

**MONTEUX SCHOOL & MUSIC FESTIVAL
2026**

MONTEUX FESTIVAL ORCHESTRA
Sunday, July 19, 2026

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PROGRAM

Hebrides Overture (“Fingal’s Cave”)

Felix Mendelssohn

Conductor: Tito Muñoz

2026 Guest Conductor

Petrushka (1946)

Igor Stravinsky

- ❖ Tableau I: The Shrovetide Fair
- ❖ Tableau II: Petrushka
- ❖ Tableau III: The Blackamoor
- ❖ Tableau IV: The Shrovetide Fair and the Death of Petrushka

Conductors: Lauren Flaten (i), Leon Kobayashi (ii),

Zongheng Zhang (iii), Juan Florez (iv)

INTERMISSION

ARNAUD, “Bugler’s Dream” from *Charge!*

Conductor: Ludovic Grell

Symphony No. 1, Op. 68 in C minor

Johannes Brahms

- I. Un poco sostenuto— Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio— Allegro non troppo, ma con brio

Conductors: Jonah Cohen (i), Solchan Kim (ii),

Noah Stevens (iii), Benjamin Stayner (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)

Hebrides Overture ("Fingal's Cave")

The opening theme to this most beloved of Mendelssohn's concert overtures came to him in a fit of inspiration during a trip to the eponymous Scottish archipelago in 1829. (The same trip was also to spark his "Scottish" Symphony No. 3 in A minor, which would not come to fruition for another twelve years.) Despite the effortless inception, Mendelssohn would not finalize the overture until 1832, reportedly struggling to capture the scenery's grit - the "oil and seagulls and dead fish" - as well as its austere beauty. The overture's enduring popularity attests to Mendelssohn's success in rendering both.

The main theme, a murmuring, falling line in B minor, is first given to the cello amidst a luminous backdrop of sustained strings and winds. The mood is wonderous, but with a touch of awe and fear, ever-conscious of the changeable and capricious sea. Even the more tranquil D Major second theme swells and abates without preamble; as it gives way to turbulent cascades of sixteenths, we hear a regal call from the horns and trumpets.

The clarinet duo which revives the second theme in gorgeous harmony in the second half provides the overture's only moment of true serenity and repose. But the violins awaken with a start, and from then on it is a rush to the finish - or at least, to the final four measures, when a rising wisp of a flute melody and three quiet pizzicati put the storm to rest as quickly as it came.

—Tiffany Lu

IGOR STRAVINSKY (1864-1949)

Petrushka (1946)

Igor Stravinsky's ballet *Petrushka* was premiered in 1911 as his second commission from Sergei Diaghilev and the Ballets Russes, following the success of *The Firebird* the year prior. Inspired by the commedia dell'arte character known as Pulcinella, the puppet Petrushka is a trickster and rebel, who vies against the Moor for the love of the Ballerina. Stravinsky first envisioned a piece about this puppet for piano and orchestra, but Diaghilev saw its potential for the stage. With original choreography by Michel Fokine and stage design by Alexandre Benois, the ballet was premiered with Vasily Nijinsky dancing the title role and Pierre Monteux directing the Orchestre Colonne. Stravinsky revised the score in 1946 for a slightly smaller orchestra.

Set in four scenes or "tableau", the ballet opens at the 1830 Shrovetide fair in St. Petersburg, Russia. The sounds of the bustling fair-goers can be heard, from drunken singers, to a squeaky street organ, to girls dancing simultaneously to different tunes. Two drummers interrupt the commotion, marking the entrance of

the Magician. With his magic flute in hand, he introduces the crowd to three puppets: Petrushka, the Moor, and the Ballerina. After a flute solo, the puppets are each tapped with the magic flute and brought to life.

To the astonishment of the crowd, the puppets burst into a spirited, angular, yet folksy Russian Dance. The Moor dances boastfully, the Ballerina gracefully en pointe, while Petrushka's movements are wooden, awkward, and impulsive. It soon becomes apparent that Petrushka is in love with the Ballerina, but her affections lie with the Moor. Consumed by jealousy, Petrushka creates a commotion, prompting the Magician to bring the dance to an abrupt halt.

After a drumroll, the second tableau begins as the scene shifts to Petrushka's small, bare room, where the festive atmosphere gives way to loneliness and despair. Here, Stravinsky introduces the famous "Petrushka chord" formed by the simultaneous sounding of C-major and F-sharp major triads, which symbolizes Petrushka's inner conflict as a puppet with deeply human emotions. When the Ballerina briefly visits, Petrushka clumsily attempts to express his love, but she is frightened by his behavior and quickly flees, leaving him isolated once again.

In the third tableau, the scene shifts to the Moor's brightly colored room. The Moor is simple-minded, amusing himself with a coconut before the Ballerina enters with her lively trumpet dance. Their playful courtship is suddenly interrupted by the jealous Petrushka, who rushes in to confront them, only to be easily overpowered and thrown out by the Moor. Beneath the comic action, the music sharpens the contrast between Petrushka's emotional intensity and the shallow, mechanical world around him.

The final scene is a return to the Shrovetide fair. The festivities are at their peak, featuring a peasant playing the pipe whilst his pet bear clumsily dances, agile masqueraders, and other theatrics. Chaos suddenly erupts from the puppet theater as Petrushka frantically runs into the square, pursued by the Moor, who fatally strikes him down with a scimitar. Horrified fairgoers believe they have witnessed a murder. The Magician arrives and reassures everyone by revealing that Petrushka is merely a wooden puppet filled with sawdust, and the crowd disperses. As the Magician begins carrying away the puppet, he looks up to see Petrushka's ghost perched on the roof of the puppet theater, mocking both him and the audience who believed the illusion, and bringing the story to its tragic yet defiant conclusion.

—*Lauren Flaten, Leon Kobayashi, Zongheng Zhang, Juan Florez*

JOHANNES BRAHMS (1833-1897)

Symphony No. 1, Op. 68 in C minor

“I shall never write a symphony. You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.” These were the words of Johannes Brahms, and the “giant” he was referring to none other than Ludwig van Beethoven. Brahms was not alone in his trepidation. Numerous mid-18th-century composers had difficulty grappling with Beethoven’s contributions and charting a path forwards for the contemporary symphony. Thankfully for us, Brahms was not true to his word; however, it took him decades of struggle and continual reworking before his first symphony received its premiere in 1876 when the composer was 43 years old. The composition process took at least 14 years; Brahms himself stated that it took 21 years from sketches to final product. He was extremely self-critical and a staunch perfectionist, and thus the gestation of the piece was nonlinear and arduous. Dubbed by many as “Beethoven’s Tenth”, his completed Symphony No. 1 is at once a continuation of the work of Beethoven and a demonstration of Brahms’ individuality, creativity, and mastery of long-form composition. The symphony’s sublime journey from struggle to triumph, manifested in stunning clarity and orchestral mastery, makes the piece an essential Romantic masterwork.

The first movement begins with a brooding, weighty introduction featuring the pounding timpani, invoking the sounds of a giant’s footsteps (perhaps Beethoven himself). The introduction acquaints us with several key elements which will form the basis of the movement and the symphony as a whole, including a three-note chromatic ascending line, the primary compositional DNA for the entire work. The introduction proceeds directly into the Allegro, where a stormy, formidable sonata form begins.

The second and third movements are delightful departures from the tumult of the first movement, with their delicate lyricism and more chamber-like instrumental writing. The second movement features gorgeous solos for the oboe, french horn, and violin, and the graceful third movement is light and *scherzando* in character, yet still full of rhythmic and contrapuntal complexity.

The brooding darkness of the first movement returns in the introduction of the final movement. The music, set again in C minor, is menacing and ominous, until dawn breaks and the sky finally opens up with a soaring french horn call, which Brahms heard on a walk in the Alps played on an alphorn. Then, the majestic main theme of the movement emerges in C Major. An expansive symphonic development ensues, leading to an ecstatic coda. At long last, triumph is achieved and Brahms has won his struggle, leaving us with a symphony which continues to enthrall and move listeners even 150 years after its premiere.

—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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