



THE PIERRE MONTEUX SCHOOL
FOR CONDUCTORS AND ORCHESTRA MUSICIANS
Founded 1943

2005 CONCERT SEASON

SYMPHONY CONCERTS on Sundays at 5:00pm
June 26; July 3, 10, 17, 24, 31

CHAMBER MUSIC CONCERTS on Wednesdays at 7:30pm
June 29; July 6, 13, 20, 27

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



**MAINE
ARTS
COMMISSION**

*Funded in part by a grant from
the Maine Arts Commission,
an independent state agency supported
by the National Endowment for the Arts*

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 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 62-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. 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". Also a violinist, Jinbo 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 2005

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 26, 2005

PROGRAM

Overture to *Der Freischütz*

Carl Maria von Weber
(1786-1826)

Conductor: Kate McLoughlin

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: Mark Seto (1-2)
and Michael Sakir (3-4)*

INTERMISSION

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev
(1891-1953)

1. Andante
2. Allegro marcato
3. Adagio
4. Allegro giocoso

*Conductors: William White (1-2)
and Ruth Ochs (3-4)*

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.

In Memoriam

This concert is dedicated to the memory of violinist Sylvia MacEldowney (1926-2004), a member of the Monteux School Orchestra from 1983 to 2004. Sylvia was a beloved friend and avid supporter of the school. Her enthusiastic presence will be missed by the many whose lives she touched.

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First Chamber Music Concert of the 2005 Season

Wednesday, June 29, at 7:30pm

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 3, 2005

PROGRAM

Suite from *Masquerade*

Aram Khachaturian
(1903-1978)

1. Waltz
2. Nocturne
3. Mazurka
4. Romance
5. Galop

*Conductors: Jackson Warren (1-2)
and James Johnson (3-5)*

Symphony No. 4 in A major, Op. 90, *Italian*

Felix Mendelssohn
(1809-1847)

1. Allegro vivace
2. Andante con moto
3. Con moto moderato
4. Saltarello (Presto)

*Conductors: Stacy Weill (1-2)
and Reuben Blundell (3-4)*

INTERMISSION

Pavane pour une infante défunte
[Pavane for a dead Infanta]

Maurice Ravel
(1875-1937)

Conductor: Carolyn Turner

Vetrate di chiesa
[Church Windows]

Ottorino Respighi
(1879-1963)

1. La fuga in Egitto [The Flight into Egypt]
2. San Michele Arcangelo [St. Michael Archangel]
3. Il mattutino di Santa Chiara [The Matins of St. Clare]
4. San Gregorio Magno [St. Gregory the Great]

*Conductors: Amy Cottingham (1-2)
and Michael Shane Wittenburg (3-4)*

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Vetrata di Chiesa [Church Windows]

1. La fuga in Egitto [The Flight into Egypt]

"... the little caravan proceeded through the desert, in the starry night, carrying the Treasure of the world."

(After Matthew, II: 14)

2. San Michele Arcangelo [St. Michael Archangel]

"And a great battle was made in the Heavens: Michael and his angels fought with the dragon, and fought the dragon and his angels. But these did not prevail, and there was no more place for them in Heaven."

(Revelation, XII:7-8)

3. Il mattutino di Santa Chiara [The Matins of St. Clare]

"But Jesus Christ her bridegroom, not wishing to leave her thus disconsolate, had her miraculously carried by the angels to the Church of Sancto Francesco, and to be at the whole function of Matins."

(The Little Flowers of St. Francis of Assisi, XXXIV)

4. San Gregorio Magno [St. Gregory the Great]

"Ecce Pontifex Maximus!... Bless the Lord... Sing the hymn to God. Alleluia!"

(Graduale Romanum, Comm. Sanct. 33)

Post-Concert Reception

Please join us backstage for a post-concert reception following this evening's concert. You will have an opportunity to meet our students and to view an historic recording of Pierre Monteux conducting the Chicago Symphony. Hors-d'oeuvres provided by Chipper's Restaurant.

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THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 10, 2005

PROGRAM

Our Town

Aaron Copland
(1900-1990)

Conductor: David Kulma

Symphony No. 4 in B-flat major, Op. 60

Ludwig van Beethoven
(1770-1827)

1. Adagio – Allegro vivace
2. Adagio
3. Menuetto (Allegro molto e vivace) – Trio (Un poco meno allegro)
4. Allegro ma non troppo

*Conductors: David Aijón (1),
Ana Sánchez Clemente (2) and William White (3-4)*

INTERMISSION

Two Pictures, Op. 10 (Sz 46)

Béla Bartók
(1881-1945)

1. In Full Flower
2. Village Dance

Conductor: Michael Sakir

Suite No. 2 from *Bacchus et Ariane*, Op. 43

Albert Roussel
(1869-1937)

Conductor: Ruth Ochs

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ROUSSEL: *Bacchus et Ariane*

The scenario for Albert Roussel's ballet *Bacchus et Ariane* was adapted from classic mythology by Abel Hermant. *Suite No. 2* contains the music from the second act of the ballet.

Act I. Theseus and Ariadne (Fr., *Ariane*) land on the barren island of Naxos after escaping from Crete with the young men and women whom Theseus rescued from the Minotaur with Ariadne's assistance. It was Ariadne who gave Theseus a sword to slay the Minotaur and a silk thread to help him find his way back out of the Labyrinth. Their adventure is recounted in pantomime. A figure cloaked in black appears and envelops Ariadne in his garment, causing her to faint. He reveals himself as the god Bacchus and orders Theseus and his companions to leave the island at once. Pursued by Zeus's thunderbolts, they hurry back to their ship and set sail, leaving Ariadne behind. Bacchus dances amorously around the sleeping Ariadne, who joins the dance in her dreams.

Act II. (Suite No. 2) The sleeping Ariadne awakens and searches frantically for Theseus. She climbs a high cliff and when she sees Theseus's ship sailing away, she realizes that she has been abandoned. Ariadne tries to throw herself into the sea, but Bacchus appears and catches her in his arms. After reprising their dream dance, Bacchus dances alone. Bacchus and Ariadne kiss and the island is magically transformed into a Dionysian paradise. A procession of Bacchus's followers enter the scene. Bacchus and Ariadne drink wine from a golden goblet presented by a faune and a mænad. Ariadne dances alone (violin solo) in an expression of her newfound love, then the two lovers dance together. In a wild *bacchanale* danced by the full ensemble, Bacchus crowns Ariadne as his consort with stars plucked from the heavens.

OPEN REHEARSAL

You are invited to attend an open rehearsal
on Friday, July 15, 9:00am-12:30pm,
for an inside view of our students at work
under the tutelage of Maestro Michael Jinbo.
Among the works to be played in this rehearsal
will be Grieg's *Piano Concerto in A minor*
with Christopher Johnson as soloist.
This work will only be read during this rehearsal
and will not be performed in concert.

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Monday, July 25 at 7:30pm
Acadia Repertory Theater, Rt. 102, Somesville, Mt. Desert Island

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THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 17, 2005

PROGRAM

Prélude à l'après-midi d'un faune
[Prelude to the Afternoon of a Faun] Claude Debussy
(1862-1918)
Conductor: Mark Seto

Suite from *The Tale of Tsar Saltan* Nikolai Rimsky-Korsakov
(1844-1908)
1. The Tsar's Farewell and Departure
2. The Tsarina and Her Son Afloat at Sea in a Cask
3. The Flight of the Bumblebee
4. The Three Wonders
Conductors: James Johnson (1-2) and Stacy Weill (3-4)

INTERMISSION

Job (A Masque for Dancing) Ralph Vaughan Williams
(1872-1958)
Scene I: Introduction – Pastoral Dance – Satan's Appeal to God –
Saraband of the Sons of God
Scene II: Satan's Dance of Triumph
Scene III: Minuet of the Sons of Job and Their Wives
Scene IV: Job's Dream – Dance of Plague, Pestilence, Famine and Battle –
Scene V: Dance of the Three Messengers
Scene VI: Dance of Job's Comforters – Job's Curse – Vision of Satan –
Scene VII: Elihu's Dance of Youth and Beauty – Pavane of the Sons of the Morning
Scene VIII: Galliard of the Sons of the Morning – Altar Dance and Heavenly Pavane –
Scene IX: Epilogue
*Conductors: Kate McLoughlin (Scenes I-II),
William White (Scenes III-V) and Andres Moran (Scenes VI-IX)*

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VAUGHAN WILLIAMS: Job (A Masque for Dancing)

Vaughan Williams' *Job (A Masque for Dancing)* was inspired by William Blake's magnificent *Illustrations for the Book of Job*. Blake scholar Sir Geoffrey Keynes approached Vaughan Williams in 1926 with a ballet scenario that he constructed, based on Blake's illustrations. Vaughan Williams incorporated elements of English Restoration masque tradition and Elizabethan dance forms such as the saraband, minuet, pavane and galliard in his score. The work was first performed as an orchestral concert piece on October 23, 1930, under the direction of the composer. The stage premiere of the ballet was on July 5, 1931. The following synopsis has been excerpted from the score:

Scene I: Introduction – Pastoral Dance – Satan's Appeal to God – Saraband of the Sons of God. *'Hast thou considered my servant Job?'* Job and his family sitting in quiet contentment surrounded by flocks and herds. Satan enters unperceived and appeals to heaven. God answers: *'All that he hath is in thy power.'*

Scene II: Satan's Dance of Triumph. *'So Satan went forth from the presence of the Lord.'* God's throne is empty. Satan in wild triumph seats himself upon it.

Scene III: Minuet of the Sons of Job and Their Wives. *'Then came a great wind and smote the four corners of the house and it fell upon the young men and they are dead.'* Job's children are feasting and dancing; Satan appears and destroys them.

Scene IV: Job's Dream – Dance of Plague, Pestilence, Famine and Battle. *'In thoughts from the visions of the night... fear came upon me and trembling.'* Job is quietly asleep. Satan leans over him and evokes terrible visions which dance 'round him, foreboding his tribulation to come.

[No break between Scenes IV and V]

Scene V: Dance of the Three Messengers. *'There came a messenger.'* The messengers announce to Job the destruction of all his wealth and the death of his sons and daughters. Job still blesses God.

Scene VI: Dance of Job's Comforters – Job's Curse – Vision of Satan. *'Behold, happy is the man whom God correcteth.'* Satan introduces Job's comforters, three wily hypocrites. Their dance is at first one of apparent sympathy, but gradually changes to rebuke and anger. Job curses God: *'Let the day perish wherein I was born.'* Job invokes the vision of God. Heaven opens and reveals Satan seated on God's throne. Job and his friends cower in terror.

[No break between Scenes VI and VII]

Scene VII: Elihu's Dance of Youth and Beauty – Pavane of the Sons of the Morning. *'Ye are old and I am very young.'* Enter Elihu, who is young and beautiful. *'Then the Lord answered Job.'* Heaven opens again and shows God sitting on His throne surrounded by the heavenly host.

Scene VIII: Galliard of the Sons of the Morning – Altar Dance and Heavenly Pavane. *'All the Sons of God shouted for joy.'* Satan appeals again to God but is driven down by the Sons of the Morning. *'My servant Job shall pray for you.'* Job and his household build an altar and worship God with musical instruments. The heavenly dance continues.

[No break between Scenes VIII and IX]

Scene IX: Epilogue. *'So the Lord blessed the latter end of Job more than his beginning.'* Job, an old and humbled man, sits again surrounded by his family. He blesses his children.

**NEXT SUNDAY
AT THE MONTEUX SCHOOL**

MEMORIAL CONCERT

Sunday, July 24, 5:00pm

*Annual Memorial Concert,
featuring Music Director Michael Jinbo
and students of the Monteux School.*

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THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 24, 2005

MEMORIAL CONCERT

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

PROGRAM

Symphony No. 3 in F major, Op. 90

Johannes Brahms
(1833-1897)

1. Allegro con brio
2. Andante
3. Poco Allegretto
4. Allegro

Conductors:
Michael Shane Wittenburg (1), Stacy Weill (2),
Kate McLoughlin (3) and Michael Sakir (4)

INTERMISSION

Fanfare for *La Péri* Paul Dukas (1865-1935)
Conductor: William White

Petrushka

Igor Stravinsky
(1882-1971)

[Original version, 1911]

- First Tableau: The Shrovetide Fair
Second Tableau: Petrushka's Room
Third Tableau: The Moor's Room
Fourth Tableau: The Shrovetide Fair (Towards Evening)

Conductors: Ruth Ochs (First-Second Tableaux)
and Mark Seto (Third-Fourth Tableaux)

Ibéria

Claude Debussy
(1862-1918)

[Images No. 2]

1. Par les rues et par les chemins [Through the streets and roads]
2. Les parfums de la nuit [Perfumes of the night] –
3. Le matin d'un jour de fête [Morning of a festival day]

Conductor: Michael Jinbo

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Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

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IGOR STRAVINSKY: PETRUSHKA

Petrushka is a ballet of "burlesque scenes in four tableaux." It received its premiere in Paris at the Théâtre du Châtelet on June 13, 1911, in a production by Serge Diaghilev's *Ballets Russes*. Pierre Monteux conducted the premiere performance.

The action of the ballet takes place in Admiralty Square in St. Petersburg, around 1830. In the midst of the Shrovetide festivities, an old Magician of oriental appearance exhibits before an astonished crowd the animated puppets Petrushka, the Ballerina and the Moor, who perform a wild dance.

The Magician's magic has endowed the puppets with human feelings and passions. Petrushka has been given more than the others, and therefore suffers more than the Ballerina and the Moor. He resents bitterly the Magician's cruelty, his bondage, his exclusion from ordinary life, his ugliness, and his ridiculous appearance. He seeks comfort by pursuing the love of the Ballerina, and is on the verge of believing in his success when the lovely one shuns him, feeling only terror at his bizarre behavior.

The Moor's life is completely different. He is brutish and wicked, but his splendid appearance fascinates the Ballerina, who tries to seduce him using all her charms and finally succeeds. Just at the moment of the love scene, Petrushka appears, enraged with jealousy, but the Moor quickly throws him out the door.

The Shrovetide fair is at its height. Coachmen and grooms dance with wet-nurses, a bear-tamer appears with his bear, and a merchant playing the accordion, accompanied by two gypsy dancers, amuses himself by throwing handfuls of bank notes to the crowd. Finally, a band of mummers sweeps everyone up in a diabolical dance. All at once, cries are heard from the Magician's little theatre. The rivalry between the Moor and Petrushka has finally taken a tragic turn. The animated puppets dash from the theatre, and the Moor knocks Petrushka down with a blow of his sabre. The wretched Petrushka dies in the snow, surrounded by the holiday crowd. The Magician, fetched by a policeman, hastens to reassure everyone, and in his hands Petrushka becomes a puppet again. The Magician invites the crowd to verify that the puppet's head is wooden and the body filled with bran. The crowd disperses, leaving the Magician alone. To his great terror, the Magician catches sight of Petrushka's ghost above the little theatre, menacing and mocking him.

FINAL WEEK OF THE MONTEUX SCHOOL 2005

Chamber Music Concert

Wednesday, July 27, at 7:30 pm

Pianist Christopher Johnson, Guest Artist-in-Residence,
performs Richard Strauss's *Piano Quartet in C minor, Op. 13*
with students of The Monteux School

Symphonic Pops Concert

Sunday, July 31, at 5:00 pm

Program of light classical and popular selections,
including Gershwin's *Rhapsody in Blue*
with piano soloist Christopher Johnson

Monteux Biography

You are invited to obtain a copy of *Pierre Monteux: Maître*, the first major English-language biography of Pierre Monteux. Written by Monteux School alumnus John Canarina, the book can be obtained during intermission for a \$30 contribution (\$15 tax-deductible).

Copies of the book can also be ordered by mail by including an additional \$5 to cover shipping/handling. Send orders to:

Monteux Biography
P.O. Box 457
Hancock, ME 04640-0457

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THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 31, 2005

SYMPHONIC POPS CONCERT

PROGRAM

Overture to *The Merry Wives of Windsor* Otto Nicolai
(1810-1849)

Conductor: Jackson Warren

Kaiser Walzer, Op. 437 Johann Strauss, Jr.
[Emperor Waltz] (1825-1899)

Conductor: Michael Shane Wittenburg

Capriccio Italien, Op. 45 Piotr Il'yich Tchaikovsky
(1840-1893)

Conductor: David Kulma

Rhapsody in Blue George Gershwin
(1898-1937)

Piano Soloist: Christopher Johnson

Conductor: Reuben Blundell

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INTERMISSION

Boléro

Maurice Ravel
(1875-1937)

Conductor: David Aijón

Sones de mariachi

Blas Galindo
(1910-1993)

Conductor: Carolyn Turner

Selections from *Oklahoma!*
(arr. Robert Russell Bennett)

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

Conductor: Amy Cottingham

*Please join us backstage after the concert
for a champagne reception celebrating
the conclusion of the 2005 season of
The Pierre Monteux School.
Hors d'oeuvres courtesy of The Crocker House.*

CHRISTOPHER JOHNSON Solo Piano Recital

Wednesday, August 3, at 7:30pm

*Program including works by Beethoven, Chopin, Prokofiev
and Paul Stuart (Maine premiere)*

SAEVERUD CHAMBER CONCERTS

Trond Saeverud, Violin

Sunday, August 7, at 5:00pm

*Solo violin works by Bach, Paganini and Saeverud,
plus traditional Norwegian folk music*

Trond Saeverud, Violin and Gregory Biss, Piano

Sunday, August 14, at 5:00pm

*Program for violin and piano including works by Beethoven,
Mozart, Bach, and short works by Biss and Saeverud*

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CONDUCTORS

THE PIERRE MONTEUX SCHOOL 2005

David Aijón (1st year) comes to The Monteux School from Madrid, Spain. After finishing Bachelor's degrees in piano and composition at Carnegie-Mellon University and a Master's degree in music theory at Mannes College, David has mainly worked as a specialist in performance of period instruments (baroque and classical flutes).

Reuben Blundell (1st year) grew up around the Melbourne Symphony and plays a modern Australian violin on loan from the orchestra. Upon hearing Mahler's *Second Symphony* at the age of 10, Reuben decided to pursue conducting, which he did through high school and at the Victorian College of the Arts in Melbourne. He also studied with Jorma Panula through the Symphony Australia Conductor Development Program and has played in orchestras in Melbourne, Sydney, Brisbane and Hobart. Reuben attended the Tanglewood Music Center in 2002 and 2003, where he played in a Boston Symphony concert and was invited to join the New World Symphony by music director Michael Tilson Thomas. Last July, he attended the Bard Conductors Institute, studying with Harold Farberman and Eduardo Navega. Reuben became the Music Director of the Young Musicians Orchestra in Miami in September, 2004. In August, he will play memorial concerts in Hiroshima and Nagasaki under the direction of conductor Eiji Oue.

Amy Cottingham (1st year) is currently working on her Master's degree in orchestral conducting at Oklahoma State University, having completed her Bachelor's degree in piano performance. In addition to playing piano and violin, she sings, composes and performs jazz piano.

James Johnson (1st year) is a native of San Jose, CA. He is currently in Boston, MA, where he completed his Bachelor of Music degree in clarinet performance. He has studied conducting with Monteux School alumnus James Orent and has conducted the Yuvodivy Chamber Orchestra and the Ludovico New Music Ensemble.

David Kulma (1st year) is from the Cleveland suburb of Lakewood, OH. He will be entering his third year at Kent State University, where is majoring in oboe performance. He is a member of the Kent State University Orchestra and Wind Ensemble, playing oboe and English horn, and studies oboe with Danna Sundet and conducting with Frank Wiley.

Kate McLoughlin (2nd year) completed a master's degree in orchestral conducting at McGill University (Montréal, Canada) last spring. A native of Vermont, she also completed undergraduate work in bassoon performance and music theory at McGill, obtaining a B.Mus in June of 2002. As a guest conductor, Kate has worked with the McGill Symphony Orchestra, the Savoy Society of Montreal, and L'Harmonie nationale des jeunes du Canada. As a bassoonist, she has focused on new music, performing at UC Berkeley's Center for New Music and Audio Technologies (CNMAT) and previously with The Group of the Electronic Music Studio and Montreal's Ensemble KORE.

Andres Moran (1st year) recently completed graduate degrees in both orchestral conducting and horn performance at Southern Methodist University (Dallas, TX). He served as Assistant Conductor of SMU's Meadows Symphony Orchestra, Wind Ensemble and Brass Ensemble. In May 2005, he was a finalist in the international search for music director of the Young Musicians Foundation Debut Orchestra. Andres received an undergraduate degree in music education from New Mexico State University and served as band director in the El Paso Independent School District. In southwest Texas and the Dallas-Ft. Worth metroplex, he has performed with the El Paso Symphony, Las Cruces Symphony and Texas Wind Symphony, and also maintained a large horn studio.

Ruth Ochs (6th year) holds degrees in music and conducting from Harvard University and the University of Texas at Austin, respectively, and is currently pursuing a Ph.D. in musicology at Princeton University. Her dissertation is on the use of folk music in 20th-century Polish music. Ruth conducts the Princeton University Sinfonia and has been selected to lead the Westminster Conservatory Orchestra, a community orchestra based in Princeton, NJ, starting this fall.

Michael Sakir (2nd year) recently completed his junior year at the Oberlin Conservatory of Music as a piano performance and music history major. At Oberlin, he has conducted over a dozen student ensembles, including the Contemporary Music Ensemble and College-Community Winds. Last winter, Michael served as music director for a highly successful production of *West Side Story* sponsored by the Oberlin Musical Theater Association. A passionate advocate for new music, Michael also has collaborated with British composer Harrison Birtwistle in the second U.S. performance of his *Theseus Game*.

Ana Sánchez Clemente (1st year) completed studies in bassoon in her native Spain and is pursuing a Master's degree in Düsseldorf, Germany, where she has studied since 2002. She has been a member of many orchestras and has performed as soloist with such professional ensembles as the Castilla y León Symphony Orchestra, Camerata Köln, Aula Quartet, and the symphony orchestras of Galicia, Martín and Soler. She has won numerous prizes and scholarships and is currently studying conducting in Madrid with Monteux School alumnus José de Eusebio.

Mark Seto (4th year) received a B.A. in music from Yale University in 2003. At Yale, he served as Assistant Conductor of the Yale Symphony Orchestra and Music Director of the Timothy Dwight Chamber Players, Yale's first undergraduate new music ensemble. Mark is currently a Ph.D student in historical musicology at Columbia University, where he also guest conducts the Columbia Composers Ensemble.

Carolyn Turner (1st year) hails from Columbia, MO, where she just completed a M.M. degree at the University of Missouri-Columbia. She studies conducting with Monteux School alumnus Edward Dolbashian and viola with Leslie Perna. Carolyn is founder and music director of the Missouri Symphony Society Youth Orchestra and has a large private studio with 20 violin and viola students. She has attended the Missouri Chamber Orchestra Festival and the Pablo Casals Music Festival in Prades, France. Carolyn is proud to be a first-year conducting student at The Monteux School this summer.

Jackson Warren (1st year) is from Sarasota, FL. He earned a B.M. in double bass from Rice University as a student of Paul Ellison. This past season, he served as Assistant Conductor of the Tufts University Symphony. He begins graduate studies next fall at the University of Cincinnati.

Stacy Weill (2nd year) just completed her Master's in orchestral conducting at the University of North Texas. While pursuing her studies in Denton, she conducted the UNT Chamber and Symphony Orchestras. She also recently conducted *Jekyll & Hyde* with Music Theatre of Denton. Stacy remains active as a cellist.

William White (2nd year) recently completed his B.A. in composition at the University of Chicago, studying under Easley Blackwood. While there, he served as music director of the University Theater as well as assistant conductor of the Motet Choir. Next year, William will assume the music directorship of the Hyde Park Youth Symphony in Chicago.

Michael Shane Wittenburg (2nd year) is an Assistant Professor of Music at Lee University where he serves as music director of the Chamber Orchestra and Opera Theatre. As a pianist, he has made solo appearances with the World Youth Symphony Orchestra and the Eastman Wind Ensemble. An active musician in the greater Chattanooga area, he is a violinist in the Chattanooga Symphony and Opera, organist at Christ United Methodist Church, and served this past fall as interim conductor of the Chattanooga Symphony and Opera Youth Orchestra. A graduate of Interlochen Arts Academy, Michael's training includes Bachelor's and Master's degrees in piano performance from the Eastman School of Music, where he held a fellowship in opera coaching and was awarded the prestigious Performer's Certificate, and a Master's degree in orchestral conducting from the University of Tennessee at Chattanooga.

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