.

— Kyle Ritenauer

**PAUL HINDEMITH (1895-1963)**

**Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943)**

Carl Maria von Weber is regarded as one of the first important German composers of the Romantic era. He played a significant role in the development of *Romantische Oper* [Romantic opera] in Germany, with works such as *Der Freischütz*, *Euryanthe* and *Oberon*. Paul Hindemith first got the idea to compose a work based on Weber's music from the Russian choreographer and ballet dancer Léonide Massine. Massine suggested they collaborate on a score for a ballet, but when Hindemith presented piano arrangements of what would become the first and third movements of *Symphonic Metamorphosis*, Massine suggested that he compose in a style closer to that of Weber. This conflict, on top of Hindemith's dislike of one of Massine's recent productions, led him to write an orchestral concert work instead. The score was completed in August 1943, and the work was premiered in January 1944 by the New York Philharmonic, with Artur Rodziński conducting.

The work contains themes taken from Weber's piano duets as well as incidental music that he wrote for Italian *commedia dell'arte* playwright Carlo Gozzi's *Turandot*, based on the same legend as Giacomo Puccini's opera and various other works. While the piece features material from the European tradition, Hindemith certainly wrote it with consideration of the capacity and skill of American orchestras. The strings have many passages with briskly moving lines, the winds have virtuosic solo moments, the brass have exposed passages where their sound rises to the top, and the percussionists get the spotlight in a way that they had not gotten before.

— Eric Goldberg

## SCENARIO FOR MA MÈRE L'OYE

*Refer to the numbered cues displayed onstage to follow the ballet scenario below.*

### **Prelude**

(1) The ballet begins in an enchanted garden. (2) The sound of distant hunting horns. (3) Forest birds singing.

### **Dance of the Spinning Wheel and Scene**

(4) In the enchanted garden, an Old Woman is seated at her spinning wheel as a beautiful Princess enters, skipping rope. (5) The Princess stumbles and falls against the Old Woman's spinning wheel, pricking her finger on the spindle. (6) The Old Woman cries for help and people gather to try to revive the Princess, but their efforts are in vain. (7) Recalling a fairy's curse, they prepare the Princess for a century-long sleep.

### **Pavane of the Sleeping Beauty (8)**

### **Interlude**

(9) The Old Woman throws off her shabby cape, revealing sumptuous clothing and charming features. She has transformed into the Good Fairy. (10) The scene changes to a decorated boudoir in the home of the Beast.

### **Conversations of Beauty and the Beast**

(11) "When I think of your good heart, you do not seem so ugly to me."

"Oh, Lady, yes! I have a good heart, but I am a monster."

"There are many men more of a monster than you."

"If I were witty enough, I would pay compliments to you, but I am only a beast."

---

(12) "Beauty, will you be my wife?"

"No, my Beast."

---

(13) "I die happily because I had the pleasure to meet you once more."

"No, my dear Beast, you shall not die. You shall live to become my husband!"

---

(14) The Beast disappeared and she saw at her feet none other than a prince, more handsome than Love, who thanked her for having broken his spell.

### **Interlude**

(15) The scene changes to a forest at night.

### **Little Tom Thumb**

(16) Little Tom Thumb wanders fearfully through the forest, dropping breadcrumbs along the way. (17) Exhausted, he falls asleep. (18) As he sleeps, birds appear. (19) Tom awakens and thinks he can easily find his way back with the help of the crumbs he had strewn along his path, but to his surprise he cannot find a single crumb as the birds have eaten them all.

### **Interlude**

(20) The scene changes to a tent draped in a Chinese style.

### **Laideronnette, Empress of the Pagodas**

(21) The Empress Laideronnette undresses and gets into her bath. Suddenly, *pagodes* and *pagodines* [tiny imaginary characters resembling porcelain dolls] begin to sing and play instruments. Some play lutes made from walnut shells and some play viols made from almond shells, for it was necessary to proportion the instruments to their size.

### **Interlude**

(22) Hunting horns sound from afar and the scene changes to the enchanted garden of the beginning of the ballet. It is dawn and birds are singing.

### **The Fairy Garden**

(23) The beautiful Princess sleeps. Guided by Cupid, Prince Charming enters and sees the sleeping Princess, who awakens at the break of day. All the characters of the ballet gather around the Prince and the Princess. The Good Fairy appears and blesses the couple. (24) Apotheosis.

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 21, 2019

## MEMORIAL CONCERT

*Pierre Monteux (1875-1964)*

*Doris Hodgkins Monteux (1894-1984)*

*Charles Bruck (1911-1995)*

*Nancie Monteux-Barendse (1917-2013)*

## PROGRAM

### Symphony No. 4 in E minor, Op. 98

**Johannes Brahms**  
(1833-1897)

1. Allegro non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato

*Conductors: Kyle Ritenauer (1-2) and Tiffany Lu (3-4)*

## INTERMISSION

### Symphonic Dances, Op. 45

**Sergei Rachmaninoff**  
(1873-1943)

1. Non allegro
2. Andante con moto (Tempo di valse)
3. Lento assai – Allegro vivace

*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

**JOHANNES BRAHMS (1833-1897)**

**Symphony No. 4 in E minor, Op. 98 (1885)**

This flawless melding of form and function stands as the apex of Brahms's symphonic career. The complex, yet completely organic composition on display in this symphony belies the fact that his first work in the symphonic genre was laboriously completed only nine years prior. Where his *First Symphony* might be described as powerful and youthful, the *Second* as joyfully bucolic, and the *Third* as idiosyncratic and introverted, the *Fourth* achieves transcendence through perfect balance. Brahms's close friend and confidante, Clara Schumann, said upon first hearing the symphony, "It is as though one lay in springtime among the blossoming flowers, and joy and sorrow filled one's soul in turn."

Only a master could weave such a rich tapestry out of seemingly middle-ground emotions: melancholy, wistfulness, quiet determination. The opening movement immediately introduces sighing figures by way of descending thirds, which also serve as the cell for most of the thematic and harmonic movement throughout the symphony. Over the course of the movement, these develop and blossom seamlessly into more determined and increasingly energetic outbursts.

The second movement, in the parallel key of E major, opens with a horn call and proceeds in a stately fashion in a slow 6/8 meter. Within this steady framework, Brahms incorporates luscious harmonies and rich colors from the weaving of woodwinds to warm and songful strings. The movement is one of the most gorgeously intimate in all of Brahms's symphonies.

In the bombastically upbeat third movement—the only true *scherzo* to be found among Brahms's symphonies—the grandiose opening theme alternates with playful, fleet interludes. The movement features a silvery, festive triangle, the instrument's only appearance in all of Brahms's symphonies. In the fourth movement, all jocularly is forgotten in favor of a massive *passacaglia*, a pre-Classical musical form dating from the 17th century that consists of variations over a repeating bass line (in this case, stated clearly in the first eight bars of the movement). Brahms develops the *passacaglia* in quasi-sonata form. The mood is relentless and resolute; the only respite is a luminous trombone chorale in the middle of the movement. As the *passacaglia* crashes in once more, we are drawn inexorably to the symphony's dramatic conclusion.

— Tiffany Lu

## SERGEI RACHMANINOFF (1873-1943)

### Symphonic Dances, Op. 45 (1940)

Sergei Rachmaninoff suffered from depression his entire life, including recurring crises of confidence regarding his ability as a composer. During the years following World War I and the 1917 October Revolution, Rachmaninoff was forced to abandon composition almost completely in order to earn money as a piano soloist. Though he had more time to compose by the mid-1920s, he was stymied by frequent bouts of homesickness for his native Russia. His depression deepened at the onset of World War II, when he realized that he could not return to his homeland and had to continue living abroad. Rachmaninoff was acutely aware that music was a reflection of one's life circumstances:

*A composer's music should express the country of his birth, his love affairs, his religion... it should be the sum total of the composer's experiences. I compose music because I must give expression to my feelings, just as I talk because I must give utterance to my thoughts... I am a Russian composer, and the land of my birth has inevitably influenced my temperament and outlook...*

*In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible... What I try to do, when writing down my music, is to say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious.*

*Symphonic Dances, Op. 45* was Rachmaninoff's final work. It was composed in 1940, during an especially fruitful summer when Rachmaninoff was able to both compose and practice the piano for upcoming winter concerts. Following a four-year compositional silence, its quality surprised Rachmaninoff, who feared that he had lost the "strength and fire" of his younger years. A few months before his death, Rachmaninoff told a friend, "Yes, I don't know how it happened. It must have been my last spark."

The work was composed for and dedicated to Eugene Ormandy and the Philadelphia Orchestra, who premiered it on January 3, 1941. Originally conceived under the title *Fantastic Dances*, its three movements were to be called *Noon*, *Twilight* and *Midnight*, representing three stages of life. Rachmaninoff had hoped that the work could be mounted as a ballet by Mikhail Fokine, whose *Paganini* ballet—based on Rachmaninoff's earlier *Rhapsody on a Theme of Paganini*—had greatly pleased the composer, but Fokine died before the project could be realized. Rachmaninoff renamed the work *Symphonic Dances* and removed the movements'



programmatic titles. In an interview, Rachmaninoff said that the work "should have been called just *Dances*, but I was afraid people would think I had written dance music for jazz orchestra." In truth, the work is more like a three-movement symphony than a dance suite.

Rachmaninoff's *Symphonic Dances* are imbued with an intense rhythmic vitality that is characteristic of the composer's later works. Rachmaninoff's awareness of his own mortality is palpable throughout. At the end of the first movement, he quotes a theme from his *First Symphony* (1895), a work that represented his first big failure. Recast in a major key, the totally transformed theme serves as a warm apotheosis to an otherwise melancholy movement. The movement also features a haunting solo for alto saxophone. As it was the first and only time Rachmaninoff wrote for the instrument, he sought advice from noted Broadway orchestrator Robert Russell Bennett. The nocturnal second movement is dominated by the triple-meter of a waltz. The rhythmic third movement quotes the requiem plainsong chant *Dies Irae* [Day of Wrath], a melody quoted by many composers. Rachmaninoff was obsessed with the *Dies Irae*, quoting it in all three of his numbered symphonies, his choral symphony *The Bells*, his tone poem *The Isle of the Dead*, and his *Rhapsody on a Theme of Paganini*. The third movement also quotes a theme from the composer's choral *All-Night Vigil* (aka *Vespers*) and the Russian Orthodox chant *Blagosloven esi, Gospodi* [Blessed Be the Lord]. Marked "Alliluya" in the score, it conveys a feeling of victory over the death represented by the *Dies Irae* theme. At the end of the manuscript score, Rachmaninoff inscribed the words, "I thank thee, Lord."

— Michael Jinbo

# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 28, 2019

## SYMPHONIC POPS CONCERT

### PROGRAM

**Russian Sailors' Dance from *The Red Poppy*, Op. 70**

**Reinhold Glière**  
(1875-1956)

*Conductor: Matthew Woodard*

**Overture to *Die Fledermaus***

**Johann Strauss, Jr.**  
(1825-1899)

*Conductor: Joseph Morag*

**Fête polonaise from *Le roi malgré lui***

**Emmanuel Chabrier**  
(1841-1894)

*Conductor: Kin (Desmond) Siu*

**Dance of the Hours from *La Gioconda***

**Amilcare Ponchielli**  
(1834-1886)

*Conductor: Milan Milisavljević*

**Roumanian Rhapsody No. 1 in A major, Op. 11**

**Georges Enesco**  
(1881-1955)

*Conductor: Tonatiuh García Jiménez*

### INTERMISSION

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*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

## INTERMISSION

### **Hooray for Hollywood**

**arr. John Williams**  
(1932- )

***Hooray for Hollywood*** from *Hollywood Hotel*

(Music by Richard A. Whiting; Lyrics by Johnny Mercer)

***There's No Business Like Show Business*** from *Annie Get Your Gun*

(Music and Lyrics by Irving Berlin)

***That's Entertainment*** from *The Band Wagon*

(Music by Arthur Schwartz; Lyrics by Howard Dietz)

*Conductor: Benjamin Stayner*

### **Silent Movie**

**Ralph Hermann**  
(1914-1994)

*Conductor: William Bewley*

### ***The Music Man*, Symphonic Impressions**

(arr. Richard Hayman)

**Meredith Willson**  
(1902-1984)

*Conductor: Xuecong (Sunny) Xia*

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