



THE PIERRE MONTEUX SCHOOL FOR CONDUCTORS AND ORCHESTRA MUSICIANS

Founded 1943

2000 CONCERT SEASON

SYMPHONY CONCERTS on Sundays at 5:00 pm
June 25; July 2, 9, 16, 23, 30

CHILDREN'S CONCERT on Monday July 10 at 1:00 pm

CHAMBER MUSIC CONCERTS on Wednesdays at 7:30 pm
June 28; July 5, 12, 19, 26

*Sponsored by The Pierre Monteux Memorial Foundation, Inc.,
with the generous support of friends and local businesses*

A DISTINGUISHED HISTORY

French-born conductor Pierre Monteux (1875-1964) premiered many masterworks of this century, including Ravel's *Daphnis et Chloé*, Debussy's *Jeux*, and Stravinsky's *The Rite of Spring* and *Petrushka*. He enjoyed a long life, spanning a remarkable period in history. Originally trained as a violist, he performed for both Edvard Grieg and Johannes Brahms as a member of the Quatuor Geloso. Over the course of his conducting career, he held directorships of Diaghilev's Ballets Russes, the Metropolitan Opera, the Boston Symphony, the Amsterdam Concertgebouw Orchestra, the Orchestre Symphonique de Paris (which he formed), the San Francisco Symphony, and the London Symphony, among others. Monteux became an American citizen in 1942, and made his permanent residence in Hancock, Maine, the childhood home of his wife Doris Hodgkins Monteux (1894-1984). In 1943, Pierre and Doris Monteux founded a summer school for conductors and orchestra musicians in Hancock, inspired in part by Monteux's earlier conducting classes in France. Musicians came from all over the world to Hancock to study with their beloved "Maître." Monteux once said: *Conducting is not enough. I must create something. I am not a composer, so I will create fine young musicians.*

A few years after Pierre Monteux's death, Doris Monteux named Charles Bruck (1911-1995) the second music director of the school. Monteux's pupil in Paris, Bruck had enjoyed a close friendship with Monteux throughout the years and was uniquely qualified to carry on the traditions of the school. He served as the school's music director and master teacher for over a quarter century, becoming one of the great conducting teachers of his generation. In 1995, Charles Bruck's long-time student and associate Michael Jinbo was named the school's third music director. Jinbo's teaching, consistently praised by colleagues and students, continues the tradition established by Monteux and Bruck, and exemplifies the musical integrity and high standards of excellence of his distinguished predecessors.

MICHAEL JINBO, Music Director

Michael Jinbo has enjoyed an affiliation with The Pierre Monteux School since 1983, having previously served as the school's Associate Music Director. Jinbo is the third music director in the school's 57-year history, following his mentor Charles Bruck and the school's founder, Pierre Monteux. He is the Music Director of the Nittany Valley Symphony and for four seasons also served as the Assistant Conductor of the North Carolina Symphony, with whom he performed some 60-75 concerts each season, including classical, ballet, pops and educational programs. He has performed with a wide range of artists, including pianist Garrick Ohlsson, violinist Kyoko Takezawa, *prima ballerina assoluta* Galina Mezentseva and the St. Petersburg Ballet of Russia, and the late Cab Calloway.

Michael Jinbo received a B.A. in Music from The University of Chicago and an M.M. in Conducting from the Northwestern University School of Music. In addition to his training at The Monteux School, he received further conducting training at the Herbert Blomstedt Institute, the Scotia Festival of Music, and at workshops of the American Symphony Orchestra League and the Conductors Guild. He was appointed twice to the instrumental music panel of the Pennsylvania Council on the Arts, which reviews grant applications from orchestras throughout the state of Pennsylvania. Last August, he made his European debut in three concerts in Switzerland and Germany with the Basel Symphony Orchestra. Jinbo is also a violinist, and has appeared as soloist with the Honolulu Symphony Orchestra, among others. Born in Honolulu, Hawaii, he currently resides in New York City.

THE PIERRE MONTEUX SCHOOL

**Symphony Concert Programs
Summer 2000**

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 25, 2000

PROGRAM

Overture to *Don Giovanni*, K.527 Wolfgang Amadeus Mozart
(1756-1791)

Conductor: Vera Jhung

Le festin de l'araignée, Op. 17 Albert Roussel
[The Spider's Feast] (1869-1937)

Conductor: Jason Seber

Danse Bacchanale Camille Saint-Saëns
from *Samson et Dalila* (1835-1921)

Conductor: Ruth Ochs

INTERMISSION

Symphony No. 4 in F minor, Op. 36 Piotr Il'yich Tchaikovsky
(1840-1893)

1. Andante sostenuto — Moderato con anima —
Moderato assai, quasi Andante — Allegro vivo
2. Andantino in modo di canzone
3. Scherzo. Pizzicato ostinato — Allegro
4. Finale (Allegro con fuoco)

Conductors: David Rahbee (1-2) and Anthony LaGruth (3-4)

*This concert is dedicated in memory of
our dear friend, Maureen McNalley Giroux (1927-1999)*

*PLEASE... Turn off watch alarms, pager beepers, etc.
No applause between parts of a multi-section work.*

LE FESTIN DE L'ARAIGNÉE [THE SPIDER'S FEAST]

by Albert Roussel

Le festin de l'araignée, a ballet in one-act, was first performed on April 3, 1913. Sections of the ballet were later fashioned into a concert work subtitled *fragments symphoniques* (symphonic excerpts). The scenario of the ballet follows, with brackets indicating sections of the ballet not included in the concert version:

A quiet prelude sets the scene. A spider waits to snare victims in its large web, located at the back of a garden. Ants appear and soon discover a fallen rose petal. With great effort, they lift it and carry it off. The ants return to retrieve another petal when a butterfly appears. Dance of the butterfly. The spider coaxes the butterfly to dance closer towards the back of the garden, near its web. The butterfly gets caught in the web and struggles in vain to free itself. The butterfly dies. [An apple suddenly falls to the ground, preventing the spider from seizing his prey. Worms battle with praying mantises over the apple, and the ants join in the battle. The spider waits for its next victim.] A mayfly slowly emerges from the bonds of its cocoon. Dance of the mayfly. After its dance, the mayfly's ephemeral existence comes to a quick end. Funeral for the mayfly. The funeral cortege disappears into the distance. Night falls. The garden is quiet once again, bathed in moonlight.

FIRST CHAMBER MUSIC CONCERT OF THE SEASON

Wednesday, June 28, 2000
7:30pm

Please note the new time for these Wednesday concerts

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 2, 2000

PROGRAM

Overture to *The School for Scandal* Samuel Barber
(1910-1981)

Conductor: François Bernier

Hungarian Pictures Béla Bartók
(1881-1945)

1. An Evening in the Village
2. Bear Dance
3. Melody
4. Slightly Topsy
5. Swineherd's Dance

Conductor: Luis Gabriel Biava

Don Juan, Op. 20 Richard Strauss
(1864-1949)

Conductor: Kenneth Raskin

INTERMISSION

Symphony No. 6 in D major, Op. 60 Antonín Dvorak
(1841-1904)

1. Allegro non tanto
2. Adagio
3. Scherzo. *Furiant* (Presto)
4. Finale (Allegro con spirito)

*Conductors: Benjamin Rous (1)
José Luis Bustillos (2), and Martin St-Pierre (3-4)*

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DON JUAN
(After a poem by Nicolaus Lenau)

That magic circle, immeasurably wide,
Of beautiful femininity's many attractions,
I want to traverse in a storm of pleasure,
And die from a kiss upon the lips of the last woman.
Oh friend, I want to fly to all places
Where a beauty blooms, kneel before each,
And conquer, if only for a moment.

I flee weariness and exhaustion from pleasure,
Keeping fresh in the service of the beautiful;
Hurting one, I adore the species.
The scent of a woman, today like a breath of spring,
Tomorrow may oppress me like the air of a dungeon.
When I travel with my wandering affections
Within the wide circle of beautiful women,
My love for each one is different;
I do not wish to build temples out of ruins.
Yes! Passion must always be new.
It cannot be transferred from one to the next;
It can only die here and arise anew there;
If it knows itself, it knows nothing of remorse.
Just as each beauty is unique in the world,
So also is the love to which it gives pleasure.
Off and away after even newer conquests,
As long as the fiery ardor of youth still soars!

It was a beautiful storm that drove me on,
Which has subsided, leaving a silence.
All my desires and hopes are apparently dead;
Perhaps a lightning bolt from above, that I despised,
Had mortally wounded my amorous powers,
And suddenly my world became deserted, dark;
Or perhaps not;—the fuel is consumed
And the hearth has become cold and dark.

UPCOMING EVENTS AT THE MONTEUX SCHOOL

Sunday, July 9, 2000 at 5:00pm
Guest Soloist Janice Wilson, Mezzo-soprano
performs Ravel's *Shéhérazade* with the orchestra

Monday, July 10, 2000 at 1:00pm
Children's Concert
conducted by Anthony LaGruth

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 9, 2000

PROGRAM

The Pleasure-Dome of Kubla Khan Charles Tomlinson Griffes
(1884-1920)

Conductor: Vera Jhung

Shéhérazade Maurice Ravel
(1875-1937)

1. Asie [Asia]
2. La Flûte enchantée [The magic flute]
3. L'Indifférent [The Indifferent One]

Guest Soloist: Jan Wilson, Mezzo Soprano

Conductor: Jason Seber

INTERMISSION

Scheherazade, Op. 35 Nikolai Rimsky-Korsakov
(1844-1908)

1. The Sea and Sinbad's Ship
2. The Tale of the Kalender Prince
3. The Young Prince and the Young Princess
4. The Festival at Baghdad

*Conductors: Ruth Ochs (1), Douglas Droste (2),
Osamu Matsuura (3), and David Rahbee (4)*

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THE PLEASURE-DOME OF KUBLA KHAN

by Charles Tomlinson Griffes

Charles Griffes first composed *The Pleasure-Dome of Kubla Khan* for solo piano and later reworked the piece for orchestra. The composition was inspired by lines from a poem by Samuel Taylor Coleridge (see below). After unsuccessful attempts to interest conductors Walter Damrosch and Leopold Stokowski in the work, Griffes was introduced by mutual friend Adolph Bohm to the new conductor of the Boston Symphony, Pierre Monteux. Monteux was eager to present new works, including those by American composers. Mrs. Bohm would later recall the meeting as follows:

When Charles, very nervously and shyly as usual, arrived, he and Monteux sat at the piano in the adjoining study and played Kubla Khan, the sound pouring out into the space vibrantly. Monteux, after it had been played through with stops and discussions,... expressed his delight with the score and on the spot proceeded making arrangements with Charles, who beamed with an inner joy. When Monteux left, Griffes sat silently for a while as if he were in a daze and exhausted.

The orchestral version of *The Pleasure-Dome of Kubla Khan* received its premiere on November 28, 1919, by Pierre Monteux and the Boston Symphony.

KUBLA KHAN

by Samuel Taylor Coleridge

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! That deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! As holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:

And 'mid these dancing rocks at once and ever
It flung up momentarily the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me.
That with music loud and long,
I would build that dome in air,
That sunny dome! Those caves of ice!
And all who heard should see them there
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

SCHEHERAZADE

by Nikolai Rimsky-Korsakov

The Sultan Schahriar, convinced of the perfidy and faithlessness of women, vowed to execute each of his wives after the first night. But the Sultana Scheherazade saved her own life by distracting him with tales she told through 1001 nights. Driven by curiosity, the Sultan continually put off her execution, and at last entirely abandoned his sanguine resolve. Many marvels did Scheherazade relate to him, citing the verses of poets and the words of songs, weaving tale into tale and story into story.

The sea and Sinbad's ship

The tale of the Kalender Prince

The young prince and the young princess

The festival at Baghdad The sea. The ship crashes against a cliff surmounted by a bronze horseman. Conclusion.

SHÉHÉRAZADE

by Maurice Ravel

(Three poems by Tristan Klingsor)

1. Asie

Asie, Asie, Asie,
Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère.

Asie,
Je voudrais m'en aller avec la goëlette
Qui se berce ce soir dans le port,
Mystérieuse et solitaire,
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers les îles de fleurs
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur;
Je voudrais voir Damas
Et les villes de Perse
Avec les minarets légers dans l'air;

Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands
Aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt
Qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse,
Et l'Inde et puis la Chine.
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin,
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.

1. Asia

Asia, Asia, Asia,
Ancient wonderland of nursery tales,
Where fantasy sleeps like an empress
In her forest filled with mystery.

Asia,
I would like to set off in the schooner
That rocks tonight in the harbor,
Mysterious and solitary,
And which finally spreads its purple sails
Like a huge night bird
In the golden sky.

I would like to go to the islands of flowers,
Listening to the wayward sea singing
An ancient, bewitching rhythm;
I would like to see Damascus
And the towns of Persia
With light minarets in the air;

I would like to see beautiful silk turbans
Atop dark faces with gleaming teeth;
I would like to see eyes clouded by love
And pupils shining with joy
Against skins yellow like oranges;
I would like to see velvet garments
And robes with long fringes.

I would like to see pipes in mouths
Surrounded by white beards;
I would like to see surly merchants
With shady looks,
And cadis, and viziers
Who, by a single gesture
Of a bent finger,
Grant life or death as they please.

I would like to see Persia,
And India, and then China.
Portly mandarins under parasols,
And princesses with slender hands,
And scholars quarreling
Over poetry and beauty;
I would like to linger at the enchanted palace
And, like a foreign traveler,
Contemplate at leisure landscapes painted
On fabrics in pine-wood frames,
With a figure in the middle of an orchard;
I would like to see assassins smiling
As the executioner strikes an innocent neck
With his great curved oriental sword.

Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour
Ou bien de haine.

Et puis m'en revenir plus tard
Narrer mon aventure
Aux curieux de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art...

I would like to see paupers and queens;
I would like to see roses and blood;
I would like to see death from love
Or even from hate.

And then return later
To recount my adventure
To those interested in dreams,
Raising, like Sinbad, my old Arabian cup
To my lips from time to time,
To artfully interrupt the tale...

2. La Flûte enchantée

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.

Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie,
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée,
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

2. The Magic Flute

The shadow is soft and my master sleeps,
A conical silken cap upon his head,
And his long, yellow nose in his white beard.

But I, I am still awake
And I listen outside to
A song of a flute pouring out
Sadness or joy, in turn,
A tune in turn languid or flighty
That my dear sweetheart plays,
And when I near the window,
It seems to me that each note flies
From the flute to my cheek
Like a mysterious kiss.

3. L'Indifférent

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage
De duvet ombragé
Est plus séduisante encor de ligne.

Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse...
Entre! Et que mon vin te réconforte...

Mais non, tu passes,
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse...

3. The Indifferent One

Your eyes are soft like those of a girl,
Young stranger,
And the delicate curve
Of your beautiful face,
Shaded with down,
Is even more seductive in its contours.

Your lips sing at my doorstep
A language unknown and charming,
Like music out of tune...
Come in! And let my wine refresh you...

But no, you pass,
And from my threshold I see you move on,
Throwing me a parting gesture with grace,
And your hips gently swaying
With your feminine, languid gait...

JAN WILSON, Mezzo Soprano

Mezzo soprano Jan Wilson was a Regional Finalist of the Metropolitan Opera Auditions, a Semi-Finalist of the New York Oratorio Society Solo Competition in Carnegie Hall, a National Finalist of the Federation of Music Clubs Competition, and a fellowship recipient for vocal study at the Royal College of Music in London, where she concertized extensively with Sir David Willcocks. Ms. Wilson made her Carnegie Weill Recital Hall solo debut in 1994, and has appeared as soloist with the Pittsburgh, Richmond, Erie, Wheeling, Owensboro, Dubuque, York, Johnstown, Westmoreland, Altoona, and Nittany Valley Symphony Orchestras, among others. A resident of New York City, she is a frequent soloist at St. Patrick's Cathedral. Jan Wilson has appeared as soloist with conductor Joseph Silverstein and baritone Sherrill Milnes, and has also performed with conductors who received training at The Monteux School, including Barbara Yahr, Nicholas Palmer, and Michael Jinbo. Maestro Jinbo and Ms. Wilson have been frequent collaborators, including performances of works by Beethoven, Saint-Saëns, Ravel and Mahler. A versatile performer, Jan Wilson appears as an oratorio, orchestral, and chamber music soloist, performing repertoire for both contralto and mezzo soprano. Her performance today is part of a week-long residency at The Monteux School.

UPCOMING EVENTS AT THE MONTEUX SCHOOL

Monday, July 10, 2000 at 1:00pm

Children's Concert
conducted by Anthony LaGruth

Wednesday, July 12, 2000 at 7:30pm

Mezzo soprano Jan Wilson performs
Ravel's *Trois poèmes de Stéphane Mallarmé*
and Chausson's *Chanson perpetuelle*
with students of The Monteux School

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 10, 2000

CHILDREN'S CONCERT:
Musical Building Blocks

Anthony LaGruth, Conductor

PROGRAM

Overture to *Il barbiere di Siviglia*
[The Barber of Seville]

Gioacchino Rossini
(1792-1868)

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven
(1770-1827)

2. Allegretto

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov
(1844-1908)

3. The Young Prince and the Young Princess

Symphony No. 4 in F minor, Op. 36

Piotr Il'yich Tchaikovsky
(1840-1893)

3. Scherzo. Pizzicato ostinato — Allegro
4. Finale (Allegro con fuoco)

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 16, 2000

PROGRAM

Short Ride in a Fast Machine

John Adams
(1947-)

Conductor: Steven Peeler

Symphony No. 2 in C major, Op. 61

Robert Schumann
(1810-1856)

1. Sostenuto assai — Un poco piu vivace — Allegro ma non troppo
2. Scherzo (Allegro vivace)
3. Adagio espressivo
4. Allegro molto vivace

*Conductors: Kevin Estes (1), Nicholas Wiedman (2),
Julian Kuerti (3), and José Luis Bustillos (4)*

INTERMISSION

Symphonie fantastique, Op. 14

Hector Berlioz
(1803-1869)

1. Réveries, Passions [Dreams, Passions]
2. Un bal [A ball]
3. Scène aux champs [Scene in the country]
4. Marche au supplice [March to the scaffold]
5. Songe d'une nuit de sabbat [Dream of a witches' sabbath]

*Conductors: Luis Gabriel Biava (1), Kenneth Raskin (2),
Martin St-Pierre (3), Shundo Ishii (4), and Anthony LaGruth (5)*

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No applause between parts of a multi-section work.*

SHORT RIDE IN A FAST MACHINE

by John Adams

John Adams explained the title *Short Ride in a Fast Machine* as follows: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?" The work's quickly evolving rhythmic patterns and meters begins with the steady beating of a woodblock, keeping time with a persistence that Adams described as "almost sadistic." The work was premiered by the Pittsburgh Symphony under the direction of Michael Tilson Thomas on June 13, 1986, at the Great Woods Festival in Mansfield, Massachusetts.

SYMPHONIE FANTASTIQUE

by Hector Berlioz

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

DREAMS, PASSIONS He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

A BALL He encounters his loved one at a ball, amidst the tumult of a brilliant party.

SCENE IN THE COUNTRY One summer evening in the country, he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

MARCH TO THE SCAFFOLD He dreams that he has killed his beloved and is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns briefly, like a final thought of love interrupted by the fatal blow.

DREAM OF A WITCHES' SABBATH He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque; it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*. Sabbath round-dance. The sabbath round and the *Dies irae* combined.

NEXT SUNDAY AT THE MONTEUX SCHOOL

Sunday, July 23, 2000

ANNUAL MEMORIAL CONCERT

*Featuring Maestro Michael Jinbo
and conductors of The Pierre Monteux School*

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 23, 2000

MEMORIAL CONCERT

Pierre Monteux (1875-1964)
Doris Hodgkins Monteux (1894-1984)
Charles Bruck (1911-1995)

PROGRAM

Escales [Ports of Call]

Jacques Ibert
(1890-1962)

1. Rome-Palermo
2. Tunis-Nefta
3. Valencia

Conductor: David Rahbee

Suite No. 2 from *Daphnis et Chloé*

Maurice Ravel
(1875-1937)

Conductor: Anthony LaGruth

INTERMISSION

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninoff
(1873-1943)

1. Largo - Allegro moderato
2. Allegro molto
3. Adagio
4. Allegro vivace

Conductor: Michael Jinbo

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No applause between parts of a multi-section work.

DAPHNIS ET CHLOÉ

by Maurice Ravel

SYNOPSIS OF THE ACTION

Part III (Suite No. 2)

No sound but the murmur of rivulets swollen by the dew which runs from the rocks. Daphnis is still stretched out before the grotto of the nymphs. Little by little, day breaks. One hears the singing of birds. A shepherd passes in the distance with his flock. Another shepherd crosses the back of the stage. A group of shepherds enter, in search of Daphnis and Chloé. They discover Daphnis and awaken him. Anguished, he looks about for Chloé. She appears at last, surrounded by shepherdesses. They throw themselves into each other's arms. Daphnis sees Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that, if Pan saved Chloé, it was in memory of the nymph Syrinx, with whom the god was once smitten.

PANTOMIME Daphnis and Chloé mime the adventure of Pan and Syrinx. Chloé represents the young nymph (Syrinx) running across the meadow. Daphnis (as Pan) appears and proclaims his love for her. The nymph spurns Pan. The god becomes more insistent. Syrinx disappears among the reeds. Desperate, Pan cuts several stalks, which he forms into a flute, and plays a melancholy air. Chloé reappears and depicts the accents of the flute in her dance. The dance grows more and more animated and, with a giddy turn, Chloé falls into the arms of Daphnis. Before the altar of the nymphs, they swear fidelity.

A group of young girls enters, dressed as *bacchantes* and shaking tambourines. Daphnis and Chloé embrace tenderly. A group of young men invade the scene. Joyous tumult. General dance.

Daphnis et Chloé was premiered by conductor Pierre Monteux and the Ballets Russes in Paris on June 8, 1912.

CHECK OUT OUR NEW WEBSITE!
www.monteuxschool.org

NEXT WEEK AT THE MONTEUX SCHOOL

Wednesday, July 26, 2000, at 7:30pm
CHAMBER MUSIC CONCERT

Sunday, July 30, 2000, at 5:00pm
SYMPHONIC POPS CONCERT
*Featuring light classical, musical theatre,
and big band selections*

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 30, 2000

POPS CONCERT

PROGRAM

Morning, Noon and Night in Vienna Franz von Suppé
(1819-1895)

Conductor: Douglas Droste

Suite No. 1 from *L'Arlésienne* Georges Bizet
(1838-1875)

1. Overture
2. Minuetto
3. Adagietto
4. Carillon

Conductor: Joseph Jewett

Hungarian Dances Nos. 1, 3 and 10 Johannes Brahms
(1833-1897)

Conductor: Kevin Estes

Artist's Life Waltzes, Op. 316 Johann Strauss, Jr.
(1825-1899)

Conductor: Osamu Matsuura

Dance of the Hours from *La Gioconda* Amilcare Ponchielli
(1834-1886)

Conductor: François Bernier

INTERMISSION

*PLEASE... Turn off watch alarms, pager beepers, etc.
No applause between parts of a multi-section work.*

INTERMISSION

Highlights from *Show Boat*
(arr. Rosario Bourdon)

Jerome Kern
(1885-1945)

Conductor: Nicholas Wiedman

Carousel Waltz from *Carousel*
(orch. Don Walker)

Richard Rodgers
(1902-1979)

Conductor: Julian Kuerti

Here Come the Bands

arr. Lee Norris

Conductor: Jason Seber

THE MONTEUX SCHOOL RECEIVES \$100,000 CHALLENGE

CLAUDE GIROUX AND FAMILY recently pledged a generous gift of \$100,000 to The Pierre Monteux School, in memory of the late Maureen McNalley Giroux. The pledge is in the form of a challenge that will match, dollar for dollar, all gifts made to the School over the next two years, up to a maximum of \$100,000. With your help, this single largest gift in the school's history could yield a potential \$200,000, enabling the Pierre Monteux Memorial Foundation to begin addressing long-range needs such as the renovation of the concert hall, backstage area, music library facilities, on-campus housing, and practice areas; the continuation of our guest artist residency program; and the continued acquisition of new percussion instruments and additions to the orchestra music library.

CHECK OUT OUR NEW WEBSITE!

www.monteuxschool.org

**CONDUCTORS OF
THE PIERRE MONTEUX SCHOOL 2000**

Bernier, François (1st year) M.Mus. Instrumental Conducting, Indiana University (in progress). B.Mus., McGill University. Recipient of Leonard Bernstein Scholarship, Indiana University. Assistant Instructor in Opera, Indiana University School of Music. Founder and Musical Director, Prestissimo Instrumental Ensemble. Conducting studies with Thomas Baldner, Imre Pallo, and David Efron.

Biava, Luis (1st year) M.Mus. Cello Performance, The Juilliard School. B.Mus. Cello Performance, The Juilliard School. B.Mus. Cello Performance, University of Michigan. Principal Cellist, Columbus Symphony Orchestra (OH). Director, Camarata Ensemble. Principal Guest Conductor, Upper Arlington Symphony. Conducted the Puerto Rico Philharmonic and at Spoleto.

Bustillos, José Luis (1st year) Diploma in Music from Chihuahua University. Conducting Diploma from National Center of Arts (Mexico City). Bachelor's degree in Conducting from "Vida y Movimiento" Music School. Piano studies at Mexico National Conservatory. Principal Conductor, Williams College Symphony Orchestra. Assistant Conductor, Winds Symphony Orchestra.

Droste, Douglas (1st year) M. Mus. Orchestral Conducting, Texas Tech University. B.M.E., Ohio State University. Violin studies with Michael Davis and John Gilbert. Conducting studies with Gary Lewis. Director of Orchestra and Professor of Violin, Austin Peay State University (Clarksville, TN).

Estes, Kevin (1st year) M.Mus. Organ Performance, The Juilliard School. M.S. Biology/Chemistry, Texas Christian University. B.S., Texas Christian University. Conducting studies with Miguel Harth-Bedoya and Eduardo Browne. Adjunct Professor of Music, Westchester Community College. Artistic Director, Sacred Music Community (West Chester, NY).

Ishii, Shundo (1st year) M.Mus. Conducting (in progress), Longy School of Music. B.M. Trumpet Performance, Longy School of Music (MA). Trumpet studies with Eric Berlin. Conducting studies with Jeffrey Rink. Born in Japan.

Jewett, Joseph (1st year) M.Mus. Violin Performance, New England Conservatory. B.Mus. Violin Performance, Ohio University. Former member of New World Symphony, Portland Symphony and Hofer Symphoniker. Concertmaster/Assistant Conductor, Spoleto Festival Orchestra. Performed Sibelius *Violin Concerto* with Great Falls Symphony and Helena Symphony.

Jhung, Vera (5th year) Artists Diploma, Orchestral Conducting, The Hartt School. M.Mus. Orchestral Conducting, The Hartt School. B.A. Music, University of Oregon. Conducting studies with Michael Jinbo, Harold Farberman, Sidney Harth and Marsha Mabrey.

Kuerti, Julian (1st year) B.S. Engineering Physics, University of Toronto. Will start M.Mus. Conducting at the University of Toronto in Fall, 2000. Violin studies with Martin Beaver, Greg Fulkerson, and Nurhan Arman.

LaGruth, Anthony (13th year) M. Mus., Ithaca College. B.M., Montclair University. Artistic Director, Garden State Philharmonic. Music Director, Ridgewood Oratorio Society. Conducting studies with Charles Bruck, Michael Jinbo, and Pamela Gearhart. Additional studies with Max Rudolf, Murray Sidlin, and Catherine Comet.

Matsuura, Osamu (1st year) M.Mus. Orchestral Conducting (in progress), Ball State University (IN). B.M. Piano, Hiroshima University (Japan). Participated in Chigiana Musical Academy, Siena, Italy (1996) and Sewanee Music Festival (TN) (1998). Assistant Conductor, Hiroshima University Orchestra (1995-1998).

Ochs, Ruth (2nd year) M.Mus. Conducting (in progress), University of Texas at Austin. B.A. Music, Harvard University. Fulbright Scholar, Berlin, Germany.

Peeler, Steven (1st year) M.Mus. Voice, New England Conservatory. B.M. Voice, Indiana University. Orchestra Director, Encore/Coda (Sweden, ME). Assistant Conductor, Boston Civic Symphony (1994-1995). Conducting studies with Jeffrey Rink.

Rahbee, David (6th year) M.Mus. Conducting, New England Conservatory. B.M. Violin and Composition, Indiana University. Music Director, Fidelio Chamber Orchestra (MA).

Raskin, Kenneth (1st year) M.Mus. Orchestral Conducting (in progress), University of Michigan. Undergraduate studies in trumpet, Peabody Conservatory and The Hartt School. Principal Conductor, San Francisco Concerto Orchestra (1992-1999). Principal Conductor, New Millenium Strings (1998-1999). Founder/Music Director, Polished Brass.

Rous, Benjamin (1st year) Studied music at Harvard, graduating in June of 2000. Conducted Bach Society Orchestra (1999-2000). Attended Kneisel Hall and Bowdoin Music Festival.

Seber, Jason (3rd year) B.M., Baldwin-Wallace Conservatory. B.M.E., Baldwin-Wallace Conservatory. Music Director, Euclid Civic Orchestra. High school orchestra director (Strongsville, OH). Violinist, Ashland Symphony Orchestra. Conducting studies with Dwight Oltman and Michael Jinbo.

St-Pierre, Martin (4th year) M.Mus. Violin Performance, Université de Montréal. B.M. Violin Performance, Université de Montréal. Conductor, Philippe Fillion Youth Symphony Orchestra. Musician with Laval Symphony Orchestra. Conductor and Artistic Director, St. Laurent Chamber Orchestra.

Wiedman, Nicholas (1st year) Professional studies in viola and conducting, The Juilliard School. B.A. English Literature, Columbia University. Diploma in Violin, New England Conservatory. Guest Conductor, Pleven Philharmonic (Bulgaria). Violist, Boston Symphony Orchestra and Boston Pops. Conducting studies with Harold Farberman, Otto-Werner Mueller, Robert Spano, and Seiji Ozawa.

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