



PIERRE MONTEUX SCHOOL & MUSIC FESTIVAL

Founded 1943

2017 CONCERT SEASON

SYMPHONY CONCERTS

Sundays at 5:00pm: June 25, July 2, July 9, July 16, July 23, July 30

MAINLY CHAMBER MUSIC

Wednesdays at 7:30pm: June 28, July 5, July 12, July 19, July 26

CHILDREN'S CONCERT

Thursday, July 13 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 Geloso. 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 22nd 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 74-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 November 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 December, 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 2017**

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, June 25, 2017

PROGRAM

Procession of the Nobles from *Mlada*

Nikolai Rimsky-Korsakov
(1844-1908)

Conductor: Ian Elmore

Fontane di Roma
[Fountains of Rome]

Ottorino Respighi
(1879-1936)

1. La fontana di Valle Giulia all'alba [The Fountain of Valle Giulia at Dawn] —
2. La fontana del Tritone al mattino [The Triton Fountain in the Morning] —
3. La fontana di Trevi al meriggio [The Trevi Fountain at Noon] —
4. La fontana di Villa Medici al tramonto [The Villa Medici Fountain at Sunset]

Conductor: Antoine Clark

Romeo and Juliet (Overture-Fantasy)

Piotr Il'yich Tchaikovsky
(1840-1893)

Conductor: Kyle Ritenauer

INTERMISSION

Symphony No. 2 in D major, Op. 43

Jean Sibelius
(1865-1957)

1. Allegretto
2. Tempo Andante, ma rubato
3. Vivacissimo—Lento e suave —
4. Finale (Allegro moderato)

*Conductors: Ryan Farris (1), Yiwen Shen (2)
and John Norine, Jr. (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

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Procession of the Nobles from *Mlada* (1889)

Nikolai Rimsky-Korsakov was a Russian nationalist composer of the late 19th century and a member of "The Mighty Five." He produced many large symphonic works, including *Capriccio espagnol* and *Scheherezade*, and is particularly known for his colorful orchestrations. In this selection, an exciting romp from his opera *Mlada*, Rimsky-Korsakov's skill at orchestration is clearly evident. The trumpet plays an invitational fanfare at the beginning of the piece, gradually joined by the rest of the brass. This fanfare returns twice, each time representing the entrance of a group of nobles or soldiers. Between fanfares, the orchestra plays a Russian tune that conveys the festive spirit of the proceedings. At the end of the piece, the timpanist takes the trumpet fanfare, punctuating the celebration in a very boisterous way.

— Ian Elmore

OTTORINO RESPIGHI (1879-1936)

Fontane di Roma [Fountains of Rome] (1916)

Early 20th century Italian composer Ottorino Respighi was renowned for imbuing his compositions with musical styles ranging from the 16th to 18th centuries. His three orchestral tone poems—*Fountains of Rome*, *Pines of Rome* and *Roman Festivals*—are his best-known works, and form his "Roman Trilogy." *Fountains of Rome* portrays, in colorful fashion, four of the city's Renaissance fountains. Respighi described his tone poem as follows:

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn. A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, 'The Triton Fountain.' It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other, and mingling in a frenzied dance between the jets of water. Next, there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at midday. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance. The fourth part, the 'Villa Medici Fountain at Dusk,' is announced by a sad theme, which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

— Antoine Clark

PIOTR IL'YICH TCHAIKOVSKY (1840-1893)

Romeo and Juliet (Overture-Fantasy) (1869; rev. 1870, 1880)

In 1869, Tchaikovsky decided to take up Shakespeare's *Romeo and Juliet* at the suggestion of his mentor Mily Balakirev. Balakirev was himself a composer, as well as

the leader of the Russian nationalist group of composers known as "The Mighty Five." Balakirev took an active role as Tchaikovsky composed the work, which was much appreciated by the young, impressionable and unsure composer. It would become Tchaikovsky's first substantial composition.

It is not surprising that Tchaikovsky readily agreed to Balakirev's suggestion, as he himself was involved in a hopeless love affair. Tchaikovsky became infatuated with singer Désirée Artôt and the two toyed with the idea of marriage until Artôt married Spanish baritone Mariano Padilla y Ramos instead. Identifying with the ill-fated love of Romeo and Juliet, Tchaikovsky poured his heartbreak and yearning into this Fantasy-Overture.

The overture is not a scene-by-scene depiction of Shakespeare's play. Rather, Tchaikovsky employed a concise sonata form, including an introduction and an epilogue, to represent several themes from the story. The introduction depicts a foreshadowing of Romeo and Juliet's doomed love through the eyes of Friar Laurence. The turbulent *Allegro giusto* depicts the conflict between the Montagues and the Capulets. As the music relaxes, Tchaikovsky presents the main theme of Shakespeare's play with one of his most inspired melodies, depicting the passionate, young love between Romeo and Juliet. The work ends with the deaths of the young lovers, as the love theme is presented in a minor key.

— Kyle Ritenauer

JEAN SIBELIUS (1865-1957)

Symphony No. 2 in D major, Op. 43 (1901-1902)

Jean Sibelius, Finland's first great composer, began sketches for what would become his *Second Symphony* in the resort town of Rapallo, on the Italian coast. His extended stay there in 1901 appears to have had a profound effect, as his sketchbook is filled to the margins with new musical ideas, many of which ended up in his *Second Symphony*.

Like so much of Sibelius's music, the first movement makes something whole and compelling out of pieces and fragments. "It is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together," Sibelius would later write. A symphony that begins in pieces can't really afford to dissect things any further, as in a traditional development section. For Sibelius, development usually took the form of putting the music back together. Following a powerful climax, the brass section boldly states a theme that was originally presented in incomplete form by the violins. After a brief recapitulation, the movement dies away quietly.

Sibelius himself admitted that Don Juan stalks the sprawling second movement, with an initial bassoon melody apparently inspired by the appearance of the stone statue in the final scene of Mozart's *Don Giovanni*. This tune struggles to emerge, punctuated throughout by several violent and anguished outbursts.

The brief third movement *scherzo* contrasts the frenzied with the profoundly lyrical. The sorrowful oboe melody in the trio section was inspired by the suicide of Sibelius's sister-in-law, which affected him deeply. The *scherzo* moves directly into the triumphant fourth movement. This broad *finale* unfolds slowly and with increasing power, rising and soaring in ways denied to us in the previous movements. Sibelius builds to the powerful conclusion with extreme patience and masterful craftsmanship, assembling different elements in triumph and victory.

— Ryan Farris

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 2, 2017

PROGRAM

Nocturnes

Claude Debussy
(1862-1918)

1. Nuages [Clouds]
2. Fêtes [Festivals]

Conductors: Tonatiuh García Jiménez (1) and Alex Amsel (2)

Violin Concerto No. 2, Sz. 112, BB 117

Béla Bartók
(1881-1945)

1. Allegro non troppo
2. Andante tranquillo
3. Allegro molto

Jeff Thayer, Violin
— 2017 Artist in Residence —

Conductors: Tiffany Lu (1), John Norine, Jr. (2)
and Kyle Ritenauer (3)

INTERMISSION

Symphony in D minor

César Franck
(1822-1890)

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

Conductors: Allion Salvador (1), Hayden Denesha (2)
and Yeo Ryeong Ahn (3)

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PROGRAM NOTES BY THE CONDUCTORS

CLAUDE DEBUSSY (1862-1918)

Nocturnes (1897-1899)

Claude Debussy composed three *Nocturnes* for orchestra, the first two of which will be performed in today's concert. (The third, *Sirènes* [Sirens], is for women's chorus and orchestra.) Debussy's *Nocturnes* were inspired by paintings of the same name by American-born painter James McNeill Whistler. According to Debussy:

...Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the nocturne, but rather all the various impressions and special effects of light that the word suggests.

The first nocturne, *Nuages* [Clouds], contains two main themes. The opening theme, very still and somnolent, is introduced by clarinets and bassoons and passed on to the strings. The second, gleaming and airy, is introduced by flute and harp.

The second nocturne, *Fêtes* [Festivals], is a brilliant contrast to the first. Whereas stasis and harmonic suspense were the focus of the first nocturne, *Fêtes* is filled with tremendous rhythmic energy. The middle section of the movement presents what Debussy described as a "dazzling, fantastic vision" of a procession; one that is more a product of one's imagination. At the peak of the procession, the movement's opening material returns. As the energy gradually dissipates at the end of the movement, the vision all but disappears.

— Alex Amsel

BÉLA BARTÓK (1881-1945)

Violin Concerto No. 2, Sz. 112, BB 117 (1937-1938)

The year 1938 was a tumultuous one in Bartók's native Hungary. With the threat of fascism looming large, Bartók found himself the target of frequent political attacks for his strong anti-fascist statements. During this dark period, the completion of a violin concerto for his close friend and recital partner, Zoltán Székely, was a much-needed triumph for Bartók. The concerto's bold Hungarian flavor prompted some to speculate that it was the composer's farewell to his homeland, as he would emigrate less than a year after its completion.

Székely greatly influenced the form of the work by prevailing upon Bartók to divert from his original plan for a single-movement set of variations in favor of a more conventional concerto format, which Bartók ingeniously adapted to accommodate his original vision. Among the features of the first movement are its iconic opening theme, imbued with strong hallmarks of Hungarian folk music; a highly chromatic second theme that utilizes all twelve tones while still remaining tonal; and an electrifying solo cadenza. The stately, otherworldly second movement is a set of six variations, reflecting the composer's original intention for the work. The third movement, in sonata-allegro form, is itself a variation upon the first movement and takes the solo to maniacally difficult extremes. For some 20 years, this was Bartók's only known violin concerto. Upon the death of violinist Stefi Geyer in 1958, an unpublished concerto written for Geyer some 40 years earlier was discovered and the two concertos were chronologically numbered.

— Tiffany Lù

CÉSAR FRANCK (1822-1890)
Symphony in D minor (1886-1888)

Symphony in D minor is the most notable orchestral work by 19th-century Belgian composer César Franck. Until the premiere of the symphony in August 1888, Franck's catalogue consisted primarily of chamber music, keyboard works, and some smaller pieces for orchestra.

The success of symphonies by Camille Saint-Saëns and Franck's own student, Vincent d'Indy, inspired him to try his hand at symphonic writing. In his symphony, Franck combined traditional symphonic form (movements with separate thematic material) with the cyclic style of composition popular with French composers (themes that recur between movements). One also hears the influence of Richard Wagner in the way that complex, changing harmonies transform the thematic material.

The slow introduction of the first movement opens with a dark three-note figure that is expanded cyclically throughout the symphony. The main section of the movement (*Allegro non troppo*) begins with the same three-note figure, now presented in a ferocious manner. Material from the introduction returns and the music builds in intensity to another *Allegro*. Expressions of questioning and yearning in this movement reflect Franck's own professional and personal struggles.

Franck combined elements of slow movement and *scherzo* in the second movement of this three-movement symphony. Sorrow and reflection are expressed in the main theme for English horn, contrasting with hopefulness and warmth when the clarinets introduce the *trio* theme.

The last movement begins with a fast, joyful and upbeat melody. Franck said that he wanted to pay tribute to Beethoven by reintroducing themes from earlier movements, as Beethoven had done in the *finale* of his *Ninth Symphony*. Franck noted that, while Beethoven merely "recalls themes," he makes "something new of them... they become new elements."

— Hayden Denesha

JEFF THAYER, Violin
2017 Artist in Residence

Violinist Jeff Thayer holds the Deborah Pate and John Forrest Concertmaster Chair of the San Diego Symphony Orchestra. Mr. Thayer is also a founding member of the Camera Lucida chamber music ensemble, in residence at UCSD's Conrad Prebys Music Center. Previous positions include assistant concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton (OH) Symphony Orchestra. Mr. Thayer was formerly on the violin faculty of the Music Academy of the West, where he also served as concertmaster for 13 years. He is a graduate of the Cleveland Institute of Music, the Eastman School of Music, and the Juilliard School's Pre-College Division. His teachers include William Preucil, Donald Weilerstein, Zvi Zeitlin, and Dorothy DeLay.

A native of Williamsport, Pennsylvania, Mr. Thayer began violin lessons with his mother at the age of three. At 14, he studied for a year at the Conservatorio Superior in Cordoba, Spain. He has appeared as soloist with the San Diego Symphony Orchestra, the Atlanta Symphony Orchestra, the Jupiter Symphony, the North Carolina Symphony, the Canton Symphony Orchestra, the Pierre Monteux School Festival Orchestra, the Spartanburg Philharmonic, the Cleveland Institute of Music Symphony Orchestra, The Music Academy of the West Festival Orchestra, the Williamsport Symphony Orchestra, the Nittany Valley Symphony, and the Conservatory Orchestra of Cordoba, among others. He attended Keshet Eilon (Israel), Ernen Musikdorf (Switzerland), Music Academy of the West, the Aspen Music Festival, New York String Orchestra Seminar, the Quartet Program, and as the 1992 Pennsylvania Governor Scholar, Interlochen Arts Camp. Other festivals include the Grand Teton Music Festival, Astoria Music Festival, Amelia Island Chamber Music Festival, La Jolla SummerFest, Mainly Mozart Festival (San Diego), Festival der Zukunft, and the Tibor Varga Festival (Switzerland).

Mr. Thayer's awards include the Stephen Hahn/Lillybelle Foundation Award in Violin from the Music Academy of the West, the Starling Foundation Award, the George Eastman Scholarship, and the Performer's Certificate from the Eastman School of Music. Mr. Thayer was a laureate of the Wieniawski Violin Competition (2001), as well as winner of various competitions, including the Tuesday Musical Club Scholarship Auditions in Akron (2000), the Cleveland Institute of Music Concerto Competition (1999), the Fort Collins Symphony Young Artist Competition (1999), the American String Teachers Association Competition in Pennsylvania and Delaware (1997), the Gladys Comstock Summer Scholarship Competition (1993), the Ithaca College Solo Competition, and the Phyllis Triolo Competition (1992).

Through a generous gift to the San Diego Symphony Orchestra from Joan and Irwin Jacobs and the Jacobs' Family Trust, Jeff Thayer performs on the 1708 "Bagshawe" Stradivarius.

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 9, 2017

PROGRAM

First Essay for Orchestra, Op. 12

Samuel Barber
(1910-1981)

Conductor: Juan Tucán Franco

Le chant du rossignol
[The Song of the Nightingale]

Igor Stravinsky
(1882-1971)

Conductors: Yiwen Shen (1st part) and Jacob Joyce (2nd part)

INTERMISSION

Symphony No. 3 in E-flat major, Op. 55, *Eroica*

Ludwig van Beethoven
(1770-1827)

1. Allegro con brio
2. Marcia funebre (Adagio assai)
3. Scherzo (Allegro vivace)
4. Finale (Allegro molto)

*Conductors: Antoine Clark (1), Wayland Whitney (2),
Gregory Cardi (3) and Ryan Farris (4)*

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Remain silent while the orchestra tunes.

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PROGRAM NOTES BY THE CONDUCTORS

SAMUEL BARBER (1910-1981)

First Essay for Orchestra, Op. 12 (1937)

Barber's *Essay for Orchestra* premiered on the same concert as his famous *Adagio for Strings*. The premiere was by the NBC Orchestra under the baton of Arturo Toscanini, a great supporter of Barber's during his early composing career. Written as a single movement in the key of E minor, the *Essay* opens with a clear, expressive, melancholy theme presented by the cellos and violas, which travels through different sections of the orchestra, including violins, horns and trumpets.

The work is finely crafted, with great balance and exquisite orchestration. At times, the large orchestra is used more like a smaller chamber orchestra. The middle section, marked *Allegro molto*, features a rhythmic cell that repeats incessantly and intricately throughout the orchestra until it converges with the opening theme, presented again by the cellos. The piece builds in momentum and volume, finally arriving at a sonorous restatement of the melody before quickly tapering off.

As Barber later composed two more essays, the work is now known as his *First Essay for Orchestra*.

— Juan Tucán Franco

IGOR STRAVINSKY (1882-1971)

Le chant du rossignol [The Song of the Nightingale] (1917)

Igor Stravinsky's opera *Le Rossignol* [The Nightingale] was first conceived in 1908, when the composer was still a student of Nikolai Rimsky-Korsakov at the St. Petersburg Conservatory. The following years were some of the most fertile of Stravinsky's professional life, during which he composed his ballets *The Firebird*, *Petrushka*, and *The Rite of Spring*. He would not finish *The Nightingale* until 1914, after this period of radical stylistic change. As a result, the music at the beginning of the opera differs substantially in style from Acts 2 and 3. The plot comes from the Hans Christian Andersen fable of the same name, in which a Chinese emperor prefers the song of a mechanical nightingale to that of a real bird. Despite being banished, the Nightingale returns when the Emperor is on his deathbed and nurses him back to health with her song.

Le chant du rossignol is a symphonic poem prepared by Stravinsky that includes music from Acts 2 and 3 of the opera. The opening depicts the bustling court of the Emperor, followed by a Chinese march. The real Nightingale sings her song (depicted by the flute), followed by the mechanical nightingale. The Emperor banishes the real Nightingale from his kingdom and the music comes to a pause. The scene then cuts to the Emperor's deathbed and the theme of the mechanical nightingale returns. The suite ends as the opera does, with the lonely song of a Fisherman, who serves as the narrator of the story. In the symphonic poem, one can hear hints of both the coloristic effects of *The Firebird* and the rhythmic, jagged writing that would develop into Neo-Classicism, making for an exciting kaleidoscope of musical styles.

— Jacob Joyde

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 3 in E-flat major, Op. 55, *Eroica* (1802-1804)

Beethoven composed the majority of his *Symphony No. 3 in E-flat major, Op. 55* in the summer of 1803. Just months earlier, he had penned his most revealing non-musical work, the 'Heiligenstadt Testament,' in which he expressed thoughts of suicide due to his worsening deafness. Beethoven's response to his personal despair was to compose an important and substantial new symphony, a heroic act in itself.

Beethoven had long contemplated a symphony inspired by Napoleon Bonaparte, who he believed embodied the democratic ideals of the French Revolution. Originally naming the symphony 'Bonaparte,' he withdrew the dedication when Napoleon declared himself Emperor. Before ripping off the title page of the symphony and throwing it to the floor, Beethoven is said to have exclaimed, "Now he, too, will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!" Beethoven retitled the work *Sinfonia Eroica* (Heroic Symphony).

The first movement, *Allegro con brio*, begins with two E-flat major chords that are like cannon blasts, announcing the start of battle. Longer than many whole symphonies written up to that point, the movement unfolds with unrelenting harmonic and rhythmic drive. During the first rehearsal, one of Beethoven's pupils was misled by the "premature" entry of the horn, four bars before the start of the recapitulation. He lost Beethoven's respect forever when he rushed up to announce that the horn player had come in at the wrong place.

The second movement is a solemn funeral march, propelled by the low rumble of the basses. There are two particularly moving interludes: one casts a sudden ray of sunlight on the grim proceedings as the key changes to major; the other develops a single thread of melody into a vast double fugue. The funeral march gives way to a brilliant third movement *scherzo* that proudly features the horns.

Beethoven's *finale* is a set of variations on a theme he had used several times before, principally in his ballet *The Creatures of Prometheus*. This complex and multifaceted movement is not just the conclusion, but the culmination of all that came before. Beethoven presents a simple bass line before introducing the theme itself. The variety and range of styles represented in the movement are extraordinary: a *fugue* on the bass line; a virtuoso variation for flute; a swinging dance in G minor; and an expansive hymn, followed by a fast and magnificent *coda* that ends with bursts of joy from the horns.

— Ryan Farris

PIERRE MONTEUX MUSIC FESTIVAL

Thursday, July 13, 2017

CHILDREN'S CONCERT

Conductor: Tiffany Lu

PROGRAM

Bacchanale from *Samson et Dalila*

Camille Saint-Saëns
(1835-1921)

Sicilienne from *Pelléas et Mélisande*

Gabriel Fauré
(1845-1924)

In the Hall of the Mountain King from *Peer Gynt*

Edvard Grieg
(1843-1907)

Harry's Wondrous World from

Harry Potter and the Sorcerer's Stone: Suite for Orchestra

John Williams
(1932-)

Scene and Finale from *Swan Lake*

Piotr Il'yich Tchaikovsky
(1840-1893)

Instrument Petting Zoo

(Stations located throughout the hall)

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 16, 2017

PROGRAM

Tam O'Shanter (Symphonic Ballade)

George Whitefield Chadwick
(1854-1931)

Conductor: Yiwen Shen

Suite No. 2 from *Romeo and Juliet*, Op. 64ter

Sergei Prokofiev
(1891-1953)

1. Montagues and Capulets
2. The Young Juliet
3. Friar Laurence
4. Dance
5. Romeo and Juliet Before Parting
6. Dance of the Antilles Girls (Girls with Lilies)
7. Romeo at Juliet's Grave

*Conductors: Jacob Joyce (1-2), Tonatiuh García Jiménez (3-5)
and Juan Tucán Franco (6-7)*

INTERMISSION

Symphony No. 1 in F minor, Op. 10

Dmitri Shostakovich
(1906-1975)

1. Allegretto—Allegro non troppo
2. Allegro
3. Lento —
4. Allegro molto

*Conductors: Yeo Ryeong Ahn (1), Ian Elmore (2),
Alex Amsel (3) and Antoine Clark (4)*

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PROGRAM NOTES BY THE CONDUCTORS

GEORGE WHITEFIELD CHADWICK (1854-1931)

Tam O'Shanter (Symphonic Ballade) (1914-1915)

George Whitefield Chadwick was one of the first significant composers of concert music in the United States. In addition to composing, Chadwick served as director of Boston's New England Conservatory of Music from 1897 to his death.

Tam O'Shanter is based on an epic poem of the same name by Scottish poet Robert Burns (1759-1796). Chadwick's 'symphonic ballade' begins with a stormy scene, followed by a light-hearted, roistering theme representing Tam O'Shanter (presented by the horns, and then the strings). As Tam drunkenly makes his way home, he catches sight of witches and monsters gathered at an abandoned church, dancing to the music of bagpipes and fiddles (introduced by solo viola, oboe and bassoon, followed by the whole orchestra). The tempo of the music continually accelerates until it becomes a furious reel. From his hiding spot, Tam particularly enjoys watching a certain witch in a short skirt, so much so that he can't help but exclaim, "Weel done, cutty sark!" ["Well done, short skirt!"]. Tam's words are depicted by horns and bassoons playing in unison.

A reiterated galloping figure depicts Tam on horseback, with witches in hot pursuit. In the end, Tam barely manages to escape across an old bridge, but not before his horse's tail is snatched off by the witches. Chadwick ends his setting with an epilogue in which Tam's theme gradually returns, along with fragments of the bagpipe and fiddle tunes. The piece ends very quietly with a reminiscence of Tam's theme.

— Yiwen Shen

SERGEI PROKOFIEV (1891-1953)

Suite No. 2 from *Romeo and Juliet*, Op. 64ter (1935-1936)

The plays of William Shakespeare have inspired many composers over the years. In particular, Shakespeare's tragedy *Romeo and Juliet* has resulted in several musical settings. Russian composers Tchaikovsky and Prokofiev produced an overture-fantasy and a ballet, respectively. Prokofiev also extracted three concert suites from the score of his ballet, of which the second suite is the most often performed.

Prokofiev's *Romeo and Juliet* was commissioned by Leningrad's Kirov Ballet. The composer's initial work on the score in 1935 proved to be difficult and caused him many headaches. The Kirov rejected Prokofiev's original score, as did the Bolshoi, with directors of both companies deeming Prokofiev's music unsuitable for dance. This is not surprising when viewed in context, as choreographers and dancers originally said the same of Maurice Ravel's *Daphnis et Chloé* and Igor Stravinsky's *Le sacre du printemps*. Many great works initially considered unsuitable for dancing have become standards of the ballet repertoire.

Because the major dance companies of the Soviet Union rejected Prokofiev's score, *Romeo and Juliet* had to be premiered outside the country. The first performance took place in Brno, Czechoslovakia, on December 30, 1938.

Prokofiev wrote of his *Romeo and Juliet*: "I have taken special care to achieve a simplicity that, I hope, will reach the hearts of those who listen to the work. If people find no emotion or melody in this work of mine, I will be very sorry, but I am sure that, sooner or later, they will find both."

— Tonatiuh García Jiménez

DMITRI SHOSTAKOVICH (1906-1975)

Symphony No. 1 in F minor, Op. 10 (1924-1925)

Dmitri Shostakovich composed his first symphony in 1924-1925, as his graduation piece from the Petrograd Conservatory. Written when he was nineteen, the symphony displays the brashness of Shostakovich's youthful genius and foreshadows the music of an upcoming generation. The work showcases not only the hallmarks of what would become Shostakovich's mature musical style—biting sarcasm, unabashed romanticism, and dry humor—but also his orchestral mastery and musical assurance.

The opening movement features exaggerated military march rhythms and a somewhat tipsy waltz. These grotesque musical juxtapositions reflect Shostakovich's sarcastic sense of humor, as well as his experience as a cinema pianist. The second movement, a *scherzo-trio*, continues in the same satiric vein, with a boisterous *galop* for piano that careens with wild, ever-increasing intensity.

The third movement, *Lento*, shows the influence of Schoenberg and Mahler. The movement opens with a plaintive solo for oboe and a quotation from Wagner's *Siegfried* can be heard as the movement progresses.

Growing out of a drum roll at the end of the third movement, the fourth movement presents extreme contrasts of mood, from somber to mockingly frenetic, ending with a *coda* that features a rousing brass fanfare. The composer's friend Lev Lebedinsky wrote: "The timpani in the last movement sounds like a depiction of an execution on a scaffold. Shostakovich was the first to declare war against Stalin. In his early years, he understood exactly what was going on in [his] country and what was to come."

— Yeo Ryeong Ahn

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 23, 2017

MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Doris Hodgkins Monteux (1894-1984)

Charles Bruck (1911-1995)

Nancie Monteux-Barendse (1917-2013)

PROGRAM

Tragic Overture, Op. 81

Johannes Brahms
(1833-1897)

Conductor: John Norine, Jr.

Symphony No. 3 in F major, Op. 90

Johannes Brahms
(1833-1897)

1. Allegro con brio
2. Andante
3. Poco Allegretto
4. Allegro—Un poco sostenuto

Conductors: Yiwen Shen (1-2) and Kyle Ritenauer (3-4)

INTERMISSION

Fanfare from *La Péri* by Paul Dukas

Conductor: Antoine Clark

La valse

Maurice Ravel
(1875-1937)

Conductor: Tiffany Lu

Tod und Verklärung, Op. 24
[Death and Transfiguration]

Richard Strauss
(1864-1949)

Conductor: Michael Jinbo

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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

JOHANNES BRAHMS (1833-1897)

Tragic Overture, Op. 81 (1880)

During the summer of 1880, Johannes Brahms was vacationing in Bad Ischl, a popular vacation town in Austria. Finding the rigors of the concert season draining, Brahms always looked forward to the summer to compose music in earnest. That summer, he penned two works: *Academic Festival Overture, Op. 80* and *Tragic Overture, Op. 81*. The former was in celebration of an honorary doctorate he received the year before from the University of Breslau; the latter was more serious in tone. While eschewing a formal program, he wrote to friend and fellow composer Carl Reinecke that the two works were linked—"one of them weeps, the other laughs."

In sharp contrast to the jubilation of *Academic Festival*, *Tragic Overture* begins with two hammer blows for the whole orchestra and an almost violent opening section that descends into a melancholic mood. The two works share some similarities: both are in *sonata* form and both feature three melodic subjects, as opposed to the more traditional two. *Tragic Overture* differs from *Academic Festival* in that the order of themes is reversed when they return in the recapitulation. As the overture nears its conclusion, the anger of the opening section returns to bring the work to a dramatic and climactic end.

— John Norine, Jr.

JOHANNES BRAHMS (1833-1897)

Symphony No. 3 in F major, Op. 90 (1883)

Working in a rented studio with a view of the Rhine valley, 50-year-old Johannes Brahms completed his *Third Symphony* in 1883. Conductor Hans Richter, who led the symphony's premiere, proclaimed it Brahms's *Eroica*. Not only because it was his third symphony and opens with two bold chords, as does Beethoven's *Eroica*, but because of the energetic first movement, with its vivid characterization and individuation of themes and their transformations. A lifelong bachelor, Brahms incorporated a musical spelling of his personal motto, "Frei, aber froh" ["Free, but happy"], throughout the symphony, represented by the notes F-A-F. He also quoted a motif from Robert Schumann's *Symphony No. 3, 'Rhenish'* in the opening theme of the first movement. Schumann was Brahms's first staunch advocate.

The third is the shortest of Brahms's four symphonies. Each movement begins with a distinct character: the first movement with a heroic theme; the second with a simple, innocent tune; the third with nostalgic melancholy; and the fourth with an air of portentous mystery. The symphony showcases instruments for which Brahms loved to write, including clarinet in the second movement and cello and horn in the third movement. The ending of the symphony is unusual, not only because the motto from the first movement reappears, but because the movement ends quietly after all the earlier turmoil. It is the only symphony by Brahms to end in such a fashion.

— Yiwen Shen

MAURICE RAVEL (1875-1937)

La valse (1919-1920)

Subtitled "Poème chorégraphique pour Orchestre" ["Choreographic poem for Orchestra"], *La valse* was originally conceived as a ballet, but has since become a prominent part of the concert repertory. As its sweeping title suggests, it is an homage to the waltz, in general, and to the Viennese incarnation perfected by Johann Strauss, Jr., in particular. The setting is that of a grand, light-filled ballroom in an imperial Viennese court in "about 1855." Having expressed much admiration for the *joie de vivre* and elegance of the Viennese waltz, Ravel composed a twelve-minute, single-movement work in much the same form as the waltzes of Strauss: a series of stylistically linked, yet distinct waltzes are bookended by a stage-setting introduction and a climactic, showy coda.

And yet, for a composer known for works of crafted elegance and finely chiseled, twinkling orchestration, this work exhibits something of a manic edge. In fact, it is all-encompassing, starting from almost nothing, then introducing fragmented pieces of the waltz as seen "through whirling clouds." As the haze clears, dancing figures in an immense hall are distinguishable, then the dazzling light of chandeliers bursts forth and we are surrounded by the splendor of an elegant ball in full swing. But a work aimed at capturing an entire genre might very well be expected to encompass its destruction and devolution as well. *La valse* does just that, descending into a "fantastic and fatal whirling" that those well-acquainted with the Viennese waltz might understand. The ending is nearly apocalyptic, but there is, as ever, an intricate and richly-orchestrated order to the chaos.

— Tiffany Lu

RICHARD STRAUSS (1864-1949)

Tod und Verklärung [Death and Transfiguration], Op. 24 (1888-1889)

Richard Strauss began his third tone poem, *Tod und Verklärung* [Death and Transfiguration], in the late summer of 1888, completing it on November 18, 1889. He conducted the work's premiere at the Eisenach Festival on June 21, 1890, and dedicated the work to his friend Friedrich Rösch.

Whereas the inspiration for his first two tone poems were drawn from literary sources, Strauss based *Tod und Verklärung* on a program of his own invention. The work depicts the death of an artist, hardly what one would expect from a composer who was only 24 years old. Strauss later wrote, in 1894: "It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist." Strauss asked his friend Alexander Ritter to write a poem that described the program of the work, which appears in the published score. The following is a prose translation of the poem:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution save the low monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's

wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadfully, it plucks at him, and once again begins the strife: desire of life against might of death! Neither yet gains the victory; the dying man sinks back upon his couch and silence reigns once more.

Weary with struggling and bereft of sleep, in the delirium of fever he sees his life unfold before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then, the man in battle for life's greatest prize: to realize a high ideal and make it all the higher by his actions. All that his heart had ever longed for, he seeks it still in death's last sweat—seeks, but never finds it! Although now he sees it more and more plainly; though now it shines before him, he yet can never achieve it wholly, never put the last touch to his endeavor. Then, sounds of the iron stroke of death's chill hammer breaks the earthly shell in twain.

But now, from on high, come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

Strauss's final work, *Vier letzte Lieder* [Four Last Songs] of 1948, was written some 60 years after *Tod und Verklärung*. In the last of the four songs, *Im Abendrot* [In Twilight], Strauss quotes the main theme from *Tod und Verklärung*. On his deathbed, Strauss said to his daughter-in-law: "It's a funny thing, Alice; dying is just the way I composed it in *Tod und Verklärung*."

— Michael Jinbo

PIERRE MONTEUX MUSIC FESTIVAL

Sunday, July 30, 2017

SYMPHONIC POPS CONCERT

PROGRAM

Suite No. 1 from *Carmen*

Georges Bizet
(1838-1875)

1. Prélude – Aragonaise
2. Intermezzo
3. Séguedille
4. Les Dragons d'Alcala [The Dragoons of Alcalá]
5. Les Toréadors

Conductor: Yeo Ryeong Ahn

Bourrée fantasque

Emmanuel Chabrier
(1841-1894)

Conductor: Allion Salvador

Ballsirenen Waltzes from *The Merry Widow*

Franz Lehár
(1870-1948)

Conductor: Wayland Whitney

Pops Hoe-Down

Richard Hayman
(1920-2014)

Conductor: Hayden Denesha

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

Selections from *Gigi*
[arr. Bennett]

Frederick Loewe
(1901-1988)

Conductor: Tonatiuh García Jiménez

Overture to *Strike Up the Band*
[arr. Rose]

George Gershwin
(1898-1937)

Conductor: Alex Amsel

Three Dance Episodes from *On the Town*

Leonard Bernstein
(1918-1990)

1. The Great Lover
2. Lonely Town (*Pas de deux*)
3. Times Square: 1944

Conductor: Jacob Joyce

Selections from *The Producers*
[arr. Ricketts]

Mel Brooks
(1926-)

Conductor: Kyle Ritenauer

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