



THE PIERRE MONTEUX SCHOOL FOR CONDUCTORS AND ORCHESTRA MUSICIANS

Founded 1943

2010 CONCERT SEASON

SYMPHONY CONCERTS

Sundays at 5:00pm: June 20, June 27, July 4

Wednesday at 7:30pm: July 7

Sundays at 5:00pm: July 11, July 18, July 25

CHAMBER MUSIC CONCERTS

Wednesdays at 7:30pm: June 23, June 30, July 14, July 21

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

A DISTINGUISHED HISTORY

French-born conductor Pierre Monteux (1875-1964) premiered many masterworks of the last 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 violinist, he performed for both Edvard Grieg and Johannes Brahms as a member of the Quatuor Cielso. 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 is in his 15th season as Music Director of The Pierre Monteux School and has enjoyed an affiliation with the school since 1983. Jinbo is the third music director in the school's 67-year history, following his mentor Charles Bruck and the school's founder, Pierre Monteux. He is also the Music Director of the Nittany Valley Symphony and for four seasons 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 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. He received further conducting training at the Monteux School, the Herbert Blomstedt Institute, the Scotia Festival of Music, and at workshops of the American Symphony Orchestra League and Conductors Guild. Jinbo made his European debut in Switzerland and Germany with the Basel Symphony Orchestra, appeared as guest conductor with the Orquesta Sinfónica Carlos Chávez in Mexico City, and has performed with orchestras across the United States, including the Bangor Symphony Orchestra. He served for two years on the instrumental music panel of the Pennsylvania Council on the Arts and was an invited speaker at the Conductors Guild's 25th anniversary conference, in a session entitled "The Education of Conductors." Born in Honolulu, Hawaii, Jinbo is also a violinist. He has appeared as soloist with the Honolulu Symphony Orchestra, among others.

THE PIERRE MONTEUX SCHOOL Symphony Concert Programs Summer 2010

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 20, 2010

PROGRAM

Carnival Overture, Op. 92

Antonín Dvořák
(1841-1904)

Conductor: Kensho Watanabe

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven
(1770-1827)

1. Poco sostenuto – Vivace
2. Allegretto
3. Presto – Assai meno presto
4. Allegro con brio

*Conductors: Matthew Wardell (1), Samuel Stapleton (2),
John Norine, Jr. (3) and Daniel Curtis (4)*

INTERMISSION

Fontane di Roma

[Fountains of Rome]

Ottorino Respighi
(1879-1936)

1. La fontana di Valle Giulia all'alba [The Fountain of Valle Giulia at dawn] —
2. La fontana del Tritone al mattino [The Triton Fountain in the morning] —
3. La fontana di Trevi al meriggio [The Trevi Fountain at noon] —
4. La fontana di Villa Medici al tramonto [The Villa Medici Fountain at dusk]

Conductor: Stan Renard

Tod und Verklärung, Op. 24
[Death and Transfiguration]

Richard Strauss
(1864-1949)

Conductor: William C. White

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

Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

PROGRAM NOTES BY THE CONDUCTORS

Antonín Dvořák (1841-1904)

Carnival Overture, Op. 92 (1892)

Carnival Overture, written in 1892, is the second in a set of three overtures on the themes of Nature, Life and Love. Forming the life part of the trilogy, *Carnival Overture* is book-ended by *In Nature's Realm*, Op. 91 (Nature) and *Othello*, Op. 93 (Love).

In describing the work, Dvořák wrote, "The wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes."

The work evokes a carnival atmosphere by opening with a festive outburst of energy and excitement, which winds down into a melancholic Bohemian song. A pleasant, leisurely, waltz-like dance follows before the excitement bubbles up once again into the explosive return of the opening theme of festivity.

Ludwig van Beethoven (1770-1827)

Symphony No. 7 in A Major, Op. 92 (1811-1812)

Beethoven began composition of his *Seventh Symphony* in 1811, while recuperating near Prague. Finishing the work in April of 1812, the premiere of the piece did not occur until late 1813, at a benefit concert held in support of troops injured in the Napoleonic Wars. Paired with *Wellington's Victory* (also known as the "Battle Symphony"), the concert was performed by an all-star cast. Beethoven himself led the performance and the orchestra included such famous names as Louis Spohr (violin), Domenico Dragonetti (bass), Johann Hummel (trumpet) and Giacomo Meyerbeer (timpani). The audience reaction was overwhelmingly positive and the symphony received several repeat performances during subsequent weeks.

Richard Wagner wrote of Beethoven's *Seventh Symphony*: "All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which carries us away with bacchanalian power through the roomy space of nature, through all the streams and seas of life, shouting in glad self-consciousness as we sound throughout the universe the daring strains of this human sphere-dance. The symphony is the apotheosis of the dance itself: it is dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone."

The first movement begins with a long introduction followed by a lively dance-like *Vivace* in 6/8 meter, dominated by a skipping rhythm. The second movement is arguably one of Beethoven's most recognized and excerpted movements. The third movement is a scherzo and trio. The repetition of the trio section, while unusual, is a structural device that Beethoven used in other compositions. The final movement is in sonata form. Donald Francis Tovey, writing in his *Essays in Music Analysis*, used the words "Bacchic fury" to describe the movement's relentless drive from beginning to end.

Ottorino Respighi (1879-1936)

Fontane di Roma [Fountains of Rome] (1916)

Respighi's symphonic poem *Fountains of Rome* is part of his *Roman Trilogy*, which also includes *Roman Festivals* and *Pines of Rome*. Each of the work's four sections depicts one of Rome's fountains during a different period of the day or night: the Fountain of Valle Giulia at dawn; the Triton Fountain in the morning; the Trevi Fountain at noon; and the Villa Medici Fountain at sunset. *La fontana di Valle Giulia all'alba* depicts the fountain in its pastoral setting, in which cattle pass during the morning. In *La fontana del Tritone al mattino*, naiads and tritons dance in the morning light, as figures of the Bernini fountain are seen nearby. Gods and goddesses using conch shells are portrayed by the French horns. In *La fontana di Trevi al meriggio*, the sea god Neptune drives a chariot drawn by sea-horses, followed by a cortege of sirens and tritons. *La fontana di Villa Medici al tramonto* portrays a much more melancholic atmosphere. As the sun sets, the air is filled with the sound of tolling bells, birds twittering, and leaves rustling, until all fades gently into the silence of the night.

Richard Strauss (1864-1949)

Tod und Verklärung [Death and Transfiguration], Op. 24 (1888-1889)

When 26-year-old Richard Strauss conducted the world premiere of his tone poem *Death and Transfiguration*, he had already scored two major successes in the genre. Whereas the subject matter of his previous tone poems seemed to make autobiographical sense (*Aus Italien* depicted the travels of a brash youth through the great cities and countryside of Italy; *Don Juan* depicted the amorous conquests of a restless young Casanova), in *Death and Transfiguration*, a young Strauss wrote music depicting the death of an artist.

The work is structured in four sections. In the first, we find the aged, sickly artist lying on his deathbed. An irregular rhythm in the second violins and violas characterizes the man's erratic heartbeat. Suddenly, the artist begins his struggle with death again in the second section. The third section depicts the life of the artist flashing before his eyes: lullabies from his childhood; the military testing grounds of his youth; and finally, a first glimpse of his artistic vision: the theme of transfiguration. This beautiful theme rises several times out of the orchestra and represents man's highest artistic aspirations and ideals. However, each time the theme appears, it is cut short, for the artist's ideal of artistic perfection can never be realized during his lifetime.

The final section begins with the tolling of a gong, a symbol of the artist having succumbed to death. In death, the artist himself is transfigured into his highest artistic ideal, and Strauss finally completes the musical theme that appeared in bits and pieces during the rest of the piece.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 27, 2010

PROGRAM

Le carnaval romain, Op. 9
[Roman Carnival Overture]

Hector Berlioz
(1803-1869)

Conductor: Stefano Sarzani

Suite from Pelléas et Mélisande, Op. 80

Gabriel Fauré
(1845-1924)

1. Prélude
2. La fileuse (The Spinner)
3. Sicilienne
4. La mort de Mélisande

Conductors: Anthony Kim (1-2) and Anna Edwards (3-4)

Overture to Semiramide

Gioacchino Rossini
(1792-1868)

Conductor: Edward Leonard

INTERMISSION

Symphony in D minor, Op. 48

César Franck
(1822-1890)

1. Lento – Allegro non troppo
2. Allegretto
3. Allegro non troppo

Conductors: Scott Dunn (1), Jason Ethridge (2)
and Matthew Kasper (3)

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PROGRAM NOTES BY THE CONDUCTORS

Hector Berlioz (1803-1869)

Le carnaval romain [Roman Carnival Overture], Op. 9 (1843)

Berlioz intended his *Roman Carnival Overture* to stand alone as a concert piece, but the music of the overture comes from his opera *Benvenuto Cellini*. Though the opera has not gained entry into the standard repertory due to its length and difficulty, the festive music of this overture lives on.

Not surprisingly, the opera is set in Rome during the time of Carnival (Mardi Gras) in 1532. Amid this festive atmosphere, the main characters of the opera are engaged in a murderous plot centered around the commissioning of a statue of Perseus by the Pope. *Roman Carnival Overture* portrays none of the darker side of the opera, depicting only the vibrant scene of merriment in the city's piazza before the start of the Lenten season. The introduction of the overture features a prominent solo for English horn, later taken over by the violas. The fast section of the overture is a perfect example of Berlioz's characteristic style, featuring complex, overlapping melodies and bright, sparkling orchestration.

Gabriel Fauré (1845-1924)

Suite from Pelléas et Mélisande, Op. 80 (1900)

Within twelve years of its 1893 Paris premiere, composers Gabriel Fauré, Claude Debussy, Arnold Schoenberg and Jean Sibelius would all write music inspired by Maurice Maeterlinck's *Pelléas et Mélisande*, a symbolist play about forbidden love. In 1898, at the request of the famous British actress Mrs. Patrick Campbell, Fauré composed incidental music for the first British production of the play. He composed the music within a period of six weeks, later fashioning some of it into a concert suite and incorporating his famed *Sicilienne*, originally written for cello and piano. The play begins with Golaud's discovery of Mélisande in a forest, by a stream where she has lost her crown. The two marry and Mélisande endears herself to Golaud's grandfather, King Arkel of Allemonde, but she soon falls in love with her husband's brother Pelléas, whom she meets next to a fountain where she loses her wedding ring. Growing suspicious, Golaud sends his son Yniold to spy on Pelléas and Mélisande. When Yniold catches the two lovers in an embrace, he tries to kill Pelléas and mortally wounds Mélisande in the process. At the play's end, Mélisande dies in childbirth.

Gioacchino Rossini (1792-1868)

Overture to Semiramide (1823)

Gioacchino Rossini wrote his first serious opera *Semiramide* in little over a month in 1823. The opera's overture was the first in which Rossini exclusively used music from the opera itself. It was also the first overture he wrote for only one opera. His earlier overtures, such as *The Barber of Seville*, were used interchangeably with different operas. Based on Voltaire's *Semiramis*, the plot of the opera is a convoluted cross between Hamlet and the Oedipus saga. Babylonian Queen Semiramide plots with commander Assur to murder her

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 4, 2010

husband, King Neno. When Semiramide's son returns under the false name Arsace, he is unrecognized by his mother, who falls in love with him and makes him her consort. Arsace is visited by his father's ghost and learns of the horrible crimes committed by Semiramide and Assur. Seeking revenge, Arsace tries to stab Assur, but kills his mother instead, becoming king. Despite the opera's intensely tragic plot, the music of the overture is ironically energetic and exuberant.

César Franck (1822-1890)

Symphony in D minor, Op. 48 (1886-88)

In 1871, the French composers Romain Bussine and Camille Saint-Saëns founded the Société Nationale de Musique with the express aim of promoting the music of their compatriots. In 1886, it came as quite a shock when Belgian composer César Franck insisted that the Société embrace the German music of Richard Wagner. Certain younger members of the Société sided with Franck, causing an irreversible split within the organization.

It was during this period of bitter musical politics that Franck composed his *Symphony in D Minor*, his only work in the genre. When conductors refused to perform the work, due to the controversy, Franck was forced to exercise his authority at the Paris Conservatory and had it performed by the conservatory's student orchestra, who was required to play faculty compositions. According to contemporary accounts, the students were not quite up to the challenges of Franck's bold, new chromatic style. Despite the controversy surrounding the work and its disastrous premiere, the *symphony remains firmly established as one of the most popular pieces in the French symphonic repertoire.*

The music embraces Wagner's rich harmonies and Franz Liszt's concept of thematic transformation, in which themes recur throughout the work with slight alterations, spawning new musical ideas. This cosmopolitan work exhibits an unusual three-movement structure, as opposed to the more typical four-movement structure of a German symphony. The first movement theme is presented slowly and develops through a variety of explosive fast sections and dramatic returns to the opening material. The second movement features an elegant English horn melody in a processional atmosphere, contrasted by lush romantic strings. The final movement opens with a joyous melody and brings back themes from the two previous movements—a concept known as "cyclic form."

Pierre Monteux recorded the symphony twice, notably with the Chicago Symphony Orchestra in 1961.

PROGRAM

An Outdoor Overture

Aaron Copland
(1900-1990)

Conductor: John Norine, Jr.

The Pleasure-Dome of Kubla Khan, Op. 8

Charles Tomlinson Griffes
(1884-1920)

Conductor: Matthew Wardell

Romeo and Juliet (Fantasy-Overture)

Piotr Il'yich Tchaikovsky
(1840-1893)

Conductor: Daniel Curtis

INTERMISSION

El sombrero de tres picos (The Three-Cornered Hat)

Manuel de Falla
(1876-1946)

1. Introduction

Part I

Afternoon

Dance of the Miller's Wife (Fandango)

The Corregidor – The Miller's Wife

The Grapes

Part II

2. The Neighbors' Dance (Seguidillas)

3. The Miller's Dance (Farruca)

The Corregidor's Dance

Final Dance (tota)

Soprano Soloist: Mirella Cable

Conductors: Stan Renard (1), Samuel Stapleton (2)
and Kensho Watanabe (3)

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PROGRAM NOTES BY THE CONDUCTORS

Aaron Copland (1900-1990) *An Outdoor Overture* (1938)

From the composer's preface: "The Overture owes its existence to the persuasive powers of Mr. Alexander Richter, head of the music department at the High School for Music and Art in New York City.... He made up his mind that I was the man to write a work especially for his school orchestra." Though Copland was in the midst of orchestrating his ballet *Billy the Kid*, he was intrigued by the concept of writing for a school-level orchestra and was inspired by the challenge set forth by Richter in the slogan of the school: "American music for American youth." The overture takes its name from a session between Richter and Copland, in which Richter commented on the work's "open-air" quality after hearing Copland play the score at the piano. It appears that Richter was quite exacting regarding the orchestration of the work, providing a list of instruments to include. In the closing of his notes, Copland humorously states: "The Overture is scored for the usual symphony orchestra, with the omission of the tuba. 'Don't forget the percussion section' was another of Mr. Richter's admonishments. The percussion section, therefore, was not forgotten."

Charles Tomlinson Griffes (1884-1920) *The Pleasure-Dome of Kubla Khan, Op. 8* (1912; orchestrated 1916)

American composer Charles Tomlinson Griffes originally wrote his symphonic poem *The Pleasure-Dome of Kubla Khan* for piano solo in 1912. He was inspired by the sensual, sinuous semantics of Samuel T. Coleridge's poem *Kubla Khan*. Under the influence of "medicinal" opium, Coleridge imagined himself visiting a "stately pleasure dome" that was at once "holy and enchanted," and "a savage place" where "mighty fountains" burst forth and "incense-bearing trees" blossom. Upon waking, Coleridge wrote a poem, recreating visions from his induced dream. Griffes' work, like Coleridge's, depicts a lush landscape in which pleasure comes and goes in all too short of flashes. Like the poem's readers, the listener is left wishing that the sensual paradise of Kubla Khan's Xanadu were a permanent fixture in a somewhat restricted reality. Pierre Monteux premiered the work with the Boston Symphony Orchestra in 1919, and later that year it was performed in Carnegie Hall. Griffes said that it was the greatest honor of his life. Tragically, it would also be the composer's last public appearance before succumbing to influenza in 1920, at the young age of 35.

Piotr Il'yich Tchaikovsky (1840-1893) *Romeo and Juliet (Fantasy-Overture)* (1880)

Like many romantics, Tchaikovsky had a strong love and admiration for the works of William Shakespeare. Tchaikovsky conceived his *Romeo and Juliet* when he was a young professor at the Moscow Conservatory, after the completion of his first symphony. During this period of his life, and arguably throughout, Tchaikovsky was not confident of his compositional voice. When his mentor Balakirev (to whom *Romeo and Juliet* was dedicated) criticized the work after its

premiere, the self-conscious composer drastically altered the form of the piece, including changing the opening to an orthodox chant, evoking Romeo and Juliet's co-conspirator, Friar Laurence. After the introduction, Tchaikovsky introduces a rhythmic theme of conflict that returns again and again, reminding the listener of the warring Montagues and Capulets. The sword fighting is interrupted by the overture's famous love theme, introduced by the English horn and violas. While he found the work's original opening "too academic," Balakirev responded to the love theme by writing to Tchaikovsky: "I play it often, and I want very much to hug you for it." Tchaikovsky uses these three themes—the orthodox chant, the clashing of two powerful families, and the love theme—to embody Shakespeare's tragedy. At the end of his "Fantasy-Overture," Tchaikovsky does not leave us with a feeling of loss, regret or overbearing sadness, but rather triumph—the triumph of love over conflict, over tragedy, and over life itself.

Manuel de Falla (1876-1946) *El Sombrero de Tres Picos (The Three-Cornered Hat)* (1919)

El sombrero de tres picos was first conceived in 1874 as a novel by Pedro Antonio de Alarcón y Ariza. During World War I, the Spanish composer Manuel de Falla wrote music for a pantomime ballet in two scenes based on the novel, renaming the tale *El corregidor y la molinera* [The Governor and the Miller's Wife]. Scored for a chamber orchestra of 17 players, the work was first performed in 1917. When Sergei Diaghilev saw the premiere of *El corregidor y la molinera*, he commissioned Falla to rewrite the ballet for his Ballets Russes. The result was a two-act ballet scored for large orchestra, with set and costume design by Pablo Picasso and original choreography by Léonid Massine.

Synopsis. Introduction: Shouts of "Olé," accompanied by hand clapping and castanets. "Little wife, little wife, carefully bolt your door! For even if the devil is asleep, he can awaken when least expected!" **Part I:** Near the mill that also serves as their home, a miller and his lovely young wife play with a caged blackbird, draw water from the well for their garden, and playfully enjoy each other's company. The elderly governor (Corregidor) approaches, attended by his wife and retinue and is taken with the beauty of the miller's wife. When the governor later returns, he is entranced by the dancing of the miller's wife and clumsily lunges for a kiss, falling to the ground. **Part II:** Evening of the same day. Inside the mill, the neighbors celebrate St. John's Night with drink, dance and high spirits. Festivities are cut short when the governor's bodyguards arrive to arrest the miller. Alone in her room after the neighbors have left, the miller's wife hears a song from afar: "At night, the cuckoo calls, warning married people to shut their bolts tightly, because the devil never sleeps! At night, the cuckoo calls, 'Cuckoo! Cuckoo! Cuckoo!'" The path cleared for amorous adventure, the governor appears, in an attempt to indulge his lust. As he crosses a little bridge to the mill, a cloud covers the light of the moon and he tumbles into the water. His shouts bring the astonished miller's wife to the scene. When she runs off, the governor enters the mill, trades his wet clothes for the miller's dry ones, and jumps into the miller's bed. Having escaped from prison, the miller returns to find the governor in his bed. The miller decides to doff the governor's clothes and seduce his wife. The ballet concludes with a raucous meeting of all parties as the governor is tossed in the air with a blanket, enacting a traditional ritual of St. John's Night.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Wednesday, July 7, 2010

PROGRAM

Symphony in C major

Georges Bizet
(1838-1875)

1. Allegro vivo
2. Adagio
3. Allegro vivace – Trio
4. Allegro vivace

Conductors: Daniel Curtis (1), Scott Dunn (2)
and Stefano Sarzani (3-4)

INTERMISSION

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Paul Hindemith
(1895-1963)

1. Allegro
2. Turandot, Scherzo (Moderato – Lebhaft)
3. Andantino
4. March

Conductors: Jason Ethridge (1-2) and Kornel Thomas (3-4)

Suite from *Háry János*

Zoltán Kodály
(1882-1967)

1. Prelude: The fairy tale begins
2. Viennese musical clock
3. Song
4. The battle and defeat of Napoleon
5. Intermezzo
6. Entrance of the Emperor and his court

Conductors: Matthew Kasper (1-3) and Anthony Kim (4-6)

PROGRAM NOTES BY THE CONDUCTORS

Georges Bizet (1838-1875)
***Symphony in C major* (1855)**

Precociously talented from a young age, Georges Bizet entered the Paris Conservatory at the age of nine and proceeded to win every prize that famed institution offered. Given the magnificent body of music he composed before his untimely death at the age of 37, one wonders what Bizet might have accomplished had he lived longer.

Symphony in C major was written over a month's time, when Bizet was seventeen years old. The work is not mentioned in any of the composer's letters or in contemporary reports, so little is known about its early history. It was not until 1935, some eighty years after its creation, that a score was discovered in the archives of the Paris Conservatory and the symphony was given its premiere under the baton of Felix Weingartner. The work shows the young composer's skill at refashioning the styles of other composers. One of Bizet's teachers at the Paris Conservatory was Charles Gounod. Bizet's *Symphony in C major* bears a striking resemblance to Gounod's own *Symphony No. 1*, with its fanfares, slow movement *fugato*, prominent sequential development, and characteristic rushing string figures. *Symphony in C major* is a brilliant work that exhibits a remarkable grasp of unity and overall design for a seventeen-year-old composer.

The symphony's lively first movement is built around two contrasting themes: the first, boldly romantic; the second, more conservative. Listeners familiar with Bizet's opera *Carmen* will recognize the composer's gift for combining instrumental colors to heighten the dramatic contrast between the two themes. The haunting oboe melody of the second movement is perhaps the symphony's most famous theme. This theme is presented at the beginning and end of the movement, surrounding a central *fugato* section. The third movement, a vivacious minuet/scherzo, contains an imitation of a bagpipe in its trio section (possibly inspired by the works of Haydn). The finale contains the kind of driving rhythms and dramatic excitement that Bizet later perfected in *Carmen*.

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Paul Hindemith (1895-1963)
Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943)

In *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, Hindemith pays homage to Weber (1786-1826), a compositional predecessor from the early Romantic period, by adapting some of the composer's minor works for piano duo and his music for the stage. For some years, Hindemith maintained a working relationship with ballet impresario Léonid Massine, with whom he hoped to produce a ballet based on Weber's music. A falling out between the two men resulted in the demise of the ballet project, but Hindemith went on to compose *Symphonic Metamorphosis*, based on themes by Weber. The work has become one of Hindemith's most popular pieces.

It's ironic that Hindemith chose themes he felt were not particularly good, but that only gave him more license to alter them. Notable among the work's thematic material is the Chinese theme of the second movement and the jazzy syncopated version that follows later in the movement. The third movement is notable for its virtuosic flute solo and the two outer movements are both in the form of marches.

Zoltán Kodály (1882-1967)
Suite from Háry János (1927)

Zoltán Kodály's *Háry János Suite* was extracted from the composer's opera of the same name. Háry János is a fictional character that was first mentioned in *Az obszitos* [The Veteran], by Hungarian poet János Garay. The story concerns an Austrian army veteran who sits in a local inn and regales his audience with fantastic stories of his heroism while in active service. These stories include accounts of how he allegedly defeated Napoleon and his armies and how he managed to woo Napoleon's wife Marie-Louise.

The first movement, *Prelude: The fairy tale begins*, sets the stage for our hero's adventures by beginning with a "musical sneeze." In Kodály's words: "According to Hungarian superstition, if a statement is followed by a sneeze by one of its hearers, it is regarded as confirmation of its truth." The second movement depicts the playful joy Háry János gets from a Viennese musical clock at the Imperial Palace. The third movement is a sentimental, heartfelt song of longing for his homeland. In the fourth movement, we are told about the amazing defeat and death of the great Emperor Napoleon at the hands of Háry János. In the fifth movement, *Intermezzo*, one can imagine soldiers dancing in celebration of their victory. In the sixth movement, we hear a depiction of the entrance of Austrian Emperor Franz and his court, in all of their majesty.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 11, 2010

MEMORIAL CONCERT

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

PROGRAM

Symphony No. 2 in D major, Op. 73

Johannes Brahms
(1833-1897)

1. Allegro non troppo
2. Adagio non troppo
3. Allegretto grazioso (Quasi Andantino) – Presto ma non assai
4. Allegro con spirito

*Conductors: Kensho Watanabe (1), Matthew Wardell (2),
Edward Leonard (3) and Stan Renard (4)*

INTERMISSION

Fantare from *La Péri* by Paul Dukas (1865-1935)

Conductor: Daniel Curtis

La Valse [The Waltz]

Maurice Ravel
(1875-1937)

Conductor: William C. White

La Mer [The Sea]

Claude Debussy
(1862-1918)

1. De l'aube à midi sur la mer [From dawn to noon on the sea]
2. Jeux de vagues [Play of the waves]
3. Dialogue du vent et de la mer [Dialogue of the wind and the sea]

Conductor: Michael Jinbo

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

Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

PROGRAM NOTES BY THE CONDUCTORS

Johannes Brahms (1833-1897)

Symphony No. 2 in D major, Op. 73 (1877)

When Johannes Brahms visited Robert Schumann in Düsseldorf in 1853, the composer proclaimed him the long awaited successor to Beethoven. Thrust into the limelight in his early twenties, the young Brahms felt overwhelmed by the pressure of such a label and took no less than twenty years to complete his *Symphony No. 1 in C minor*. A more mature and secure Brahms took much less time in writing his *Second Symphony*. He completed the work in less than a year, after spending the summer of 1877 in Pörschach am Wörthersee, an Austrian province.

As Brahms' *First Symphony* takes after Beethoven's *Fifth Symphony*, his *Second Symphony* has much in common with Beethoven's *Sixth*, known as the "Pastoral." Scholars have noted that the two symphonies share a similar feeling and character, and Brahms himself referred to the *Second Symphony* as his "pretty" symphony. Though the overall lightness and pastoral mood of the work might elicit comparisons to Beethoven's *Sixth Symphony*, it is ironic that Brahms wrote to his publisher that his new symphony would be melancholy and should be presented in mourning. The symphony's melancholic aspects are apparent in the subtle interplay between contrasting melodies and in the climaxes in the minor mode, evident in the first and second movements.

Hans Richter gave the premiere of the work in Vienna on December 30, 1877. Listeners might recognize the primary melody of the first movement, as it is based on the composer's *Wiegenlied*, a tune commonly known as "Brahms' Lullaby." The stormy second movement is the only movement in Brahms' oeuvre to be marked *Adagio*, albeit *non troppo* (not too much). The third movement *Allegretto*, a dance-like movement, is the shortest and perhaps the lightest of any Brahms symphony movement. The symphony ends with an exuberant finale whose energy spills over naturally and expresses supreme joy.

Maurice Ravel (1875-1937)

La Valse [The Waltz] (1919-1920)

Maurice Ravel first expressed interest in writing a work that would be "a sort of apotheosis of the Viennese Waltz style" in 1906. At this early stage, the work was titled *Wien* (Vienna), but it wasn't until fourteen years later that Ravel actually went through with the composition, changing its name to *La Valse* (literally, *The Waltz*).

The piece opens with bits and pieces of waltz melodies emerging from a sort of primordial mist in the orchestra, and goes on to chart the evolution and final disintegration of the waltz itself. When he first planned to compose the work in 1906, Ravel meant to write an homage to the great waltzes of Johann Strauss, Jr., but in the aftermath of World War I, the idea of the waltz took on greater import. Ravel used it as an analogy for the rise and fall of the Hapsburg Empire. The final measure of the piece is the only measure that is not in three-quarter time, and with this gesture, Ravel strikes the nail in the coffin of the glory years of 19th-century Vienna.

The work's subtitle, "Poème chorégraphique," refers to the fact that it was originally written as a ballet commission, though it was rejected by the ballet impresario Serge Diaghilev as being a "portrait of a ballet" rather than a ballet itself. Offended, Ravel refused to shake Diaghilev's hand when they met again a few years later, prompting Diaghilev to challenge Ravel to a duel on the spot. Luckily, the fiery Russian recanted his challenge.

Claude Debussy (1862-1918)

La Mer [The Sea] (1903-1905)

Debussy was influenced by the dramatic seascapes of J.M.W. Turner, whom he called "the finest creator of mystery in art," and by the 19th-century Japanese woodblock prints of Ando Hiroshige and Katsushika Hokusai. At Debussy's suggestion, Hokusai's *In the Hollow of a Wave off the Coast at Kanagawa* decorated the cover of the first edition score of *La Mer*. Orientalism and exoticism were all the rage in Europe at the time. *La Mer* incorporates such Asian influences as pentatonic and whole-tone scales; harmonies based on parallel fourths and fifths; and orchestral effects which emulate the sound of the Javanese gamelan, an instrument Debussy first heard at the 1889 Universal Exposition in Paris.

Debussy began work on *La Mer* in 1903, while on vacation in Burgundy. He wrote to his friend André Messager: "You may not know that I was destined for a sailor's life and it was only by chance that fate led me in another direction. But I have always held a passionate love for her [the sea]. You will say that the ocean does not exactly wash the Burgundian hillsides... and my seascapes might be studio landscapes, but I have an endless store of memories and, to my mind, they are worth more than the reality, whose beauty often deadens thought."

Debussy's father was a sailor, and young Claude heard many tales of his father's seafaring adventures. After a sea adventure of his own during a stormy crossing in a fishing boat off the coast of Brittany, Debussy recounted: "Now, there's a type of passionate feeling that I have not before experienced—'Danger!' He wrote to his friend and publisher Jacques Durand: 'The sea has been very good to me. She has shown me all of her moods... mysterious, alluring, menacing, complex, elemental.'"

Debussy completed *La Mer* in March of 1905 and the work received its premiere at the Concerts Lamoureux in Paris on October 15, 1905, under the direction of conductor Camille Chevillard. The premiere was not a success and, according to Debussy, poorly rehearsed. The orchestra found the work bewildering and extremely difficult. Debussy later told his colleague Igor Stravinsky: "The violinists flagged the tips of their bows with handkerchiefs at the rehearsals, as a sign of ridicule and protest."

La Mer is subtitled *Trois esquisses symphoniques* (Three symphonic sketches). Each movement bears a descriptive title: 1) *From dawn to noon on the sea*; 2) *Play of the waves*; 3) *Dialogue of the wind and the sea*. Debussy warned against taking the titles too literally, believing that music more effectively expresses an abstract essence than a representational image. But fellow composer Erik Satie couldn't restrain from quipping that he "liked the whole thing, but especially the part from 10:30 to a quarter to 11:00."

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 18, 2010

ALL-MOZART CONCERT TO BENEFIT THE PIERRE MONTEUX SCHOOL

Leon Fleisher, Pianist and Conductor
2010 Artist in Residence

PROGRAM

Wolfgang Amadeus Mozart
(1756-1791)

Overture to *La clemenza di Tito*, K.621

Piano Concerto No. 12 in A major, K.414

1. Allegro
2. Andante
3. Rondeau (Allegretto)

INTERMISSION

Symphony No. 35 in D major, K.385, *Haffner*

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



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LEON FLEISHER

Pianist and Conductor
2010 Artist in Residence

"Suddenly I realized that the most important thing in my life wasn't playing with my two hands; it was music." — Leon Fleisher

This is exactly the spirit Leon Fleisher brings to the podium. It is not about him, it is not about the orchestra, it is about the music.

A little-known fact among Fleisher aficionados—and many associated with the Pierre Monteux School, as well—is the role Fleisher played in the first year of L'Ecole Monteux (1943), as described in John Canarina's biography, *Pierre Monteux, Maître*:

"The first enrollees were just ... a small group of students. They met in the Monteuxs' summer home, a kind of large cabin on the shore of Taunton Bay. There was no orchestra to work with, "merely" two teenage pianists named Leon Fleisher and Vera Franceschi, who played scores four-handed at a single keyboard. Leon and Vera were both from San Francisco, where they had come to Monteux's attention." [pp. 223-224]

Pianist and conductor Leon Fleisher accepted the 2007 Kennedy Center Honor at a star-studded gala in Washington DC, where Caroline Kennedy recognized him as "a piano prodigy from the Golden Gate who rose to the heights, embraced adversity and became a musician for all seasons."

A year of celebratory performances in 2008-2009 commemorating Leon Fleisher's 80th birthday coincided with the resurgence of his early recordings on Sony Masterworks—regarded as some of the greatest in classical music—among them the complete Beethoven Piano Concertos, which were inducted into the Grammy Hall of Fame the same year. Fleisher enthralled capacity audiences with performances in New York, Baltimore, Boston, Chicago, Detroit, San Francisco, and internationally in London, Brussels, Lucerne, Singapore, Tokyo, Vancouver and Toronto, reaffirming his place among the legendary pianists and musicians of our time.

His first two-hand performances in over forty years in London, Brussels, and Lucerne, and appearances in London, New York and Washington, DC as soloist with the London Philharmonic and Vladimir

Jurowski conducting were hailed as among the most moving and memorable musical events of the season. *The Telegraph* wrote: "Fleisher has a way of fixing the essence of a piece that reminds me of early Renaissance painters like Giotto. He captures the fleeting grace of a gesture, but in a way that makes it monumental." He has been invited to return to all three cities in 2011 and 2012.

Leon Fleisher's acclaimed Carnegie Hall workshops came to Japan for the first time in the fall of 2009 and Mr. Fleisher returned to the famed hall in May 2010 for a chamber music workshop, joined by Yo-Yo Ma and Pamela Frank. As part of his visit to Tokyo, his recital was filmed and subsequently televised by NHK, which is also preparing a documentary on the legendary pianist to be shown in 2010 or 2011. In addition to appearances throughout the U.S. as conductor and soloist, recitalist, chamber music artist, master class mentor and invaluable resource in college and university residencies, Mr. Fleisher will have shared his multiple gifts in Brazil, Ireland, Germany, Great Britain and Taiwan, and was most recently a featured artist at the 2010 Aldeburgh Festival. On November 30, 2010, *Doubleday* will publish Leon Fleisher's memoir, written with *Washington Post* chief music critic Anne Midgette.

Leon Fleisher performed his first solo recital at the age of 8 and was on stage with the New York Philharmonic at 16, noted then by *The New York Times* as "one of the most gifted of the younger generation of keyboard artists" and by the great conductor Pierre Monteux as the "pianistic find of the century." At the height of his career, at the age of 36, an accident injured his right hand; over ten months, he developed a condition now called focal dystonia, in which his brain ceased communication with the fourth and fifth fingers of his right hand, striking him silent. His condition baffled medical experts for decades; Fleisher embraced his connection to music, carving out a new career for himself as a gifted teacher, renowned conductor, and prolific soloist of the piano repertoire for the left hand. Fleisher was, as the *Times* noted, "a pianist for whom 'never' was never an option."

Treatments including rolling and botulinum toxin (botox) injections have helped restore the mobility to Fleisher's right hand. For several years he has played with both hands again, winning enormous acclaim for his 2004 two-handed recording, aptly titled *Two Hands*. Fleisher's story is the subject of the 2006 Oscar-nominated documentary film of the same name, written and directed by Nathaniel Kahn (*My Architect*), which aired on HBO. Leon Fleisher's "comeback," wrote Holly Brubach in *The New York Times* in 2007, "has catapulted him up next to Lance Armstrong as a symbol of the indomitable human spirit and an inspiration to a broader public."

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 25, 2010

SYMPHONIC POPS CONCERT

PROGRAM

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

Conductor: Kyle Ritenauer

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

Conductor: John Norine

Roumanian Rhapsody No. 1 in A major, Op. 11 Georges Enesco
(1881-1955)

Conductor: Edward Leonard

An Orkney Wedding, With Sunrise Peter Maxwell Davies
(1834-)

Bagpipe Soloist: Michael Crosby
Conductor: Matthew Wardell

INTERMISSION

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Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

INTERMISSION

Overture to *The Mikado*

Arthur Sullivan (1842-1900)
W.S. Gilbert (1836-1911)

Conductor: Chad Helzel

Selections from *The King and I*

[Arr. Robert Russell Bennett]

Richard Rodgers (1902-1979)
Oscar Hammerstein II (1895-1960)

Conductor: Anna Edwards

Here Come the Bands

Conductor: Scott Dunn

arr. Lee Norris

MICHAEL CROSBY

Bagpipes

Michael Crosby was born in Athens, Greece and grew up all over the world, as his father, Hancock Point resident Oliver Crosby, was in the foreign service. Michael has played the bagpipes for 26 years, first taking up the instrument as an adult. He previously performed *An Orkney Wedding, With Sunrise* at The Monteux School in 1999, and has also performed the work with the Portland Symphony Orchestra. Michael is a member of Portland's Choral Arts Society.

CONDUCTORS

The Pierre Monteux School 2010

CONDUCTING ASSOCIATE

William C. White is pleased to return for his second year as the Monteux School's Conducting Associate, having attended the school as a conducting student during the summers of '04, '05 and '06. Mr. White recently completed a Master's degree in Orchestral Conducting at Indiana University, Bloomington, studying under David Effron and Arthur Fagen. He completed a B.A. in Music at the University of Chicago in 2005, studying Composition under Easley Blackwood.

Daniel Nesta Curtis (2nd year) currently serves as the Associate Conductor of the Bleecker Street Opera, Assistant Conductor of the Amor Artis Chorale and Period Instrument Orchestra in NYC, and Principal Guest Conductor of the Key West Pops. Daniel is the assistant to David Jackson, staff conductor at the Metropolitan Opera, and Principal Bassoonist of the Brooklyn Conservatory Orchestra. Daniel graduated from Amherst College in 2008 (*summa cum laude*, Phi Beta Kappa) and is a founding member of the Keys Community School of the Arts. In the fall, Daniel will attend the Carnegie Mellon School of Music to obtain his Master's Degree in Orchestral Conducting.

Scott J. Dunn (1st year) is Director of Bands at Baldwin (NY) High School where he directs the Wind Symphony, Chamber Winds and Jazz Ensemble. In addition to his public school duties, Scott serves as the Associate Conductor of the Long Island Youth Orchestra, and in 2012 will become its Music Director. Scott earned his BM from Rutgers University and his MM from the Cincinnati Conservatory. In recent demand as a guest conductor and clinician, Scott has guest conducted various All-County and Regional Honor Bands. Twice he has been invited to direct ensembles at the Eastern U.S. Music Camp at Colgate University.

Anna Edwards (1st year) is director of the Roosevelt High School Orchestra program in Seattle, WA, overseeing some 100+ students enrolled in the school's Concert, Symphony and Chamber Orchestras. Under her direction, Roosevelt has become one of the top orchestra programs in the Pacific Northwest, frequently earning top honors at local, state and national high school orchestra festivals and producing graduates who regularly gain admission to the nation's elite music conservatories and universities. Anna has been a freelance violinist in the Seattle metropolitan area for the past 18 years and is a member of the Auburn Symphony Orchestra.

Jason William Ethridge (1st year) began his musical training in the Georgia Elementary Honors Chorus and began playing bass at age 12. Conducting training began abroad in Arezzo, Italy, while working towards his Bachelor of Music degree from Furman University. As assistant conductor to the orchestra there, he conducted Nielsen's *Fourth Symphony* and Saint-Saëns' *Organ Symphony*.

His most recent conducting teacher is Edward Tchivzhel of the Greenville Symphony (SC). Festivals attended include the California, South Carolina and Bard Conductors' Institutes. Jason made his professional debut with the Carolina Pops and was quickly invited back. He will begin his Master's in Orchestral Conducting at the University of Maryland this fall.

Chad Heltzel (1st year) is a native of Portland, OR. Mr. Heltzel completed his studies at the University of Montreal in the fall of 2009 with a DMA in piano interpretation. He has performed regularly as a soloist in both the U.S. and Canada, including orchestras in Montreal, Toronto and Portland (OR). His conducting debut was with the University of Montreal's chamber orchestra in 2007, where he directed piano concertos of Bach and Mozart from the keyboard. He will formally begin his conducting studies in September 2010 as a graduate assistant to both the opera department at Ithaca College and the Syracuse Opera.

Matthew Kasper (1st year) holds degrees in violin performance from Queens College and The Chicago College of Performing Arts, where his principal teachers were Burton Kaplan and Shmuel Ashkenasi. While in Chicago, Matthew played in the Chicago Civic Orchestra and conducted the Chicago College of Performing Arts Orchestra and Wind Ensemble. He returned to Queens College this past year to study conducting under Maurice Peress, and serves as assistant conductor of the orchestra. This summer will mark the inaugural concert of the Chicago Composers Orchestra, which he helped to start and for which he will serve as Music Director.

Anthony Kim (1st year) received his B.M. and M.M. in Piano Performance from the University of California, Santa Barbara, where he was a student of Charles Asche. During his graduate years, he was the Assistant Conductor of the University Symphony Orchestra and was also the Founder and Music Director of the Dead Composers Society Orchestra, a campus-based community orchestra. Anthony studied conducting with Kenneth Kiesler at the Conductors Retreat at Medomak and with Harold Farberman at The Conductors Institute at Bard. In recent years, he has performed in masterclasses of Julie Bees, Noel Engbretonson, Leon Fleisher, and the Juilliard String Quartet.

Edward Leonard (2nd year) was accepted on full scholarship to study Orchestral Conducting with Juan Pablo Izquierdo at Carnegie Mellon University, where he earned his Master's Degree and completed the Performance in Residency Program. As a conductor, he has worked extensively with the Carnegie Mellon ensembles, not only conducting his own programs, but preparing them for conductors such as Sir Andrew Davis, Erich Kunzel and Thomas Baldwin. Mr. Leonard has also been a frequent guest conductor in the Pittsburgh area. He has conducted the Edgewood Symphony and the Butler Symphony, after winning the 2007 BCSO Young Conductors' Competition. In 2008, Mr. Leonard was asked to be the Assistant Conductor of the Opera Theater of Pittsburgh. In addition, this past season he was the Principal Guest Conductor and Music Advisor for the Pittsburgh Philharmonic, where he is also a finalist in their search for a new Music Director.

John Norrington, Jr. (2nd year) first attended the Montoux School in 2007. He holds a Bachelor of Music degree from the Crane School of Music, and Master's and DMA degrees in Conducting from the University of North Texas, where he studied with Anshel Brusilow (a Montoux alum from the 1940's). For the past two years, John has worked as the Music Director of Music Theatre of Denton (TX). He has also worked with the Dallas Asian American Youth Orchestra, leading the senior orchestra in several performances between 2007 and 2009. In addition to conducting, John maintains an active role as an orchestrator and arranger; one of his recent larger projects was a new orchestration of Paul Kletzki's *Piano Concerto, Op. 22*. The work was recorded by the Russian Philharmonic Orchestra with Joseph Banowetz on the piano and was released internationally this past April by Naxos.

Stan Renard (3rd year) has been a violin pupil of Veda Reynolds, Alexandre Brussilovsky, Philip Setzer, Marylou Speaker Churchill and Theodore Arm. Stan was a member of the Versailles Piano Trio and is the founder of the new Bohemian Quartet, which has just released its latest CD, *Beyond Tradition*. He founded the Opus 1 chamber orchestra, which is now in residency at the University of Massachusetts, Amherst, as well as the ensemble NOVA Musica, recently in residency at the University of Connecticut, Storrs. Stan studied with Maestros Lanfranco Marcelletti, Harvey Solberger, Jeffrey Reinslaw, Benoit Baumgartner and Michael Jinbo.

Kyle Rieneauer (1st year) is a graduate of the Interlochen Arts Academy and has just completed the third year of his Bachelor's degree, studying orchestral percussion at the Manhattan School of Music. In the summer of 2009, Kyle served as principal timpanist of the Castleton Festival Orchestra, under the baton of Lorin Maazel. Last fall, Kyle spent the semester abroad studying percussion and conducting at the Conservatorium van Amsterdam with musicians from the Royal Concertgebouw Orchestra. Kyle's future plans involve pursuing a Master's degree in orchestral conducting.

Stefano Sarzani (1st year) was born and raised in Italy and is currently a Master's student in the Orchestral Conducting Program at Indiana University, under the guidance of Maestros David Efron and Arthur Fagen. He studied Piano and Composition in Pesaro (Italy), at the Conservatorio Statale di Musica, G. Rossini, graduating in Piano in 2007 and Composition in 2009. He previously received the conducting degree of the Accademia Musicale Pescarese, where he studied with Gilberto Serenbe, and has also studied conducting with Donato Renzetti, Otto-Werner Mueller and Harold Farberman. He has worked as a vocal coach, diction coach and piano accompanist.

Samuel Stapleton (2nd year) just completed a successful first season as music director of the Boston New Music Initiative. Next season, Stapleton will conduct works by Barber, Pärt, Schoenberg and Stravinsky, along with many other contemporary works. He will also be the associate director for the Boston String Players next season, for whom he is transcribing works by Ravel and Radiohead. As a violinist, Sam plays with many orchestras in and around Boston and recently

appeared in recitals at the New England Conservatory, the University of Connecticut, and on Cape Cod. Sam holds master's degrees in orchestral conducting and violin performance and spent two summers on violin scholarship at the Aspen Music Festival.

Kornel Thomas (1st year) was born in Pittsburgh, PA, and moved at an early age to Budapest, Hungary. He studied at the St. Stephen King Conservatory and High School in Budapest, majoring in Composition. He currently studies orchestral conducting at the University of Music and Performing Arts in Vienna, Austria with Prof. Mark Stringer. In 2006, he won second prize for composition at the Béla Bartók National Composition Competition in Hungary. He has attended many exceptional conducting master classes in the U.S. and Europe and recently served as Music Director for the Modern Opera Project at the University for Music in Vienna, performing a wide range of compositions by many young composers.

Matthew Wardell (3rd year) was born in Jacksonville, FL. He holds a Bachelor of Music degree in Percussion Performance from the University of North Florida and a Master's Degree in Orchestral Conducting from the University of Florida. His conducting mentors are Raymond Chobaz and Michael Jinbo, and he has additionally studied with Keith Lockhart, Thomas Cockrell, and in Salzburg, Austria with Peter Wessenauer. In July 2009, Matthew was appointed Music Director of the Ocala Symphony Orchestra. In October 2009, the Ocala *Star-Banner* declared: "though just 26 years old, Wardell brings an impressive resume of musical and conducting training... Maybe more important than his musical credentials is Wardell's youthful enthusiasm and unabashed zest... Wardell is not only a daring and dynamic choice as the Ocala Symphony Orchestra's new conductor, but a smart one."

Kensho Watanabe (2nd year) hails from Greenwich, CT, and began studying the violin at the age of two in Japan with Hachiro Hirose. Since moving to the U.S. in 1992, Kensho has studied at the School for Strings, as well as the Pre-College Division of the Juilliard School. A graduate of Yale University with a BS in Biology, Kensho recently graduated with an MM in Violin, studying with Syoko Aki of the Yale School of Music. Kensho served as Assistant Conductor of the Yale Symphony Orchestra and Music Director of the Berkeley College Orchestra from 2007 to 2009. He is also a staff conductor at the Greenwood Music Camp in Cunningham, MA. In the fall, Kensho will be attending the Curtis Institute of Music to study conducting under renowned pedagogue Otto-Werner Mueller.

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Executive Director Ronald W. Schwitzer
Artist in Residence Leon Fleisher
Conducting Associate William C. White
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Jennifer Bockstege (Tusville, FL)
David Lee (Fair Lawn, NJ)
Michael Lee (Oakland Gardens, NY)
Anna Risch (Cincinnati, OH)
* William C. White (Bloomington, IN)

VIOLONCELLO

Kurt Harrison (Columbus, OH)
Yoonsoo Jung (Jericho, NY)
* John Norrime, Jr. (Denton, TX)
Kelly Quesada (Medina, OH)
Alisha Ruffy (Lakefield, FL)

CONTRABASS

Charles Erner (Baltimore, MD)
* Jason Ethridge (Atlanta, GA)
Patrick McDermitt (Denver, CO)

FLUTE / PICCOLO

Jeremy Benson (North Brunswick, NJ)
Jenna Damm (Dectur, IL)
Nicole Tuma (St. Paul, MN)
Penelope Turgeon (Union City, CA)

OBOE / ENGLISH HORN

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David Perreault (Montreal, QC, CANADA)

BASSOON / CONTRABASSOON

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* Daniel Curtis (Key West, FL)
Ross Duncan (Caldwell, TX)
* Edward Walworth (Lewiston, ME)

HORN

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Sarah Schouten (Honor Glen, IL)
Cathryn Smith (Plainfield, IL)
Rachel Spidell (Aurora, CO)

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Adrienne Doctor (Pittsburgh, PA)
Jared Iverson (Portsmouth, NH)
Robby Moser (Cincinnati, OH)
Jaime Tyser (Lincoln, NE)

TROMBONE

* Scott Dunn (Kew Gardens, NY)
Brandon Franklin (Fresno, CA)
Alexander Snyder (Cincinnati, OH)
Ryan Webster (Denver, CO)

TUBA

Tyler Schvirian (Philadelphia, PA)

HARP

Diana Elliott (Philadelphia, PA)

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* Edward Leonard (Pittsburgh, PA)
* Kyle Ritenauer (New York, NY)
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