

**MONTEUX SCHOOL & MUSIC FESTIVAL  
2026**

**MONTEUX FESTIVAL ORCHESTRA**  
Sunday, June 28, 2026



# MONTEUX SCHOOL & MUSIC FESTIVAL

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## PROGRAM

### Fountains of Rome

Ottorino Respighi

- I. "The Fountain of Valle Giulia at Dawn" (La fontana di Valle Giulia all'alba)—
- II. "The Triton Fountain in the Morning" (La fontana del Tritone al mattino)—
- III. "The Trevi Fountain at Noon" (La fontana di Trevi al meriggio)—
- IV. "The Villa Medici Fountain at Sunset" (La fontana di Villa Medici al tramonto)

*Conductors: Harshul Mulpuru (i-ii),  
Timothy Morrow (iii-iv)*

### Oboe Concerto, Op. 45

Eugene Goossens

Emily Tsai, Oboe  
2026 Guest Artist-in-Residence  
*Conductor: Zongheng Zhang*

## INTERMISSION

COPLAND, Fanfare for the Common Man

*Conductor: Juan Florez*

### Daphnis et Chloé, Suite No. 1

Maurice Ravel

- I. Nocturne—
- II. Interlude—
- III. Danse guerrière

*Conductors: Jonah Cohen (i), Ludovic Grell (ii-iii)*

### Daphnis et Chloé, Suite No. 2

Maurice Ravel

- I. Lever du jour—
- II. Pantomime—
- III. Danse générale

*Conductors: Ryan Urato (i), Vera Lu (ii-iii)*

*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)  
Aidéé 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)  
Josias 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**

### **OTTORINO RESPIGHI (1879-1936)**

#### **Fountains of Rome**

At first, the idea of living in Rome was repulsive to the already-established Ottorino Respighi. It was loud and crowded, and he had trouble composing after moving there in 1913. But he found solace in the rich history of the city, and on the more than two thousand fountains scattered throughout the bustling streets. Three years later, he wrote *Fountains of Rome* about four of his favorites at four different times of day. It was the first work in what was to become known as his “Roman Trilogy,” the other two being the *Pines of Rome* and *Roman Festivals*.

The tone poem opens with a pastoral scene of the Fountain of Valle Giulia in the Villa Borghese at dawn. The misty string textures represent the first light of the early morning while the oboe and horn suggest herds of cattle gradually entering the city, creating an atmosphere of tranquility and awakening.

The calm scene is suddenly interrupted by the Fountain of Triton in Piazza Barberini. Represented by the horn, the sea god Triton sounds his conch shell as dawn gives way to morning through splashing waters. In mythology, Triton possessed the power to calm or stir the sea during conflict. Respighi creates this dual nature through playful *scherzando* passages exchanged between the woodwinds and strings, creating a sense of swirling motion and restless energy.

The Trevi Fountain, a Travertine stone sculpture of the god Oceanus, is decidedly worthy of the fortississimo (fff!) brass chorale that Respighi paints it with. Surrounding it are furious ribbons of water in the strings and the woodwinds, perhaps depicting the wild hippocamps (winged mythical horses) flanking Oceanus: an evocation of the glory of the Roman gods and the myths that still permeate Italy’s national identity.

Ending Respighi’s tour of Rome is the simplest of fountains, found at the entrance of the Villa Medici. This fountain, overlooking the city on a hill, is depicted by an enigmatic English Horn solo. In this panorama, the flutes and clarinets flit from tree to tree with solos of birdsong, and behind them, the simple majesty of an Italian sunset.

-Timothy Morrow

### **EUGENE GOOSSENS (1893-1962)**

#### **Oboe Concerto, Op. 45**

Eugene Goossens’ Oboe Concerto occupies a distinctive place in the twentieth-century oboe repertoire. Written for his brother Léon Goossens, one of the great oboists of his generation, the concerto is both a family tribute and a brilliant showcase for the instrument’s singing voice, agility, and expressive range.

Although the work unfolds in one continuous movement, it suggests a larger journey. The oboe becomes almost a character: lyrical and intimate, playful and restless, virtuosic and expressive. Goossens reveals the instrument's many personalities—its warmth, brilliance, and almost vocal intensity.

The concerto also reflects Goossens' own identity as both composer and conductor. The orchestra is not merely accompaniment, but a colorful and shifting landscape through which the solo oboe travels. What we hear is a conversation between lyricism and virtuosity, charm and complexity, intimacy and brilliance—all centered around the unmistakable voice of the oboe.

-Zongheng Zhang

## MAURICE RAVEL (1875 - 1937)

### Suite Nos. 1 & 2 from *Daphnis et Chloé*, M. 57a and M. 57b

Maurice Ravel composed the ballet *Daphnis et Chloé* between 1909-1912 on a commission from noted impresario Sergei Diaghilev and his Ballets Russes. Diaghilev is known for commissioning several of Igor Stravinsky's monumental works, including *The Firebird*, *Petrushka*, and *The Rite of Spring*, and at the time of *Daphnis*, was also working on Debussy's *Prelude to the Afternoon of a Faun*. Diaghilev's busy schedule, combined with the interpersonal drama of the production's creative team, nearly caused Diaghilev to call off the whole show, but in the end Ravel's publisher convinced him otherwise. Pierre Monteux was the conductor tasked with the premiere of the work.

The story of *Daphnis et Chloé* is based on a Greek pastoral romance attributed to the Sophist Longus, likely written in the third or fourth century A.D. It tells of a pair of pastoral lovers Daphnis and Chloé, the latter of whom is abducted by pirates. Daphnis dreams of the god Pan rescuing Chloé, and he awakes to discover that Pan has indeed saved her. In depicting the story through music, Ravel explained that his intention was to create "a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of [his] dreams;" in other words, allowing for artistic license and imagination on the part of the composer. Ravel, known for his ingenious and colorful orchestration, was the perfect person for the task.

As Ravel's longest work, the full ballet lasts about an hour; the two suites, each comprising three movements, are extracted from different parts of the score. The first suite opens with the ethereal *Nocturne* from the first part of the ballet. Delicate solos from the flute, horn, and clarinet represent three nymphs magically coming to life, and they summon Pan and join in a mysterious dance. A mystical *Interlude* follows, originally scored for a wordless chorus but here performed by woodwind and brass instruments, an evocation of a wild, rocky and

distant shore. This movement leads seamlessly into the barbaric *Danse Guerrière* (Warrior Dance), which takes place in the pirate camp where Chloe has been abducted. This dance highlights Ravel's mastery of orchestration, utilizing an extensive percussion section and the full range of auxiliary woodwind instruments.

The second suite comes from the final part of the ballet and begins with *Lever du jour* (Daybreak). Daphnis lies asleep before the grotto of the nymphs as the sound of streams, birdsong, and passing shepherds are brilliantly depicted by rapidly flowing arpeggiations and bird calls from the violins, flutes, piccolo, and E-flat clarinet. The sunrise starts in the lowest reaches of the orchestra and instruments are gradually added to the texture, culminating in one of the most satisfying arrivals in the repertoire at the moment the sun breaks the horizon. A group of shepherds finds and wakes Daphnis, and Chloé soon appears, having been rescued by Pan. The old shepherd Lammon explains that Pan saved her in memory of his own ill-fated love for the nymph Syrinx. In the *Pantomime*, Daphnis and Chloé act out their story: Syrinx rejects Pan and disappears among the reeds, from which he makes a flute and plays a melancholy song. The dance grows increasingly animated until Chloé falls into Daphnis' arms. He pledges his love before the altar of the nymphs, and the ballet ends with the bacchanale of the *Danse générale*.

The ballet was not a success at its premiere and is rarely performed today. However, the music of *Daphnis et Chloé* showcases Ravel at the height of his compositional prowess; Stravinsky lauded it as "not only one of Ravel's best works, but also one of the finest works of French music." With *Daphnis'* rich harmonies, remarkable melodic unity, and gleaming orchestration, it's hard not to agree with Stravinsky's review. Luckily for us, this remarkable work has entered the symphonic repertoire with frequent concert performances of the full score and especially the two suites which we will hear today.

-Ryan Urato, Jonah Cohen, Ludovic Grell, and Vera Tianyi Lu

## NAMED SCHOLARSHIP RECIPIENTS

2026

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

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