

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 26, 1994

PROGRAM

Symphony No. 35 in D major, K. 385

Wolfgang Amadeus Mozart
(1756-1791)

1. Allegro con spirito
2. Andante
3. Menuetto - Trio
4. Presto

Conductors:

James Johnston (1,2) and Roberta Carpenter (3,4)

Nocturnes

Claude Debussy
(1862-1918)

1. Nuages [Clouds]
2. Fêtes [Festivals]

Conductor: Navroj Mehta

INTERMISSION

Symphony No. 5 in E minor, Op. 64

Piotr Il'yich Tchaikovsky
(1862-1918)

1. Andante - Allegro
2. Andante contabile
3. Valse. Allegro
4. Finale: Andante

Conductors:

Daniel Hazan (1,3) and Gabriela Diaz-Alatriste (2,4)

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 3, 1994

PROGRAM

Symphony No. 4 in E minor, Op. 98

Johannes Brahms
(1833-1897)

1. Allegro non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato

Conductors: Kirk Smith (1,3) and Sara Jobin (2,4)

INTERMISSION

The Fourth of July

Charles Ives
(1874-1954)

Conductors:

Agnès Watson and Michael Jinbo (on side)

Four Last Songs

Richard Strauss
(1864-1949)

1. Frühling [Spring]
2. September [September]
3. Beim Schlafengehen [Going to Sleep]
4. Im Abendrot [At Dusk]

Soprano Soloist: Jane Olian

Conductors: Erik E. Ochsner (1-2) and John Yumisash (3-4)

Lincoln Portrait

Aaron Copland
(1900-1990)

Speaker: Kirk Smith

Conductor: William Intriligator

CHARLES IVES: THE FOURTH OF JULY

A program note by Ives for *The Fourth of July* went through several versions, the first handwritten in ink, then others in typescript with many manuscript revisions. Following is an attempt at a reasonable conflation of these versions (none of which can be considered definitive, and none of which has too much to do with the music itself, as Ives himself wrote in concluding several versions, including the following):

It's a boy's Fourth—no historical orations—no patriotic grandiloquence by grown-ups—no program in his yard. But he knows what he's celebrating—better than some of the county politicians—and he celebrates in his own way—with a patriotism nearer kin to nature than jingoism.

It starts in the quiet of the midnight before and grows raucous with the sun. Everybody knows what it's like—if everybody doesn't: cannon on the green, village band on Main St., firecrackers under tin cans, shanks mixed on cornets, strings around big toes, torpedoes, church bells, lost-finger, fifes, clam chowder, a prize-fight, burnt shins, parades (in and out of step), saloons all closed (more drunks than usual), baseball game (Danbury All-Stars vs. Beaver Brook Boys), pistols, mobbed umpire, Red White and Blue, runaway horse—and the day ends with the sky-rocket over the church steeple, just after the annual explosion sets the Town Hall on fire. All this is not in the music—not now!

RICHARD STRAUSS: FOUR LAST SONGS

FRÜHLING

(Text by Hermann Hesse)

In dämmrigen Grüften
Träumte ich lang
Von deinen Bäumen und blauen Lüften,
Von deinem Duft und Vogelgesang.

Nun liegst du erschlossen
In Gleiss und Zier
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockest mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart.

SEPTEMBER

(Text by Hermann Hesse)

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die (grossen),
Müdegewordenen Augen zu.

SPRING

In darkling caverns
I dreamed long
of your trees and azure breezes,
of your scents and birdsong.

Now you lie revealed
in glitter and array,
bathed in light
like a miracle before me.

You know me again;
you invite me tenderly.
There quivers through all my limbs
your blessed presence.

SEPTEMBER

The garden is in mourning;
the rain sinks coolly on the flowers,
summertime shudders
quietly to its close.

Leaf upon golden leaf is dropping
down from the tall acacia tree.
Summer smiles amazed and exhausted,
on the dying dream that was this garden.

Long by the roses,
it tarries, yearns for rest,
slowly closes its (great)
weary eyes.

BEIM SCHLAFENGEGEHEN

(Text by Hermann Hesse)

Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

IM ABENDROT

(Text by Joseph von Eichendorff)

Wir sind durch Not und Freude
gegangen Hand in Hand,
vom Wandern ruhn wir (beide)
nun überm stillen Land.

Rings sich die Täler neigen,
es dunkelt schon die Luft,
zwei Lerchen nur noch steigen
nachträumend in den Duft.

Tritt her und lass sie schwirren,
bald ist es Schlafenszeit,
dass wir uns nicht verirren
in dieser Einsamkeit.

O weiter, stiller Friedel
So tief im Abendrot.
Wie sind wir wandermüde –
ist dies etwa der Tod?

GOING TO SLEEP

Now the day has wearied me.
And my ardent longing shall
the stormy night in friendship
enfold like a tired child.

Hands, leave all work;
brow, forget all thought.
Now all my senses
long to sink themselves in slumber.

And the spirit unguarded
longs to soar on free wings,
so that, in the magic circle of night,
it may live deeply, and a thousandfold.

AT DUSK

Through want and joy we have
walked hand in hand;
we are both resting from our travels
now, in the quiet countryside.

Around us the valleys fold up,
already the air grows dark,
only two larks still soar
wistfully into the balmy sky.

Come here, and let them fly about;
soon it is time for sleep.
We must not go astray
in this solitude.

O spacious, tranquil peace,
so profound in the gloaming.
How tired we are of travelling –
is this perchance death?

JANE OLIAN, Soprano

Soprano Jane Olian debuted with the Minnesota Opera as Cio-Cio San in Puccini's *Madama Butterfly*, a role she has also sung with the New Orleans Opera, Pittsburgh Chamber Opera Theater, and Texas Opera Theater. Other recent engagements include concert performances of the title role of Mozart's *Zaide* with the Rockland Camerata and Beethoven's *Ninth Symphony* with the Westfield Symphony. A winner of the Distinguished Performance Award of the Minna Kaufmann Ruud Fund, Jane Olian has appeared with opera companies throughout the United States and with the music festivals of Aspen, Banff and Bar Harbor. A frequent recitalist, she teaches on the voice faculties of the Aaron Copland School of Music/Queens College and Westminster Conservatory of Westminster Choir College, in addition to maintaining a private voice studio in New York City. This is Jane Olian's second guest appearance at the Monteux School, following a performance of Barber's *Knoxville: Summer of 1915* last season.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 10, 1994

PROGRAM

Suite from *The Incredible Flutist*

Walter Piston
(1894-1976)

- I. Introduction (Siesta in the Market Place) -
Entrance of the Vendors - Entrance of the Customers -
Tango of the Merchant's Daughters -
Arrival of the Circus - Circus March
- II. The Flutist - Minuet - Spanish Waltz -
(Eight o'clock strikes) - Siciliana - Polka Finale

Conductors:

Byunghyun Rhee (Part I) and Anthony LaGruth (Part II)

Symphony No. 5 in C minor, Op. 67 Ludwig van Beethoven
(1770-1827)

1. Allegro con brio
2. Andante con moto
3. Allegro —
4. Allegro - Presto

Conductors: *Seikyo Kim (1),
Shepherd Mead (2) and Ludovic Morlot (3-4)*

INTERMISSION

Concerto for Orchestra

Béla Bartók
(1881-1945)

1. Introduzione
2. Giuoco delle coppie [Game of the couples]
3. Elegia
4. Intermezzo interrotto [Interrupted intermezzo]
5. Finale

Conductors:

*Navroj Mehta (1), Karen Nixon Lane (2),
Sara Jobin (3-4) and Gabriela Díaz-Alatraste (5)*