

**MONTEUX SCHOOL & MUSIC FESTIVAL  
2026**

**MONTEUX FESTIVAL ORCHESTRA**  
Sunday, July 12, 2026



# MONTEUX SCHOOL & MUSIC FESTIVAL

Sunday, July 12, 2026

## MEMORIAL CONCERT

*Pierre Monteux (1875-1964)*

*Doris Hodgkins Monteux (1894-1984)*

*Charles Bruck (1911-1995)*

*Nancie Monteux-Barendse (1917-2013)*

*Michael Jinbo (1956-2022)*

## PROGRAM

**Sound and Fury**

**Anna Clyne**

*Juan Florez, Narrator*

*Conductor: Benjamin Stayner*

**Symphony No. 7, Op. 92 in A Major**

**Ludwig van Beethoven**

- I. Poco sostenuto— Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

*Conductor: Kyle Ritenauer*

## INTERMISSION

**TOMASI, Fanfares Liturgiques - III. Apocalypse**

*Conductor: Lauren Flaten*

**Don Quixote (Fantastic Variations on a Theme of  
Knightly Character), Op. 35**

**Richard Strauss**

- ❖ Introduktion: Mäßiges Zeitmaß (Don Quixote decides to become a knight-errant)—
- ❖ Theme: Mäßig: Gemächlich (Don Quixote, Knight of the Sorrowful Countenance, and Sancho Panza, his squire)—
- ❖ Variation I: Gemächlich (Adventure at the Windmills)—
- ❖ Variation II: Kriegerisch (The victorious struggle against the Army of the great emperor Alifanfarón)—
- ❖ Variation III: Mäßiges Zeitmaß (Dialogue between Knight and Squire)—
- ❖ Variation IV: Etwas breiter (Unhappy adventure with a procession of pilgrims)—
- ❖ Variation V: Sehr langsam (The knight's vigil)—
- ❖ Variation VI: Schnell (The Meeting with Dulcinea)—
- ❖ Variation VII: Ein wenig ruhiger als vorher (The Ride through the Air)—
- ❖ Variation VIII: Gemächlich (The unhappy voyage in the enchanted boat)—
- ❖ Variation IX: Schnell und stürmisch (Battle with the magicians)—
- ❖ Variation X: Viel breiter (Duel with the Knight of the Bright Moon)—
- ❖ Finale. Sehr ruhig (Coming to his senses again; The Death of Don Quixote)

**Eric Kutz, Cello**

**2026 Guest Artist-in-Residence**

*Conductor: Tiffany Lu*

# **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

ANNA CLYNE (b.1980)

### **Sound and Fury (2019)**

*Sound and Fury* draws upon two great works of art for its inspiration: Haydn's Symphony No. 60 ("Il Distratto") and Shakespeare's *Macbeth*. "Il Distratto" incorporates Haydn's music for *Le Distratt*, a play by Jean-François Regnard, so it seemed fitting to draw inspiration from both musical and literary sources for *Sound and Fury*. I chose between one and four elements from each of the six movements and developed them through my own lens - layering, stretching, fragmenting and looping. Whilst experienced as one complete movement, *Sound and Fury* is also structured in six sub-sections that follow the same trajectory of the six movements of "Il Distratto."

In the fifth section of *Sound and Fury* a harmonic progression from Haydn's Adagio in "Il Distratto" provides a bed of sound to support the delivery of "Tomorrow, and tomorrow, and tomorrow..." the last soliloquy delivered by Macbeth upon learning of his wife's death.

*Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.*

Time lies at the heart of this soliloquy - "hereafter ... time ... tomorrow ... to day ... yesterday ..." and music provides us with this framework. So rich in imagery and metaphor, I also found inspiration in Shakespeare's rhythmic use of language. My intention with *Sound and Fury* is to take the listener on a journey that is both invigorating - with ferocious string gestures that are flung around the orchestra with skittish outbursts - and serene and reflective - with haunting melodies that emerge and recede.

—Anna Clyne

### **LUDWIG VAN BEETHOVEN (1770-1827)**

#### **Symphony No. 7, Op. 92 in A Major (1812)**

In 1811, Beethoven was 41 years old and had cemented his place as Europe's greatest composer, much of his reputation built through his innovative work as a symphonist. Three years had elapsed since the premieres of his groundbreaking

fifth and sixth symphonies, during which time he produced a variety of other works that display his fully mature style, including his “Emperor” piano concerto, the “Archduke” trio, and the incidental music to a production of Goethe’s *Egmont*. Refreshed by these accomplishments in other forms, Beethoven was eager to return to his sketchbooks to complete both his 7th and 8th symphonies in the year of 1812.

Famously, Beethoven’s personal struggles included his battle with deafness which led to thoughts of suicide (as poured out in a letter now known as his “Heiligenstadt Testament” in 1802), and his fruitless search to find a romantic partner (his “Immortal Beloved”) left him deeply frustrated. During the period in which he was beginning work on his seventh symphony, he also fell into financial troubles. Beethoven depended on the financial support of three prominent Viennese noblemen, Prince Lobkowitz, Prince Kinsky, and Archduke Rudolf. By 1811, two of these, Lobkowitz and Kinsky, had lost much of their fortunes in the Habsburg Empire’s wars against Napoleon, leaving Archduke Rudolph as Beethoven’s only remaining patron.

The seventh symphony was premiered on November 18, 1813 at a benefit concert for Austrian and Bavarian soldiers. (Also on the program was a minor orchestral work known as *Wellington’s Victory*, which has since earned the reputation of Beethoven’s worst piece, an “atrocious potboiler.”) The symphony was an immediate success and Beethoven considered it his best piece to date. (The symphony has not been without its dissenters though—Friedrich Wieck, the father of Clara Schumann, maintained that this music could only have been written by a composer who had a few too many alcoholic beverages, proving once and for all that Ludwig would be the life of any Camerata Notturna after party!)

The symphony opens with the longest and slowest introduction of all the Beethoven symphonies. A noble chord gives way to simple and lyrical theme in the oboe. The strings animate the texture with upward scales that leading to a beautiful pastoral melody, once again featuring the oboe. The introduction then dissolves into a simple rhythmic figure that seamlessly transitions into the main portion of the movement, a lively jig-like dance. As in his fifth symphony, Beethoven builds this entire edifice on one distinct rhythmic motif.

What follows is a “slow” movement that, while somber in tone, proceeds at a moderate pace. (This relatively brisk tempo is perhaps balanced by the expansiveness of the first movement introduction.) The winds open with a brief A minor chord, quickly ceded to the low strings, who enter with a distant theme, hardly even a melody, which will haunt the entire movement. The real melody comes later in the violas and cellos, and its entrance is one of the most magical moments in music history, laden with nostalgia and pathos. From the time of its

premiere, this movement was an audience favorite, and was so fervently applauded at its first performance that it had to be repeated.

The third movement, a *scherzo* or “musical joke”, opens with a vibrant dance that evokes a festive country celebration (perhaps an evocation of his sixth symphony, the “Pastoral”). Suddenly the frenzied action comes to a halt, at which point Beethoven gives us a *trio* of pure enchantment, a vision of Elysian Fields in the midst of an otherwise hectic and clamoring movement.

The finale begins with a surprise and is soon racing out of the gate, not letting up for even a moment. As in the first movement, Beethoven again builds an enormous symphonic texture using only tiny melodic and rhythmic cells, tossing the theme around the orchestra almost athletically. This movement features one of Beethoven’s favorite musical procedures, a gradual and thrilling build to the climax over an oscillating pair of notes in the cellos and basses, which finally leads to the festive and rambunctious close of the symphony.

—Kyle Ritenauer

## **RICHARD STRAUSS (1864-1949)**

### **Don Quixote, Op. 35 (1897)**

This tone poem for solo cello and orchestra is based on the eponymous classic Spanish novel by Miguel Cervantes. It tells the poignant story of an aging gentleman whose delusions of knightly achievements and winning a fair maiden’s hand result in a cavalcade of misadventure, ultimately ending in his own defeat and death – but also his redemption. The cello part functions less as a concerto solo than as a prominent orchestral soloist, and is joined dramatically by representative voices in the principal viola, bass clarinet, euphonium, and concertmaster. Strauss’s dramatic mastery is on full display in this score, and each of the events represented musically are articulated below.

#### **\*Introduction**

-Don Quixote is at home, poring over books on knighthood and chivalry.

-As his mind wanders, he dreams of a fair maiden, and imagines himself as a knight in battle. His thoughts become more and more confused until finally his mind snaps and, with the clarity of vision that only madness can bring, he becomes obsessed with one thought...to become a knight-errant!

#### **\*Theme**

-Don Quixote, “Knight of the Woeful Countenance” (solo cello).

-His squire Sancho Panza, a talkative and guileless bumpkin (solo viola).

#### **\*Variation I (Adventure at the Windmills)**

-The two ride off in search of adventure, Don Quixote on his horse Rocinante and Sancho Panza on his mule. Don Quixote is inspired by thoughts of Dulcinea del Toboso, the fair maiden of his dreams.

-The two adventurers come upon a field of windmills, which Don Quixote mistakes for giants. Don Quixote charges forth to attack the giants. The sails of the windmills turn in the breeze. Don Quixote's lance gets caught in the arm of a windmill and he is thrown violently to the ground.

-Though bruised in body and spirit, the thought of Dulcinea restores Don Quixote's optimism and resolve.

### **\*Variation II (The victorious struggle against the Army of the great emperor Alifanfarón)**

-Reinvigorated, Quixote sets off on further adventures with Sancho Panza.

-They see a cloud of dust in the distance. Don Quixote thinks it's the warring army of the mighty Emperor Alifanfarón. Sancho Panza, on the other hand, recognizes the call of a shepherd's horn. Don Quixote charges into battle, not realizing that his enemy is only a flock of sheep.

-The flock scatters. Don Quixote is triumphant!

### **\*Variation III (Dialogue between Knight and Squire)**

-A conversation between knight and squire. Sancho Panza's incessant questions, comments and complaints; Don Quixote's answers, promises, and assurances.

-Don Quixote patiently explains to his squire the virtues of knighthood; Sancho Panza responds with an endless string of proverbs.

-Don Quixote loses his temper, then regains his composure and describes the glories that await them, and rhapsodizes about the love of a fair maiden.

-Sancho Panza: "But, what about..."

-Don Quixote: "Oh, keep quiet!"

### **\*Variation IV (Unhappy adventure with a procession of pilgrims)**

-Off on other adventures! A procession of penitent pilgrims approaches, chanting and praying for rain. They bear a statue of the Blessed Virgin.

-Don Quixote attacks, mistaking them for a band of ruffians. The pilgrims strike him on the head with the statue and flee.

-Sancho Panza: "Oh no! I think he's dead! What will I do?"

-Don Quixote regains consciousness. Sancho Panza rejoices. Greatly relieved, he then promptly falls asleep with two big yawns.

### **\*Variation V (The Knight's Vigil)**

-Quixote keeps vigil. The meandering hopes and dreams of a knight-errant.

### **\*Variation VI (The Meeting with Dulcinea)**

-Finding themselves in neighboring town El Toboso, purported home of the fair Dulcinea, Don Quixote orders his squire to find her. Sancho Panza merely identifies the first village wench he sees as Dulcinea. Seeing her plainness, Don Quixote objects: "That can't be Dulcinea!"

-Thinking quickly, Sancho Panza manages to convince his master that her appearance must have been distorted by an evil enchanter, an explanation Quixote happily accepts.

### **\*Variation VII (The Ride through the Air)**

-Tricksters blindfold Don Quixote and his squire and place them on a "magical" wooden horse. The sound of bellows blowing deceives them into believing that they are flying through the air.

### **\*Variation VIII (The unhappy voyage in the enchanted boat)**

-Don Quixote enthusiastically boards what he believes to be an enchanted seaworthy vessel. In fact, it is simply a rowboat with no oars.

-Drifting too near a mill wheel, the boat capsizes. Water drips from their bodies as the two crawl to shore.

-A prayer of thanks for having survived the ordeal.

### **\*Variation IX (Battle with the magicians)**

-Off on another adventure! Don Quixote and his squire come upon a group of travelers. They are two Benedictine scholars astride mules, followed by an entourage. They converse in academic gibberish.

-Mistaking them for evil sorcerers, Don Quixote chases them away.

### **\*Variation X (Duel with the Knight of the Bright Moon)**

-Don Quixote is challenged to a duel by The Knight of the White Moon (his friend Samson Carasco in disguise, who has come to bring his friend home).

-The jousting begins. Don Quixote is vanquished!

-Accepting defeat, Don Quixote and his squire head for home.

-Don Quixote imagines what could have been, if only he had been victorious.

-As they near home, Don Quixote pictures himself once again tending his sheep. Sancho Panza is glad their exploits are over and that he can return to a bucolic life. But Don Quixote is devastated. His dreams have been shattered.

### **\*Finale (Coming to his senses again; The Death of Don Quixote)**

-Don Quixote lies in bed, dying. His body is wracked with pain.

-At the end of his journey, his mind clears and he is sane once again. Don Quixote grows weaker and weaker, finally drifting off to eternal sleep.

-Epilogue: "What if dreams were reality, and reality only a dream?"

## 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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