

**MONTEUX SCHOOL & MUSIC FESTIVAL
2026**

MONTEUX FESTIVAL ORCHESTRA
Sunday, July 5, 2026

MONTEUX SCHOOL & MUSIC FESTIVAL

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PROGRAM

Festive Overture

William Grant Still

Conductor: William Holtz

Violin Concerto in D minor, Op. 47

Jean Sibelius

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

Irina Muresanu, Violin

2026 Guest Artist-in-Residence

*Conductors: Lauren Flaten (i),
Evan Eldridge (ii), Solchan Kim (iii)*

INTERMISSION

TOWER, Fanfare for the Uncommon Woman

Conductor: Zongheng Zhang

Symphony No. 3

Aaron Copland

- I. Molto moderato
- II. Allegro molto
- III. Andantino quasi allegretto —
- IV. Molto deliberato—Allegro risoluto

*Conductors: Ryan Urato (i), Ludovic Grell (ii),
Leon Kobayashi (iii), Jonah Cohen (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)
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

WILLIAM GRANT STILL (1895-1978)

Festive Overture

In 1944, the Cincinnati Symphony Orchestra celebrated its 50th anniversary with a nationwide competition for the “Best Overture.” A panel of three judges, music director Eugene Goossens, critic Deems Taylor, and conductor Pierre Monteux, reviewed 39 anonymously-submitted scores, and unanimously awarded the Jubilee prize to William Grant Still’s Festive Overture.

The judges were delighted to learn that the winning composer was already one of America’s leading musical voices. In 1944, William Grant Still was known primarily for his Symphony No. 1, “Afro-American,” which was being played frequently throughout the United States and Europe.

As the title implies, Festive Overture is a celebratory concert opener. The piece features brilliant brass fanfares, sonorously expressive melodies, and a distinctly American rhythmic vitality throughout.

—William Holtz

JEAN SIBELIUS (1865-1967)

Violin Concerto in D Minor, Op. 47

Composer and violinist Jean Sibelius moved from his hometown of Hämeenlinna, Finland to attend the Helsinki Music Institute at age 20, followed by studies abroad in Berlin and Vienna. Not well suited to the rigid education he found in Germany, he maintained a lively social life and frequently wrote home to request additional funds to support his lavish wining and dining, a habit that would last most of his life.

Sibelius returned to Helsinki as Finland’s political and cultural autonomy was becoming increasingly threatened by Emperor Nicholas II of Russia. This rise of political tension coincided with the composition of his first symphony in 1899 followed by his most famous tone poem, *Finlandia*. These and other politically explicit works quickly raised Sibelius’s status to that of national hero. Despite his rising success, Sibelius’s life was particularly turbulent during the time of his violin concerto’s conception. His youngest daughter Kirsti died in 1900, and his finances were becoming increasingly strained. He spent much of his time working away from his wife Aino and newborn daughter. Although regarded today as one of the most masterful works written for the violin, the 1904 premiere of Sibelius’s Violin Concerto was a failure. Sibelius significantly revised the piece in 1905 and the new version premiered in Berlin to much more positive reviews.

Sibelius's love for and deep understanding of the violin is apparent in the concerto—although he played the instrument, his aspiration to be a virtuoso violinist was never realized. The violin writing is technically demanding without compromising emotional depth and complexity. A master symphonist, Sibelius uses an incredibly wide and colorful orchestral palette. From ethereal violin murmurs and dark, brooding brass swells in the first movement, to a heartbreakingly nostalgic melody in the second movement, to a fiery and folksy finale, Sibelius creates an imaginative landscape from which the solo violin sings.

–Lauren Flaten

AARON COPLAND (1900-1990)

Symphony No. 3

"There is no doubt about it — this is the greatest American symphony. It goes from the heart to the heart." These words were spoken by Serge Koussevitzky, the noted conductor who commissioned and premiered Aaron Copland's Third Symphony in 1946.

This monumental work was composed in a very important time in America and in American music. First, the United States had just emerged victorious from World War II. Though Copland claimed that his symphony was not a direct response to the war, he acknowledged that its "affirmative tone" was "certainly related to its time." Second, American composers were struggling mightily to find the sound of "American" music. In his Third Symphony, Copland successfully combines his unique "Americana" style with the European symphony form, creating a masterpiece that is once radically original and yet deeply connected to the Western classical lineage. It is a work that represents the ideals of America at its best: openness, innovation, community, and resilience.

The first movement (*Molto moderato*) begins in Copland's iconic style: with a "plainly stated" melody, as the composer himself described. The opening theme, based on falling intervals, is played in unison by the treble instruments of the orchestra, as though sighing. Two other themes are introduced, one by violas and oboes in a similar vein to the first; and a bolder third contrasting motive from the trombones and horns. The three themes intertwine and build upon each other until a massive climax is reached, though with the sensation that some angst is left unresolved.

The second movement (*Allegro molto*) opens with a triumphant brass statement, introducing a dance-like theme. Throughout the first part of the *Scherzo*, Copland employs asymmetric rhythms and percussive accents. The orchestration is bright and incisive, recalling the style of Prokofiev. The central section, a lyrical *Trio*, brings the woodwinds to the forefront with a pastoral,

song-like melody. The movement concludes triumphantly, showcasing the full power of the brass and percussion sections in a restatement of the opening theme.

Copland wrote that the third movement (*Andantino quasi allegretto*) “is the freest of all in formal structure. Although it is built sectionally, the various sections are intended to emerge one from the other in continuous flow, somewhat in the manner of a closely knit series of variations.” The brass and percussion remain silent except for a lone trumpet, horn, celesta, and glockenspiel. The opening section features the brass theme from the first movement, now stretched out chromatically and contrapuntally in the strings, taking on a more somber tone. A plaintive melody is introduced by the flute, which is transformed as it travels through the orchestra. After several seamless transitions, the melody fades away into ghost-like string harmonics played by a solo violin.

Proceeding without a pause, the fourth movement (*Molto deliberato—Allegro risoluto*) opens with echoes of Copland’s famous “Fanfare for the Common Man” played by the flutes and clarinets. Then, the full Fanfare suddenly bursts forth, with its trademark brass calls and emphatic percussion. The oboe introduces a playful, twirling theme that is soon taken up by the orchestra in a dizzying display of counterpoint. Following a restatement of the Fanfare melody, a delicate hymn-like melody emerges. Gathering enormous momentum and intensity, the movement reaches a cataclysmic climax. For a moment, it seems that joy and hope have been permanently extinguished. But from the ashes, a lone piccolo enters and the impish theme from the beginning of the movement returns, at first with trepidation, then weaving its way through the orchestra with growing determination. Now inextinguishable, the music builds into an exultant conclusion, combining numerous melodies from earlier in the piece and the “Fanfare” in all its glory.

—Ryan Urato, Ludovic Grell, Leon Kobayashi, and Jonah Cohen

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
Josías Muñiz	The Steve Vittum and Brent Lawyer Scholarship
Lauren Flaten & Veronica Pavlovic	The Joann and Sam Williams Scholarship

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