

**MONTEUX SCHOOL & MUSIC FESTIVAL
2026**

MONTEUX FESTIVAL ORCHESTRA
Sunday, June 21, 2026

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*This concert program is dedicated to and presented in
appreciation of Ron Schwizer.*

PROGRAM

Overture to *A Midsummer Night's Dream*, Op. 21

Felix Mendelssohn

*Conductor: Ming Luke
2026 Guest Conductor*

“Vyšehrad” from *Má Vlast*

Bedřich Smetana

Conductor: Tiffany Lu

INTERMISSION

STRAUSS, Vienna Philharmonic Fanfare

Conductor: Vera Lu

Symphony No. 4 in F minor, Op. 36

Pyotr Ilyich Tchaikovsky

- I. Andante sostenuto – Moderato con anima
- II. Andantino in modo di Canzona
- III. Scherzo. Pizzicato ostinato. Allegro
- IV. Finale. Allegro con fuoco

*Conductors: Zongheng Zhang (i), Benjamin Stayner (ii),
Vera Lu (iii), Juan Florez (iv)*

PLEASE turn off cell phones, pagers, watch alarms, etc.

Remain silent while the orchestra tunes.

No applause between parts of a multi-movement work.

Recording prohibited; photography only allowed between pieces.

MONTEUX FESTIVAL ORCHESTRA 2026

VIOLIN

Shaina Carinha (Bloomfield, NJ)
Ana Belén Castro Castro (Guadalajara, Jal,
MEXICO)

Park Choy (Maplewood, NJ)
Ashley Crawford (Winchester, VA)
Cornelia Di Gioia (Evanston, IL)
Aideé Enriquez (Monterrey, NL)

*Juan Florez (Miami, FL)
Kiley Foxhall (Poughkeepsie, NY)
Marian Grace Jamora (Memphis, TN)
*Leon Kobayashi (Phoenix, AZ)
*Harshul Mulpuru (Tampa, FL)
Evan Thornton (Jacksonville, FL)
*Ryan Urato (Wayland, MA)
Chelsea Xuereb (Nadur, MALTA)
*Zongheng Zhang (Enshi, CHINA)

VIOLA

Aria Anderson (Philadelphia, PA)
*William Holtz (Arlington, VA)
*Solchan Kim (Chilliwack, BC, Canada)
Eli Schaffer (Bridgewater, NJ)
*Noah Stevens (Maplewood, NJ)
Emma Welsh (Lenexa, KS)

VIOLONCELLO

*Jonah Cohen (Farmington Hills, MI)
Joseph Cracolici (Pittsfield, MA)
Leigha Daniels (Ormond Beach, FL)
Sean Muller (Orlando, FL)
*Benjamin Stayner (Youngstown, NY)

CONTRABASS

*Ludovic Grell (Moncton, NB, CANADA)
Sila Kuvanci (Eskişehir, TURKEY)
Xavier Vongphakdy (Oklahoma City, OK)

FLUTE / PICCOLO

*Lauren Flaten (Roseville, MN)
Jessica O'Brien (Stevenson Ranch, CA)
Kaitlyn Ritter (Denton, TX)
Natalie Zeles (Denton, TX)

OBOE / ENGLISH HORN

Hyobin Kim (Mansfield, TX)
Nina Montague (Manchester, CT)
Gennavieve Wrobel (Pleasant Hill, MO)

CLARINET

Andrew Battaglia (Hatboro, PA)
Jacob Bleeker (Remus, MI)
Carl Ek (Montreal, QC, CANADA)
Veronica Pavlovic (Seattle, WA)

BASSOON / CONTRABASSOON

Nicholas Hosking (Lake Oswego, OR)
Ryan Kapsandy (Olympia, WA)
Aleksey Prok (Columbus, OH)
Cassandra Valenti (Las Vegas, NV)

HORN

Peter Herrmann (Loma Linda, CA)
Allison Hoffman (Island Lake, IL)
Lily McCormick (Austin, TX)
Anne Rizzo (Royersford, PA)
Thomas Wilhelm (Cedar Creek, TX)

TRUMPET

*Evan Eldridge (Chicago, IL)
Timothy Hosler (Laramie, WY)
Ian Kiyokawa (Vienna, Virginia)
Adam Smith (Fort Collins, CO)

TENOR TROMBONE

Javid Labenski (Marlton, NJ)
Josías Muñoz (Savannah, GA)

BASS TROMBONE

Ryan Liu (Sunnyvale, CA)

TUBA

Jonathan Miller (St. Petersburg, FL)

TIMPANI / PERCUSSION

Christopher Boxall (Gleneg, MD)
Charles "C.J." Butera (Missouri City, TX)
Allison Olds (Cincinnati, OH)

HARP

Anastasia Arango (Ashford, AL)
Anna Loegering (Stillwater, MN)

KEYBOARDS

*Vera Lu (Langfang, CHINA)
*Timothy Morrow (Basking Ridge, NJ)

** Denotes Conductor*

PROGRAM NOTES

FELIX MENDELSSOHN (1809-1847)

Overture to *A Midsummer Night's Dream*, Op. 21 (1826)

This beloved gem of the concert repertoire was written at the tender age of seventeen years, some sixteen years before the rest of the incidental music that he would also contribute to accompany the Shakespeare play. A first in the “concert overture” genre (that is, not written specifically in service as the opening of a dramatic work), it is a marvel of poetry, craftsmanship, and irrepressible joy. The storybook opening of four iconic woodwind chords in E major, followed by sparkling passage of fairy music representing Oberon and Titania. Mendelssohn presents a wealth of memorable themes effortlessly inside the sonata form, including the pairs of lovers; a nosediving motive from the violins representing the braying of the donkey-headed weaver, Bottom; and horn calls representing Theseus’s hunting party.

Despite Mendelssohn’s youth, this overture is undeniably among his very finest demonstrations of dramatic representation and invention with orchestral color. A notable inclusion is the ophicleide, a bass brass instrument that predated the invention of the tuba. That more refined, powerful, and reliable instrument plays the ophicleide’s part in most modern performances, including tonight’s.

BEDŘICH SMETANA (1824-1884)

“Vyšehrad” from *Má vlast* (1875)

Late nineteenth-century romantic nationalism in Europe inspired a steady stream of patriotic symphonic poems. From 1874 to 1880 Bedřich Smetana made six enduring contributions to this repertoire, premiered separately but collectively known as *Má vlast* (“My Fatherland”). Each of the tone poems depicts a particular element of quintessential Czech lore, culture, or landscape (with the most famous of these being the second of the six, the Vltava or Moldau after the iconic river). The Vyšehrad, or “High Castle,” is a historic structure in Prague that dates back to the tenth century, rumored to have been the founding point of the original Prague settlement and which was the seat of some of the earliest Czech kings. Over the centuries the castle served as both ruling seat and fortress, undergoing numerous military occupations, extensive architectural remodeling, and long periods of ruinous neglect disrepair. Vyšehrad thus acquired a mythic stature as a symbol of Czech grandeur and former glory. Today the cemetery within its walls contains Smetana’s remains as well as those of many of his most famous countrymen, including Antonín Dvořák, Rafael Kubelík, and Josef Suk.

The four-note musical motif B ♭ – E ♭ – D – B ♭ represents the castle, and is also used in pivotal moments of the other Má vlast poems. Two harps open the tone poem with this motive, evoking the lyre of the mythical Czech bard Lumír, who after an appropriately stately and stirring invocation proceeds to narrate the mythic history of the castle through battles (represented by extended fugal riffs on the Vyšehrad motive), military triumph (represented by brass fanfare), and finally the crumble of the castle into ruin, which interrupts the grand march cataclysmically. As fragments of the poem’s main themes arise in reverence and nostalgia, the river Vltava can be heard flowing serenely onwards.

-Tiffany Lu

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony No. 4 in F minor, Op. 36 (1878)

“An artist lives a double life: an everyday human life and an artistic life, and the two do not always go hand in hand.” Tchaikovsky’s own words offer a compelling way to approach his Fourth Symphony. Composed during one of the most turbulent periods of his life, this work emerged as his brief and disastrous marriage plunged him into personal crisis, even as his artistic voice reached new emotional depths. Tchaikovsky often lived between opposing worlds. His deeply Russian musical identity contrasted with Western European training, his Romantic expressivity alongside his admiration for the classical masters like Mozart, and, most intimately, his sexuality and societal intolerance. While this symphony is not a direct autobiography, its emotional landscape is shaped by indelible struggles with fate, longing, memory, and the search for joy.

The first movement opens with a commanding brass fanfare, which Tchaikovsky identified as the “Fate” motive. This powerful idea recurs throughout the symphony, interrupting moments of lyricism and hope with an inescapable reminder of forces beyond his own control. The second movement, marked *Andantino in modo di canzona*, offers a reflective contrast. An expressive and melancholic oboe melody unfolds like a procession of memories—“at once sad and somehow sweet,” in Tchaikovsky’s words—before returning in fragments that evoke nostalgia and quiet resignation.

The *scherzo* departs from the emotional intensity of the preceding movements. Tchaikovsky described it as containing no “definite feelings.” Played almost entirely by pizzicato strings, this playful texture is joined by brilliant woodwinds and the suggestion of a distant military procession, creating an atmosphere that is whimsical and elusive. The finale then bursts forth with exuberant energy in a celebration of communal vitality. This movement draws on the Russian folk song “Vo pole beryoza stoyala” (In the Field Stood a Birch Tree),

and it takes various forms and emotive contexts throughout. The fate motive returns one final time, reminding us that hardship cannot be escaped. Rather than conquering fate, the symphony closes with a powerful affirmation that joy can still be found amid life's most unavoidable hardships.

-Zongheng Zhang, Vera Lu, Benjamin Stayner, Juan Florez

NAMED SCHOLARSHIP RECIPIENTS

2026

Hyobin Kim	The Trudi & Will Allcott Scholarship
Ludovic Grell, Cassandra Valenti	The Ed Allen and Lorraine Gawronski Scholarship
Jonathan Miller	The Chuck Collison Scholarship
Evan Thornton	The George and Charlotte Draper Scholarship
Juan Florez	The Frederick and Constance Glore Scholarship
Leigha Daniels	The Douglas D. and Susan Pate Greenwood Scholarship
Zongheng Zhang	The Nancy J. Hill and Mike and Pat Summerer Scholarship
Benjamin Stayner	The Michael Jinbo Endowment Scholarship
Jacob Bleeker, Charles "CJ" Butera, Nina Montague	The Doug Kimmel and Ron Schwizer Scholarship
Cornelia Di Gioia	The Ralph Manchester Scholarship
Vera Tianyi Lu	The Ludovic Morlot Scholarship
Aidéé Enríquez	The Catherine & Wendall Noonan Scholarship
Leon Kobayashi	The Lesley Robinson and Howard Weiner Scholarship
Jonah Cohen, Allison Hoffman	The John Sheridan and Wendy Barcomb Scholarship
Adam Smith, Noah Stevens	The Jane Shipman Scholarship
Kiley Foxhall	The Pierre and Mary Vauthy Scholarship
Lauren Flaten, Veronica Pavlovic	The Joann and Sam Williams Scholarship

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