

**MONTEUX SCHOOL & MUSIC FESTIVAL  
2024**

**MONTEUX FESTIVAL ORCHESTRA**  
Sunday, July 7, 2024



# MONTEUX SCHOOL & MUSIC FESTIVAL

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## PROGRAM

**blue cathedral**

**Jennifer Higdon**  
(b.1962)

*Conductor: Sean Radermacher*

**Symphony No. 9 in E-flat major, Op. 70**

**Dmitri Shostakovich**  
(1906-1975)

- I. Allegro
- II. Moderato
- III. Presto —
- IV. Largo —
- V. Allegretto — Allegro

*Conductors: Jace Kim (I-II),  
Charlotte Harrison (III-V)*

## INTERMISSION

**Cello Concerto in B minor, Op. 104**

**Antonín Dvořák**  
(1841-1904)

- I. Allegro
- II. Adagio, ma non troppo
- III. Finale: Allegro moderato

Eric Kutz, 2024 Guest Artist in Residence

*Conductors: Juan Florez (I), Gabe Levy (II),  
Kyle Ritenauer (III)*

*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 (Miami, FL)
- \*Juan Florez (Miami, FL)
- \*Misaki Joyce Anne Hall (Radcliff, KY)
- \*Jeremy Ho (Vancouver, BC, CANADA)
- Maximilian Jacobs (Baltimore, MD)
- \*Sean Radermacher (Pittsburgh, PA)
- Grace Pandra (Seattle, WA)
- Daniella Renteria (Montclair, NJ)
- Melissa Ruiz (Veracruz, MEXICO)
- \*Kin (Desmond) Siu (Gilbert, AZ)
- Evan Thornton (Jacksonville, FL)
- Zachary Wood (Leonia, NJ)
- Ashley Wu (Pensacola, FL)

## VIOLA

- \*Christopher Beckett (East Brunswick, NJ)
- Cornelia Di Gioia (Evanston, IL)
- \*Jace Kim (Champaign, IL)
- Sofia Ponti (Naples, FL)
- Noah Stevens (Maplewood, NJ)
- Mica Weiland (Seattle, WA)

## VIOLONCELLO

- Henry Bushnell (Baltimore, MD)
- Sarah Johnson (Vancouver, WA)
- Sean Muller (Orlando, FL)
- \*Isaac Newman (Takoma Park, MD)
- \*John Norine, Jr. (Denton, TX)

## CONTRABASS

- Rachel Kost (Cleveland, OH)
- Eddie Mospan (Seattle, WA)
- Alexandra (Sasha) Nepomnyashy (Dallas, TX)

## FLUTE / PICCOLO

- Nathanael Kim (Denver, CO)
- Beatrice Larson (Twin Valley, MN)
- Gino Rimanelli (Ann Arbor, MI)
- Brooke Walden (Westfield, NJ)

## OBOE / ENGLISH HORN

- Julie Baty (New York, NY)
- \*Charlotte Harrison (Orem, UT)
- Natalie Myers (Lawrence, KS)

## CLARINET

- \*Martín Alexander Arellano (Oakdale, CA)
- Lauren Enos (Riverhead, NY)
- Colin Merkovsky (Dumont, NJ)
- Sophia Ross (San Diego, CA)

## BASSOON / CONTRABASSOON

- Julien Rollins (Billings, MT)
- Sam Schorer (Duxbury, MA)
- Austin Struble (San Antonio, TX)
- +Edward Walworth (Hancock, ME)

## HORN

- Ashley Beyer (Denton, TX)
- Kaitlyn Jones (Houston, TX)
- Mary Kimble (Cincinnati, OH)
- Michael Pulliam (Oklahoma City, OK)
- Ryan Vickrey

## TRUMPET

- Mason Kibble (Pittsburgh, PA)
- Bella Marek (St. Paul, MN)
- William Parrack (Conway, AR)
- Nate Peck (Noblesville, IN)

## TROMBONE

- Lilli Bailey (Oxford, MS)
- Bronwyn Tyler-Wall (Temple, NH)
- Ryan Liu (bass) (Sunnyvale, CA)

## TUBA

- Julian Adinolfi (Chester, NJ)

## TIMPANI / PERCUSSION

- Christopher Boxall (Gleneg, MD)
- Glenn Choe (Austin, TX)
- \*Gabriel Levy (Toronto, CANADA)
- Allison Olds (Lakeland, FL)

## HARP

- Yu En Charlotte Chong (SINGAPORE)
- Sofia D'Aquilio (Dallas, TX)

## KEYBOARDS

- \*Ana Vashakmadze (Tbilisi, GEORGIA)

*\* Denotes Conductor*

*+ Denotes Guest Musician*

## PROGRAM NOTES

### **JENNIFER HIGDON (1962-)**

#### **blue cathedral (1999)**

American composer Jennifer Higdon's blue cathedral is one of the most performed orchestral works by a living composer. The piece, celebrating the twenty-fifth anniversary of its premiere next May, continues to uplift audiences and inspire new generations of composers.

Higdon's music is her creative response to the loss of her younger brother, Andrew Blue, who passed away due to skin cancer. The siblings are depicted by the interplay of solos in the flute and clarinet. Higdon, a flute player, comes first as the older sister. Andrew Blue played the clarinet, and this solo lingers just a little longer towards the transcendental close of the piece.

A vivid and imaginative work, Higdon describes a soulful and uplifting journey through a cathedral of glass suspended in a clear blue sky. In the composer's words:

In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

For this special atmosphere, Higdon employs special instruments to depict ethereal sounds of celestial, distant church bells. Members of the brass section play crystal glasses filled with water. The composer also asks the orchestra to use approximately fifty baoding balls, or "Chinese Health Balls," which contain minuscule bells when turned gently.

*-Sean Radermacher*

### **DMITRI SHOSTAKOVICH (1906-1975)**

#### **Symphony No. 9 in E-flat major, Op. 70 (1945)**

Picture the world as it was in 1945, celebrating the end of World War II and the dismantling of a dictatorship — yet the cries of celebration ring hollow in Russia. Victory over a tyrannical regime only underscores the bitter irony that

they, too, are living under the horror of Stalin's Russia. Dmitri Shostakovich was among many artists called upon to commemorate the end of WWII, but saw the irony of a celebration quite clearly. He answered this call willingly, but on his own terms, with his Symphony No. 9.

Shostakovich's Ninth Symphony was eagerly anticipated by many, leading up to its premiere. The tradition of a ninth symphony and its significance had been highlighted throughout musical history since Ludwig van Beethoven's monumental Ninth Symphony. From the unfinished symphonies of Schubert and Bruckner to the masterpieces by Dvořák and Mahler, ninth symphonies had often been grand displays of compositional prowess by the great composers preceding Shostakovich. However, when Shostakovich faced the challenge of his own Ninth Symphony, he wrote a short, gleeful, party-like work—almost an anti-ninth symphony.

In the first movement, Shostakovich evokes the music of Hadyn with playful melodies in a sonata form. He also throws in some musical jokes like the trombone line heralding the second theme (first heard in the piccolo) In the recapitulation, the trombone futilely endeavors to start the second theme a full six times before it is actually realized.

In the second movement, the mood turns darker into a sad and slightly tipsy waltz, perhaps showing some of the weight Shostakovich felt from his situation. The movement features prominent solos from clarinet and flute.

The third movement returns to the revelry with a bubbling scherzo. A bright clarinet melody is passed through the woodwind section and onto the strings and brass, but the theme spins faster and faster. As the strings furiously play the trumpet picks up a fandango-like theme. At its climax, scherzo suddenly loses steam and unexpectedly fizzles out. This is immediately followed by titanic, dark brass chords, as if answering the call of other grand “ninths” for Shostakovich to write the serious music that was expected. A lonely bassoon solo starts with a nod to Beethoven's 9th, but wanders away forlornly. The exercise is then repeated, the bassoon this time nodding to Mahler's ninth, then wandering away again. Then as if to give a wink and end the carnival with one more joke, the bassoon slides into a cheeky melody that begins the fifth and final movement, and the orchestra is taken on one final spinning romp.

Though not grand or serious, this symphony is a masterpiece that shows the genius of Shostakovich's ability to tell a poignant message – and have a little fun while doing it.

*-Jace Kim & Charlotte Harrison*

## ANTONÍN DVOŘÁK (1841-1904)

### Cello Concerto in B minor, Op. 104 (1894)

Antonín Dvořák (1841-1904) is one of the great composers of the 19th century. Much of his language is built around an integration of his native Czech folk style into the broader romantic tradition, and this goes beyond simple quoting - the whole construction of his music is steeped in it. He also spent a portion of his life (1892-1895) composing and teaching in America, and many of his most well known pieces are from this time.

The Cello Concerto in B minor is among such works. It was written in 1894 and premiered two years later, in London, England. Dvořák was hesitant for much of his life to write a concerto for the cello, although he did start one many years before that was not completed. He was reported to have stated that “the cello is a fine orchestral instrument but totally insufficient for a solo concerto”, and he also complained about a high nasal register and a mumbling bass on the instrument. He eventually changed his mind after hearing a cello concerto written by a colleague of his, and gave in to requests by his cellist friend Hanus Wihan to write one himself. It is of note that the piece contains no true cadenza, and although performers had suggested adding one, Dvořák was adamantly against it.

The piece maintains a classical concerto structure, containing the traditional three movements (allegro, adagio, rondo-finale) and is in dialogue with the traditional forms of those movements but with expansive, fully-scored lyrical moments of reflection in each movement. The opening statement of the solo part in the first movement is marked *quasi improvisando*, and the marking *grandioso* is also seen across this movement. The second movement is marked *Adagio, ma non troppo* (slow, but not too slow) and can be heard as a simple song in disguise as a romantic middle movement. The finale is triumphant, explosive, and virtuosic. This concerto is seen by many as the greatest of all romantic cello concertos.

-Gabriel Levy

## 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.*