

**MONTEUX SCHOOL & MUSIC FESTIVAL
2024**

MONTEUX FESTIVAL ORCHESTRA
Sunday, June 23, 2024

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PROGRAM

Polovtsian Dances from *Prince Igor*

Alexander Borodin
(1833-1887)

Conductor: Harris Han Andersen

Incidental Music from *A Midsummer Night's Dream*

Felix Mendelssohn
(1809-1847)

Scherzo
Intermezzo
Nocturne
Wedding March

*Conductors: Misaki Hall,
John Norine, Jr.*

INTERMISSION

Symphony No. 4 in E minor, Op. 98

Johannes Brahms
(1833-1897)

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

*Conductors: Sean Radermacher (I),
Kin (Desmond) Siu (II-III), Kyle Ritenauer (IV)*

PLEASE turn off cell phones, pagers, watch alarms, etc.

Remain silent while the orchestra tunes.

Please, no applause between parts of a multi-section work.

Recording prohibited; photography only allowed between pieces.

MONTEUX FESTIVAL ORCHESTRA 2024

VIOLIN

- *Harris Han Andersen
- *Juan Florez
- *Misaki Joyce Anne Hall
- *Jeremy Ho
Maximilian Jacobs
- *Sean Radermacher
Grace Pandra
Daniella Renteria
Melissa Ruiz
- *Kin (Desmond) Siu
Evan Thornton
Zachary Wood
Ashley Wu

VIOLA

- *Christopher Beckett
Cornelia Di Gioia
- *Jace Kim
Sofia Ponti
Noah Stevens
Mica Weiland

VIOLONCELLO

- Henry Bushnell
Sarah Johnson
Sean Muller
- *Isaac Newman
- *John Norine, Jr.

CONTRABASS

- Rachel Kost
Eddie Mospan
Alexandra (Sasha) Nepomnyashy

FLUTE / PICCOLO

- Nathanael Kim
Beatrice Larson
Gino Rimanelli
Brooke Walden

OBOE / ENGLISH HORN

- Julie Baty
- *Charlotte Harrison
Natalie Myers

CLARINET

- *Martín Alexander Arellano
Lauren Enos
Colin Merkovsky
Sophia Ross

BASSOON / CONTRABASSOON

- Julien Rollins
Sam Schorer
Austin Struble
+Edward Walworth

HORN

- Ashley Beyer
Kaitlyn Jones
Mary Kimble
Michael Pulliam
Ryan Vickrey

TRUMPET

- Mason Kibble
Bella Marek
William Parrack
Nate Peck

TROMBONE

- Lilli Bailey
Bronwyn Tyler-Wall
Ryan Liu (bass)

TUBA

- Julian Adinolfi

TIMPANI / PERCUSSION

- Christopher Boxall
Glenn Choe
- *Gabriel Levy
Allison Olds

HARP

- Yu En Charlotte Chong
Sofia D'Aquilio

KEYBOARDS

- *Ana Vashakmadze

** Denotes Conductor*

+ Denotes Guest Musician

PROGRAM NOTES

ALEXANDER BORODIN (1833-1887)

Polovtsian Dances from Prince Igor (1869-1875)

As famous as Alexander Borodin was for writing his Second Symphony and notable second String Quartet, it is a little-known fact that the composer's main vocation was science. Composing was merely a side-job: "I do not seek recognition as a composer... For me this is a relaxation, a pastime, an indulgence that distracts me from my principal work." And yet, his small but significant output gained him a position among the "Mighty Handful," a group of five important Russian nationalistic composers in the nineteenth century. Borodin's opera "Prince Igor" was a great achievement, one which he worked on-and-off for five years before his sudden death in 1887. His colleagues Nikolai Rimsky-Korsakov and Alexander Glazunov finished the work (including recreating the overture from excerpts that Borodin had sung to his colleagues, a feat that Glazunov is said to have done from memory) in time for an 1890 premiere.

Prince Igor tells the story of the heroic 12th century Igor Svyatoslavich as he defends against invading nomadic tribes. The Polovtsian Dances are presented during a ballet sequence in the opera at the end of Act II, in which the Prince is taken prisoner by the Polovtsians, and their ruler Khan Konchak presents his slaves to dance for their entertainment. There are six unique dances in the suite which range in character from nostalgia for one's homeland to militaristic and regal, all permeated by a feeling of exoticism. The piece concludes with a ferocious coda filled with a frenzy of virtuosic scales and exciting syncopations.

-Harris Han Andersen

FELIX MENDELSSOHN (1809-1847)

Incidental music to *A Midsummer Night's Dream* (1842)

Felix Mendelssohn's first foray into the world of Shakespeare's *A Midsummer Night's Dream* was the composition of a concert overture in 1826; he would return to the subject to write additional incidental music in 1842 as the result of a commission from King Frederick William IV of Prussia. Even though the incidental music was written almost twenty years after the overture, Mendelssohn's youthful curiosity and imagination can be heard throughout the work. The four excerpts included in tonight's performance serve as interludes between each of the play's five acts.

The *Scherzo* introduces Act II, a dialogue between a Fairy and the mischievous Puck. The opening melody flutters across the laughing woodwinds and

shimmering strings, followed by sudden stirs of turbulence. The quarrel is soon hushed with the solo flute, bringing the fleeting number to a close.

The *Intermezzo* occurs as the transition between the second and third acts. Hermia has begun to chase after the missing and beguiled Lysander through a magical forest, where an ominous wind rustles through the trees and something otherworldly floats between the branches. But the tension is subverted by the arrival of The Mechanicals, a merry troupe of very amateur actors on their journey through the countryside.

At the end of the third act, after the four lovers are put in an enchanted slumber by Puck, the *Nocturne* accompanies their sleep with a dreamlike lullaby in the solo horn. After moments of tossing and turning, the lullaby restores tranquility, and Puck tiptoes into the summer night.

The suite ends with the famous *Wedding March* as a prelude to Act V. Meant as an introduction to the Mechanicals' performance at the wedding celebration of Theseus and Hippolyta, it also foreshadows the eventual weddings of Hermia and Lysander and Helena and Demetrius. While familiar (perhaps overfamiliar) in its popular ceremonial setting, it is also overflowing with charm, lyricism, and joy.

-Misaki Hall & John Norine, Jr.

JOHANNES BRAHMS (1833-1897)

Symphony No. 4 in E minor, Op. 98 (1885)

Johannes Brahms has had a storied history in Hancock, ME. As Pierre Monteux's favorite composer, the four Brahms symphonies have been perennially celebrated in Forest Studio, usually appearing on the yearly Memorial concert honoring Monteux himself, as well as Maestros Charles Bruck and Michael Jinbo. With this performance, we welcome a new chapter of the School as Tiffany Lu becomes the fourth music director in its 81-year history.

What does one expect from the final symphony of one of the greatest symphonists in history? We think of Mozart's *Jupiter* Symphony, an exuberant, large-scale work, that brought the "classical" symphony to new heights. We think of Beethoven's Ninth Symphony, incorporating the largest orchestra to date, together with chorus, to express the ideals of humanity and brother/sisterhood. Brahms's decades-long struggle in penning his first contribution to the genre is well known. But even as a composer at the height of his compositional career, Brahms fills his final symphony with gravitas and, ultimately, tragedy - alongside some of the most poignant and rewarding moments in his symphonic output.

The first movement, *Allegro non troppo*, begins *in medias res*, as if the orchestra is conjured from the silence of an imaginary melody. The melancholy opening music presents a series of descending intervals of thirds in E minor, the motive that is to become the building block of the symphony. Secondary

melodies in B minor and B major sing out, interspersed with chivalric fanfare motives. Brahms's unusual treatment of the expected formal markers of sonata form may have startled his contemporary listeners at first. The beginning of the development section is interrupted by an exact restatement of the opening music. Later, the recapitulation of the opening theme is disguised in augmented note values sounded in the woodwinds, interspersed with nebulous string arpeggios, before the movement's original themes are brought back in recognizable form. A forceful, apocalyptic coda drives the movement to a foreboding close in E minor.

Brahms was an ardent student of traditions and music history, and one of the most striking instances of this is the opening of the second movement: a unison wind statement in a tonal mode (Phrygian) that hearkens back to the medieval time period. The movement is nevertheless lush, poignant, and breathtakingly melodic, masterfully capitalizing on the opening statement's tonal ambiguity. Brahms adds rhythmic and harmonic intensity as he layers the themes upon one another to bring the listener on a richly rewarding and cathartic journey.

In contrast with the second movement, the third is a rapid, spirited bundle of energy in unapologetic C Major (the only exception being a brief pastoral respite midway through the movement, led by the horns). To highlight the celebratory nature of this mostly-dark symphony, Brahms includes two unusual instruments: the piccolo and triangle. In context, the unbridled abundance of joy and sunshine takes on a particular significance given the tragic emotional territory of the final movement of this symphony.

For the monumental final symphonic statement of his career, Brahms reaches back to the archaic vehicle of the Passacaglia, a form which consists of the constant repetition of a bass-line which undergirds several variations (in this case, thirty followed by a towering coda). Brahms uses the melody from Bach's "Nach dir, Herr, verlangt mich" (I long for you, Lord) as the basis for his Passacaglia. Though the form is old, the language is as romantic and modern as any music in his four symphonies. This movement consists of music that is fateful and dramatic, while also lyrical and, at times, spiritual.

In the end, Brahms brings the symphony to an abrupt end, in a way that almost feels too soon, and in a minor key (one of the only symphonies to this point to do so). After such a journey, we are perhaps left with more questions than answers – and perhaps that is what Brahms intended.

Brahms did not return to the orchestra as a medium for his music for the final decade of his life.

-Kyle Ritenauer, Desmond Siu, & Sean Radermacher

NAMED SCHOLARSHIP RECIPIENTS

2024

Harris Andersen	Recipient of the Nancy Hill and Mike and Pat Summerer Scholarship
Martin Alexander Arellano	Recipient of the Doug Kimmel and Ron Schwizer Scholarship
Juan Florez	Recipient of the Frederick and Constance Glore Scholarship
Misaki Hall	Recipient of the Jane Shipman Scholarship
Melissa Ruiz	Recipient of the George and Charlotte Draper Scholarship
William Parrack	Recipient of the Joann and Sam Williams Scholarship
Sean Radermacher	Recipient of the Joann and Sam Williams Scholarship
Sophie Ross	Recipient of the Chuck Collison Scholarship
Sam Schorer	Recipient of the Cathy and Paul Parshley Scholarship
Desmond Siu	Recipient of the Michael Jinbo Endowment Scholarship
Ana Vashakmadze	Recipient of the Joann and Sam Williams Scholarship

The Monteux Scholarship fund makes it possible for the School to support students from all backgrounds and circumstances. Thank you for this critical support.