



*Monteux*

**SCHOOL & MUSIC FESTIVAL**

**WINTER WORKSHOP**

**SHOWCASE CONCERTS**

*Featuring Music Director Michael Jinbo, Monteux Alumni Conductors,  
Winter Workshop Conductors, and the Monteux Heritage Orchestra*

FRIDAY, JANUARY 4 AT 7:30 PM  
SATURDAY, JANUARY 5 AT 7:30 PM

GOOD SHEPHERD-FAITH PRESBYTERIAN CHURCH,  
152 W.66TH ST. NEW YORK, NY

# Monterux

## WINTER WORKSHOP SHOWCASE CONCERT

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FRIDAY, JANUARY 4 AT 7:30 PM  
GOOD SHEPHERD-FAITH PRESBYTERIAN CHURCH,  
152 W.66TH ST. NEW YORK, NY

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### PROGRAM

Overture to *Il mondo della luna* (*The World on the Moon*) Franz Joseph Haydn  
(1732-1809)

David Alexander Rahbee, conductor

Andante quasi recitativo Elfrida Andrée  
(1841-1929)

Concentus Brevis for Oboe and Strings (1975) Matilde Capuis  
(1913-2017)

Rick Basehore, oboe; Reuben Blundell, conductor

*This performance is funded in part by a grant from the Women's Philharmonic Advocacy Group*

Piano Concerto No. 2 in G minor, Op. 22 Camille Saint-Saëns  
(1835-1921)

I. Andante sostenuto

II. Allegro Scherzando

III. Presto

Christopher Johnson, pianist, Michael Shane Wittenburg, conductor

### INTERMISSION

Brandenburg Concerto No. 4 in G Major, BWV 1049 Johann Sebastian Bach  
(1685-1750)

I. Allegro

II. Andante

III. Presto

Uli Speth, violin, Marisela Sager and Allison Kiger, flutes

David Alexander Rahbee, conductor

Appalachian Spring Suite for 13 Instruments Aaron Copland  
(1900-1990)

Michael Jinbo, conductor

# MONTEUX

## SCHOOL & MUSIC FESTIVAL

### Winter Workshop Concert Audience Survey

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Thanks for your feedback.

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2. Have you heard of the Monteux School and Music Festival before? Circle Y or N
  
  
  
  
  
  
  
  
  
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4. If you would you like to learn more about Monteux please write your email address to be added to our mailing list:
  
  
  
  
  
  
  
  
  
5. OPTIONAL:  
Name:  
Phone:  
Address:

Any other questions or comments?

# MONTEUX HERITAGE ORCHESTRA

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## *Violins*

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Uli Speth\*  
Joseph Morag\*  
Gokce Erem  
Adrienne Harmon  
XinOu Wei  
Matthew Woodard\*  
Nicholas Pappone\*  
Elizabeth Wright  
Brian Lee  
Erika Atchley  
Reuben Blundell

## *Violas*

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Beth Holub\*  
Louise Schulman\*  
Heather Faust  
Brian Thompson

## *Cellos*

---

Daire Fitzgerald\*  
Arthur Cook  
Stephen Czarkowski  
Samantha Flores\*

## *Bass*

---

Nathaniel Chase\*  
Chris Johnson

## *Flutes*

---

Allison Kiger\*  
Marisela Sager  
Karen Bogardus

## *Oboes*

---

Rick Basehore  
Slava Znatchenii

## *Clarinets*

---

Katie Curran\*  
John Antisz

## *Bassoons*

---

Shotaro Mori\*  
Gili Sharett

## *Horns*

---

Karl Kramer  
John-Morgan Bush

## *Trumpets*

---

Andy Kemp  
Clyde Daley

## *Timpani*

---

Charles Kiger

## *Cymbales*

---

Eric Goldberg

## *Piano*

---

Michael Shane  
Wittenburg

## *Orchestra Manager and Librarian*

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Allison Kiger

# *Monterux*

## WINTER WORKSHOP SHOWCASE CONCERT

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SATURDAY, JANUARY 5 AT 7:30 PM  
GOOD SHEPHERD-FAITH PRESBYTERIAN CHURCH,  
152 W.66TH ST. NEW YORK, NY

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### *PROGRAM*

Symphony No. 7 in A Major, Opus 92

Ludwig van Beethoven  
(1770-1827)

I. Poco sostenuto - Vivace

II. Allegretto

III. Presto - assai meno presto

IV. Allegro con brio

Conductors:  
Eric Goldberg  
Joseph Morag  
Scott Gentile

### *INTERMISSION*

Serenade No. 1 in D Major, Opus 11

Johannes Brahms  
(1833-1897)

I. Allegro molto

II. Scherzo. Allegro non troppo - Trio. Poco più moto

III. Adagio non troppo

IV. Menuetto I - Menuetto II

V. Scherzo. Allegro - Trio

VI. Rondo. Allegro

Conductors:  
Matthew Woodard  
Zachary Goodman  
Daniel Feng

# MONTEUX HERITAGE ORCHESTRA

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## *Violins*

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Uli Speth  
Joseph Morag  
Gokce Erem  
Adrienne Harmon  
XinOu Wei  
Matthew Woodard  
Nicholas Pappone  
Stephan Fillare  
Simon Bilyk  
Erika Atchley  
Michael Shane  
Wittenburg

## *Violas*

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Beth Holub  
Louise Schulman  
Heather Faust  
J.J. Johnson

## *Cellos*

---

Daire Fitzgerald  
Joanne Choi  
Stephen Czarkoswki  
Samantha Flores

## *Bass*

---

Nathaniel Chase  
Kyle Colina  
Christopher Johnson

## *Flutes*

---

Allison Kiger  
Kaoru Hinata

## *Oboes*

---

Rick Basehore  
Karen Birch Blundell

## *Clarinets*

---

Boris Shpitalnik  
John Antisz

## *Bassoons*

---

Shotaro Mori  
Gili Sharett

## *Horns*

---

Karl Kramer  
John-Morgan Bush  
John Gattis  
Adam Schommer  
Stephanie Hollander

## *Trumpets*

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Andy Kemp  
Clyde Daley

## *Timpani*

---

Charles Kiger

## *Orchestra Manager and Librarian*

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Allison Kiger

# PROGRAM NOTES

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## From David Alexander Rabbee:

My experience living in Vienna from 2001-2010 gave me a new insight into Haydn's music. Since moving back to North America, I program it as often as I can, and try to recreate the style I learned about while working with Austrian musicians. Haydn's opera buffa *Il mondo della luna* (*The World on the Moon*) was composed in 1777. In New York City, in 2010, the Gotham Chamber Opera it at the Hayden Planetarium in New York City in January 2010, transforming the planetarium into an opera house while using the 180-degree dome and projections courtesy of NASA. None of the action of the opera actually takes place on the moon, though in the plot, one of the characters wakes up and is convinced by others that he is actually on the moon. The overture to this opera has a longer-than-usual "development" section. Opera overtures usually serve as a quick intro to the action and do not contain much development of themes, however, this overture has a uniquely substantial development section, making it seem more like a symphonic movement. In fact, a few years later, Haydn repurposed this overture as the first movement of his Symphony No. 63 "La Roxelane". The music of the overture is much more earthly than it is lunar, juxtaposing fanfares with lyrical episodes.

J. S. Bach's Six famous Brandenburg Concerti were each composed for different groups of instruments. The 4th, in G major, is scored for solo violin, 2 solo "echo" flutes, plus string orchestra and basso continuo. The two flutes (originally recorders) are named "echo" most likely for their role in the middle movement, while the principal soloist is the violin, with the most virtuosic solos he ever wrote for the instrument in the 2 outer movements. For years publishers left out the indication "Flauti d'Echo", likely due to the fact that such an instrument does not exist; however this must be understood as an indication of function rather than type of instrument. In the 3rd and final movement, Bach composes a fugue, that while adhering strict academic conventions, simultaneously has the effect of a jovial and cheerful dance.

## From Reuben Blundell:

Matilde Capuis composed her oboe concerto, *Concentus brevis for Oboe & Strings*, in 1975, a decade into her appointment at the Verdi Conservatory in Turino, Italy. It's a piece with a great deal of verve and virtuosity, for oboe soloist and strings. Born in 1913, Capuis lived an exceptionally long life, winning major compositional competitions in the 1940s and '60s, and teaching well into her 70s. She died in 2017, aged 104!

The Andante quasi recitativo by Swedish composer Elfrida Andrée (1841-1929) is a beautiful Romantic miniature for strings. Andrée was a pioneer in Sweden, who personally campaigned to have the law changed to allow her to be a professional church organist. She was also the country's first telegraphist, sending messages in Morse code. Her most prominent composition teacher was Nils Gade. She composed symphonies, chamber music, and works for organ, and conducted orchestras and choirs, primarily in Göteborg, where she lived and worked from 1867.

## From Christopher Johnson:

Camille Saint-Saens was possibly the most astonishing prodigy in music after Mozart and Mendelssohn. Franz Liszt wrote, "I know no one among contemporary artists who is his equal in talent, knowledge, and variety of skills." The Saint-Saens Piano Concerto No. 2 is his most celebrated work for piano and orchestra. It is a hyper-Romantic blockbuster and a tour de force for the virtuoso pianist, which in the words of Sigismond Stojowski, "begins like Bach and ends like Offenbach." Opening with the piano alone, it emanates something that is dark, powerful, and haunting. Resplendent with virtuosity — both shimmering and vigorous, we inevitably return to the tone of the opening, this time marked pianissimo at the suggestion of Franz Liszt. After the close of the tragic first movement, we get a quick, scintillating Scherzando for the second movement, and a barbaric presto Tarantella for the Finale, both wild and reckless, bringing the work to a tremendous conclusion.

**From Michael Jinbo:**

**Appalachian Spring, Suite for 13 Instruments  
Aaron Copland  
(1900-1990)**

Aaron Copland's ballet *Appalachian Spring*, composed for choreographer Martha Graham, was the result of a commission from the Elizabeth Sprague Coolidge Foundation. Copland began work on the ballet in June 1943, completing the orchestration a year later. The work received its premiere on October 30, 1944, as part of the Coolidge Festival at the Library of Congress. The program also included ballets by Milhaud and Hindemith. *Appalachian Spring* was performed by Martha Graham and members of her company, including Erick Hawkins, Merce Cunningham, May O'Donnell, Nina Fonaroff, Marjorie Mazia, Yuriko Kikuchi and Pearl Lang. The score was played by a chamber ensemble of 13 instruments, under the direction of Louis Horst, and the set was designed by sculptor Isamu Noguchi.

The ballet's title was inspired by a line in Hart Crane's poem *The Bridge*. Copland called the work "Ballet for Martha," which endures as a subtitle in the musical score. Graham gave Copland only the slightest of scripts on which to base his composition, saying: "Once the music comes I never look at the script. It is only to make a working base for the composer and myself. Now it exists in words, in literary terms only, and it has to come alive in a more plastic medium which music is to me. So please feel free to let the music take its own life and urge." Though Graham later admitted to the agony of anticipating "that dreadful moment when you hear the music for the first time," her reaction was enthusiastic: "The music is so knit and of a completeness that it takes you in very strong hands and leads you into its own world... I also know that the gift to be simple will stay with people and give them great joy. I hope I can do well with it, Aaron."

The ballet tells the story of "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their

new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house." Copland came upon the tune *Simple Gifts* in Edward D. Andrews' 1940 collection of Shaker songs and traditions. He incorporated the tune in his score, but later admitted: "Lest this seem very scholarly, my research evidently was not very thorough, since I did not realize that there never have been Shaker settlements in rural Pennsylvania!"

As Copland biographer Vivian Perliss aptly observed, "a kind of poetic universality" transcends the ballet's strong American sensibilities. Perliss further elaborated: "Although American in spirit, the ballet is first and foremost a love story, and audiences relate to it, as they tend to with a beautifully told love story. Martha Graham and Erick Hawkins' personal relationship was at its most passionate during the time *Appalachian Spring* was created; their love affair strongly affected the subject and form of the ballet. Martha Graham created the Bride for herself, and the role of the Husband for Hawkins. The energy of the dance is concentrated on these two, and the lovers' scenes hold a kind of stillness, a fragility, that separates them from the action going on around them. It was Graham's great genius to retain the intensity of the relationship while idealizing and abstracting the Bride and Husband just enough so that they reach beyond themselves to express the springtime of the nation as well as the springtime in their lives."

*Appalachian Spring* received the 1945 Pulitzer Prize for Music, as well as the Music Critics Circle of New York's award for outstanding theatrical work of the 1944-45 season. In the spring of 1945, Copland arranged a concert suite from the ballet, rescoring it for full orchestra and creating "a condensed version of the ballet, retaining all essential features but omitting those sections in which the interest is primarily choreographic." The concert suite was given its premiere on October 4, 1945, by the New York Philharmonic and conductor Artur Rodzinski.



# MONTEUX ALUMNI CONDUCTORS



**Michael Jinbo** is the Music Director of The Pierre Monteux School for Conductors and Orchestra Musicians, with whom he has enjoyed a long affiliation. For 24 years, Jinbo has served as only the third music director in the 76-year history of the school, following his mentor Charles Bruck and the school's founder, eminent French-American conductor Pierre Monteux. Serving as the school's master teacher, Jinbo directs an orchestra comprised of musicians from around the world and teaches a class of 15-20 conductors each summer. Michael Jinbo is also in his 29th season as Music Director and Conductor of the Nittany Valley Symphony (State College, PA). For four seasons, Jinbo served as Assistant Conductor of the North Carolina Symphony, with whom he performed 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 legendary Cab Calloway.

Jinbo received a B.A. in Music from The University of Chicago, concentrating in the areas of music history and musicology, and an M.M. in Conducting from the Northwestern University School of Music, where he was the winner of the Honors Conducting Competition and selected for induction in the national honorary music society *Pi Kappa Lambda*. He received further conducting training at the Monteux School (Hancock, ME), the Herbert Blomstedt Institute (Loma Linda, CA), the Scotia Festival of Music (Halifax, Nova Scotia), and at workshops of the American Symphony Orchestra League and the Conductors Guild.

Michael Jinbo made his European debut in 1999, appearing as guest conductor with the Sinfonieorchester Basel in concerts in Switzerland and Germany. He has also appeared as guest conductor with the Orquesta Sinfónica Carlos Chávez in Mexico City and with the Quebec Festival of Youth Orchestras.

Other guest engagements have included programs with the Altoona Symphony, the Bangor Symphony, the Dayton Philharmonic, the Erie Philharmonic Orchestra and Chorus, and the orchestra of the Longy School of Music in Boston. In November 2016, Jinbo appeared as guest conductor in two concerts of the combined orchestras of the Universidad Autónoma de Nuevo León and the Escuela Superior de Música y Danza in Monterrey, Mexico. In December 2016, he appeared as conductor of the New York All-State Symphony Orchestra in Kodak Hall of the Eastman Theatre (Rochester, NY).

Jinbo participated in the 2000 Annual Conference and 25th Anniversary Celebration of the Conductors Guild in New York City, where he served as guest speaker in a session entitled "The Education of Conductors." He has served twice as a member of the instrumental music panel of the Pennsylvania Council on the Arts. Born in Honolulu, Hawaii, Jinbo is also a violinist. He has appeared as soloist with the Honolulu Symphony Orchestra, among others.



**David Alexander Rahbee** is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where

he is Director of Orchestral Activities and teaches conducting. He is Music Director and Conductor of the University of Washington Symphony Orchestra and founder of the UW Campus Philharmonia Orchestras. He is a recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and a fellowship the Acanthes Centre in Paris in 2007. Dr. Rahbee has appeared in concert with orchestras such as the RTE National Symphony Orchestra of Ireland, the Seattle Symphony, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden

Hochschule orchestra, Grand Harmonie, the Boston New Music Initiative, Seattle Modern Orchestra, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Cool Opera of Norway (members of the Stavanger Symphony), Schönbrunner Schloss Orchester (Vienna), the Whatcom Symphony Orchestra, the Kennett Symphony, and the Divertimento Ensemble of Milan. He has served on faculty of the Pierre Monteux School as Conducting Associate, has been resident conductor of the Atlantic Music Festival in Maine and guest conductor at the Hawaii Performing Arts Festival. He has collaborated with several prominent soloists such as violinists Sarah Chang, Glenn Dicterow, David Chan, and Joseph Lin, pianist Jonathan Biss and legendary jazz guitarist Bill Frisell.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Artergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors.

Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School between 1994 and 2001. He holds a Bachelor of Music degree in violin and composition from Indiana University, a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting. He has also participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. His arrangements of various music for brass are published by Warwick Music, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee has placed among finalists for the American Prize, in the category of Orchestral Programming in the college/university division for three consecutive years, including second place for the 2014-15 season

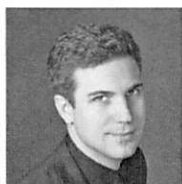
of the University of Washington Symphony Orchestra. He is co-editor of Daniels' Orchestral Music (6th edition) and Daniels' Orchestral Music Online (DOMO), the gold standard among conductors, orchestral administrators, orchestral librarians as well as other music professionals and students researching for orchestral programming.



Hailed as a "real virtuoso" by the late Ruth Laredo, conductor and pianist **Michael Shane**

**Wittenburg** made his European debut with the Romanian National Theater of Opera and Ballet "Oleg Danovski" conducting Puccini's *Turandot*. He is active with many companies in the greater NYC area, including Associate Conductor and Chorus Master of the New Jersey Association of Verismo Opera and Assistant Conductor for the Morris Choral Society. He is also on the faculty of the Precollege for Manhattan School of Music, serves as Director of Music at Christ Lutheran Church of Paramus, NJ, and has been an assistant conductor and vocal coach at opera companies in Nashville, Orlando, Sarasota, as well as the Artistic Director of the Hudson Valley Chorale. He is a performing member of Ensemble Tremblay at the Mozart at Monteux festival in Hancock, ME as both pianist and violinist in orchestral, chamber, duo, and soloist roles. While an Assistant Professor of Music at Lee University where he was Music Director for both the Chamber Orchestra and Opera Theatre, he led performances ranging from Mozart's *Die Zauberflöte*, to Virgil Thomson's *The Mother of Us All*. He has been on the conducting staff of the Chattanooga Symphony Youth Orchestra, and has guest conducted the Ocala (FL) Symphony and the Adelphi Chamber Orchestra (NJ). He has made solo appearances as pianist with the Louisiana Philharmonic Orchestra, The Chattanooga Symphony and Opera, the World Youth Symphony Orchestra, the Eastman Wind Ensemble, and the Ocala Symphony. As an orchestral player, he has served in key roles as either Violinist or Keyboardist with the Chattanooga Symphony and Opera as well as the Brevard (FL) Symphony Orchestra. He has been a faculty member of the Heifetz International Music Institute as a collaborative

pianist and sonata coach, and has appeared in collaborative recital with such artists as Metropolitan Opera soprano Stella Zambalis, concert violinists Livia Sohn and Uli Speth, and oboist Gerard Reuter, a founding member of the Orpheus Ensemble. A graduate of the Interlochen Arts Academy, Mr. Wittenburg's training includes Bachelor's and Master's degrees in Piano Performance and Performer's Certificate from the Eastman School of Music in Rochester, NY, where he studied with Fernando Laires and Alan Feinberg, and held a Fellowship in opera coaching. He also earned a Master's degree in Orchestral Conducting from the University of Tennessee at Chattanooga. His teachers include Henry Charles Smith, David Effron, and Michael Jinbo at the renowned Pierre Monteux School for Conductors and Orchestral Musicians, where he was awarded the Osher Scholar prize. He was the Mary Ragland Young Artist Pianist at Nashville Opera, where he directed performances of the world premiere children's opera, *The Ugly Duckling*.



Conductor **Reuben Blundell** is in his fifth year as Music Director of Pennsylvania's Lansdowne Symphony Orchestra, where he's released his 2018 CD,

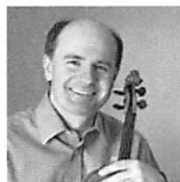
the third in his American Romantics series of premiere recordings of works by Romantic Era American composers, held in Philadelphia's Fleisher Collection. He conducted the Gowanus Arts Ensemble for the first and second CDs, released in 2016 and 2017, respectively. He also directs the Riverside Orchestra and is a conductor with the Chelsea Symphony, both in New York. First hired as an adjunct professor in Melbourne, aged 18, Blundell has held two university positions, and currently teaches at Trinity School on New York's Upper West Side. In Summer 2019, he will lead the school's Philharmonia to performances in Prague, Vienna and Budapest. He has also conducted and taught in Beirut, Lebanon and Iraqi Kurdistan, alongside Marc Thayer for American Voices/the US State Department. Blundell studied with Michael Jinbo at the Monteux School in 2005 & 2006, returning to perform with Ensemble Tremblay in 2012, 2013, 2016 and 2017. His doctorate in conducting is from the Eastman School of Music, where he studied conducting with Neil

Varon, and violin with Zvi Zeitlin, following Tanglewood and New World Symphony violin fellowships.



American concert pianist **Christopher Johnson** has appeared extensively in recital, on radio and TV, as soloist with orchestras, and in chamber ensembles

throughout the United States, Canada, Central and South America, and Europe winning extraordinarily high critical acclaim. In New York City, he made his solo recital debut at Lincoln Center's Alice Tully Hall followed by nine appearances with NYC orchestras. Christopher has performed 22 seasons with with the Bar Harbor Music Festival totaling over 100 performances through their touring program. He has additionally given dozens of performances at the Pierre Monteux School in Maine, which included 7 different piano concerti with their orchestra. Christopher received his BM from the Juilliard School, and his MM and DMA from the Manhattan School of Music, where his teachers included Abbey Simon, Byron Janis, Marc Silverman, and David Dubal. For more information, visit [www.christopherjohnsonpianist.com](http://www.christopherjohnsonpianist.com).



A native of Germany, violinist **Uli Speth** completed his undergraduate studies with Harald Herzl at the Mozarteum in Salzburg/Austria. He

subsequently earned his Master of Music degree from the Mannes College of Music, where he was a student of Felix Galimir from whom he received both violin and string quartet training. Uli has participated in numerous performance classes given by Yfrah Neaman, Thomas Brandis, Jaap Schroeder, Glenn Dicterow and Nikolaus Harnoncourt, among others. Uli has played with New York City Opera since 1997 and has served as concertmaster of the Binghamton Philharmonic Orchestra since 2005. Uli is first violinist of the Diller-Quaile String Quartet in residence at the Diller-Quaile School of Music in New York. This group has played concerts throughout the U.S., has commissioned and premiered new pieces for string quartet, and has performed live on Vermont Public Radio

and KMFA of Texas. As a chamber musician, Mr. Speth has also enjoyed the opportunity of performing alongside members of the Hagen, Pro Arte, Cavaliere, and Ying quartets and Orpheus Orchestra. His performances have earned him praise by the critics of the Austin American Statesman, Salzburger Nachrichten and Broome County Arts Mirror.



Veteran of the New York music scene and recipient of the prestigious Pro Musicus International Award, oboist **Gerard Reuter** has participated

as a featured guest artist at many prestigious American and European summer festivals. As a soloist, he has appeared with orchestras throughout the United States, including the Jupiter Symphony, Philharmonia Virtuosi, Riverside Symphony and Orchestra of the Bronx in New York, the National Chamber Orchestra in Washington, DC, the Soviet Emigre' Orchestra and the Orpheus Chamber Orchestra, of which he was a founding member. Also a dedicated chamber music performer, he is a member of the Dorian Wind Quintet and was a founding member of the ensemble, An die Musik. As a guest, he has performed with many ensembles here and abroad. Mr. Reuter has appeared as guest conductor with the Jupiter Symphony, Riverside Symphony, Claremont Strings, New York Mandolin Orchestra and the Schenectady Symphony. He has recorded for Sony, New World, Telarc, Columbia, BMG-Catalyst, Dorian, Summit and Musical Heritage Society.



A newcomer to New York City, flutist **Marisela Sager** recently relocated after 13 years as assistant principal flute with The Cleveland Orchestra. Previously,

she held the same position with the Baltimore Symphony Orchestra. She was also a member of the New World Symphony in Miami, Florida. A highly sought after orchestral player, Ms. Sager has played in orchestras throughout the United States, Mexico, and Europe with ensembles such as the Pittsburgh Symphony Orchestra, the Houston Grand Opera Orchestra, the Orquesta Sinfonica UANL (in Monterrey,

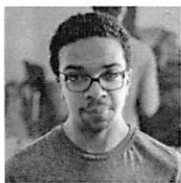
Mexico), Florida West Coast Symphony, the São Paulo Symphony Orchestra (OSESP), and the New York Philharmonic. Also active as a soloist and chamber musician, she has appeared as a soloist with The Cleveland Orchestra, the New Mexico Symphony, the New World Symphony, and the San Diego State Symphony Orchestra. In addition to performing, Ms. Sager enjoys teaching and has been recognized as a music educator. She has held the position of flute professor and chamber music coach at the Kent Blossom Summer Festival for the last 10 years and has been a flute coach and mentor for the Cleveland Orchestra Youth Orchestra. She has given masterclasses for El Sistema in Caracas, Venezuela, the New World Symphony, The Orchestra Now (through Bard college), Miami University, Kent State University, and Baldwin Wallace University as well as reaching young children through The Cleveland Orchestra's Musical Rainbow concert series and Learning Through Music programs. Ms. Sager attended the Monteux School and Music Festival and holds a bachelor of music degree from San Diego State University and a master of music degree from Rice University.



Flutist **Allison Kiger** started attending the Monteux School and Festival at the invitation of her teacher and mentor, Claude Monteux in 1995. Since

2004, she has been involved with Monteux, producing an annual series of alumni benefit concerts, Mozart at Monteux, for 13 years. She now plays Principal Flute with the Allentown Symphony, the South Florida Symphony, and the Garden State Philharmonic, and also occasionally with the Binghamton Philharmonic, Albany Symphony, Chelsea Symphony, Springfield Symphony (MA) and the New Jersey Symphony. She also played over 100 concerts with the late Jens Nygaard in the Jupiter Symphony. Allison has music degrees from Indiana University, McGill University, and the Royal Academy of Music, and was the Winner of the San Diego Flute Guild Young Artist Competition. Currently, she is Flute Soloist and Curator of the New Composers Program at the Bar Harbor Music Festival in Maine.

## WINTER WORKSHOP CONDUCTORS



**Eric Goldberg** is a classical percussionist and aspiring conductor that enjoys performing in a wide array of settings and creating opportunities to

collaborate with others. As an orchestral musician, he has performed as principal percussionist of the Britten-Pears Orchestra in the United Kingdom for multiple seasons and has also appeared at the Miami, Edinburgh, and Lucerne summer festivals. Possessing a special passion for modern and contemporary performance, he has appeared at international solo competitions at TROMP Percussion Eindhoven and Northwestern University, and enjoys programming concerts featuring composers such as George Crumb, Paul Lansky, Elliot Carter, Iannis Xenakis, and David Lang. As a conductor, he has studied at several workshops and has had the chance to conduct the Chamber Orchestra of New York and the Lviv Philharmonic in Ukraine. He began conducting studies with Maureen Hynes at Manhattan School of Music (MSM) and continued with Mark Shapiro at the Juilliard Evening Division. He received his Bachelor of Music in percussion performance from MSM where he studied with Christopher Lamb, Duncan Patton, She-e Wu, and Kyle Zerna. He plans to pursue graduate study in orchestral conducting with the intention to teach at the high school and/or college level. Apart from music, Eric's passions include the other performing arts, fitness, mental health awareness, LGBTQ equality, and dogs.



Acclaimed by the New York Times for his "gorgeous tone," and "physically expressive cues," **Joseph Morag** has performed extensively as a soloist,

chamber musician, and orchestral violinist. A student of Aaron Rosand, under the prestigious Dolan Prize awarded by Columbia University, Joseph appeared in Alice Tully Hall with the Columbia University Orchestra, under the baton of Maestro Jeffrey Milarsky. He has served as concertmaster of many orchestras,

including the National Orchestral Institute, New York Youth Symphony, Columbia University Orchestra, and Monteux Festival Orchestra. He also led the inaugural orchestra of the Vancouver Symphony Orchestra Institute, in addition to appearing with the orchestra as soloist under the baton of Bramwell Tovey. Joseph finished his undergraduate studies in physics at Columbia University last May, Magna cum Laude, and now pursues conducting, having studied with Joshua Gersen at the New York Youth Symphony, Jeffrey Milarsky at Columbia University, and Victor Yampolsky at the Wintergreen Music Festival.



**Scott Gentile** received his Masters Degree from the Aaron Copland School of Music. During his studies there he was the winner of the Chamber

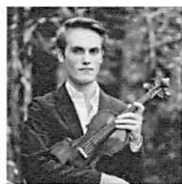
Music Live Award, the Legate Award, the Arthur-Balsam Grant, the Maurice-Peress Award for Conducting and the 2017 Concerto Competition. Prior to his time at ACSM, he studied at the Whalen School of Music where he was awarded the "Premier-Talent Scholarship" and won first prize in the Mary-Hayes North Piano Competition. Scott will conduct in Atlanta later this month for the 16<sup>th</sup> International Conducting Competition in Atlanta. He will also conduct in Montreal in April for the 56<sup>th</sup> Besancon International Music Festival and Competition.

In 2016 he established the Community Musicians Collective Orchestra at Queens College, an ensemble that is a musician-led initiative for hunger relief. In April, Scott conducted the CMC Orchestra for a performance of the Saint-Saens Cello Concerto with legendary cellist Marcy Rosen and Mozart's 23<sup>rd</sup> Piano Concerto with brilliant Russian pianist Nina Lechuk.

Scott served as an assistant to Tong Chen for the 2018 Leonard Bernstein Festival at the Kuferburg Center for the Arts, where he conducted the "Meditations from the Mass" in the final concert of the series. Most Recently, Scott performed the 2nd Shostakovich Piano



Concerto in Italy with the Cittadella Symphony under the baton of Giulio Svegliado. While he was in Italy he performed as a soloist in "La Villa Rina" Concert Hall for the "Missione Musica" festival and collaborated with the Manfredo String Quartet for a performance of Schumann's Piano Quintet. In November, he performed the Dvorak F minor and Mendelssohn C Minor piano trios at PianoForte studios in Chicago. In March of 2018 he judged the Yonkers Philharmonic Concerto Competition. As an artistic administrator, he was recently promoted to Associate Director of the International Keyboard Festival and Institute. As a teacher he successfully started his own music program in which currently has six teachers on the faculty and offers lessons in Piano, Voice and Guitar. He recently joined the piano-faculty at Brooklyn Friends School.



**Matthew Woodard** is a composer-performer whose varied interests have sparked a diverse creative output. Matthew began his musical career as a

violinist, and appeared as soloist most recently with The Orchestra Now of Bard College, with whom he performed Ligeti's Violin Concerto in April 2017. As a composer, Matthew's works have been performed at Bard College, the New England Conservatory, the Rivers School, Rice University, and Yale University, as well as on the radio and television program From the Top. Recent collaborations include new music for dance with the Yale Undergraduate Theater/Dance Studies Department at the Yale University Art Gallery to commemorate its former director Jock Reynolds. Matthew also frequently collaborates musically with the Yale School of Drama, and has performed in two Yale Cabaret productions. Matthew has attended many summer festivals, and spent the summer of 2018 as violinist in the Pierre Monteux School Festival Orchestra in Hancock, Maine. This past August he traveled to Switzerland to play in the orchestra of the Lucerne Festival Academy under principal conductor Matthias Pintscher. He earned a Bachelor of Arts and Bachelor of Music from Bard College and Conservatory, and is currently pursuing a Master of Music in Violin Performance at Yale.



**Zachary Goodman** began studying orchestral conducting in Paris, France at l'École Normale de Musique de Paris as well as la Schola Cantorum, in the classes

of Dominique Rouits and Adrian McDonnell. Having received his diplomas, he currently finds himself finishing his Masters degree at the Mannes College of Music under the tutelage of David Hayes. During the 2016-2017 and 2018-2019 seasons, Zachary is a recipient of the Mannes/ Buffalo Philharmonic Julius Rudel Fellowship, an intensive program that permits him to work intimately with JoAnn Falletta and the Buffalo Philharmonic Orchestra as the assistant conductor, which allows him to benefit from the councils of the musicians and the administration of the orchestra. Zachary works regularly in New York City as the assistant conductor of the Mannes American Contemporary Ensemble. He has most notably collaborated with the soprano Frederica von Stade in 2016 as the assistant conductor of the American Songbook production of "A Coffin in Egypt," and had the opportunity to work in 2018 as the assistant conductor of Martha Graham Dance Company's production of the Rite of Spring featuring Martha Graham's original choreography. Next, (in April 2019) Zachary will have the opportunity to work with David Fulmer as assistant conductor in a semi-staged production of Schoenberg's "Pierrot Lunaire."



**Daniel Feng** is a native of Hong Kong. A prolific pianist and conductor, he founded the International Chamber Orchestra of America (ICOA). As

Music Director, Feng and ICOA's highlight concert, New World, New Music, features Feng's commission of Bruce Adolph's virtual reality integrated new work Dvorshock, and also violinist Kevin Lin, co-leader of the London Philharmonic. Feng recently conducted Copland's Appalachian Spring with the renowned Martha Graham Dance Company's Graham 2 at their holiday concert. His teachers include Pavlina Dokovska, Michael Adelson, Michael Charry and Maurice Peress. Feng focuses his efforts towards the greater integration of classical music into our daily lives.

# ABOUT PIERRE MONTEUX AND THE MONTEUX SCHOOL AND MUSIC FESTIVAL

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French-born conductor **Pierre Monteux** (1875-1964) premiered many masterworks of the last century, including Maurice Ravel's *Daphnis et Chloé*, Claude Debussy's *Jeux*, and Igor Stravinsky's *The Rite of Spring* and *Petrushka*. Monteux 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 London Symphony, and the San Francisco 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 "Maitre." 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 through 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.

## Mission

Our mission is to train aspiring symphony conductors and orchestra musicians through an intensive summer program distinguished by a unique teaching legacy, a wide and varied repertoire, and public performances of symphonic, chamber and children's concerts.

## Vision

The Pierre Monteux School and Music Festival, founded as a conducting school in 1943 by renowned conductor Pierre Monteux, aspires to be the finest summer training program and festival of its kind. We provide an intensive, supportive environment based on Monteux's belief that conductors should play in the orchestra while observing the lessons of their colleagues, thus learning from both sides of the podium. We actively recruit exceptional students through enduring relationships with a global network of distinguished conservatories, universities and alumni. Our goals are to reward the demonstrated talent, commitment and promise of our students by steadily increasing scholarship support, and to serve our local communities by offering a series of symphonic, chamber and children's concerts each summer.

## Values

The core values of The Pierre Monteux School and Music Festival reflect the musical and humanitarian legacy of our founder, Pierre Monteux. Under the guidance of our music director, students approach a challenging repertoire with discipline and rigor, learning from faculty, guest artists and each other in a mutually respectful and supportive environment. We share the power of classical music with our festival audiences and promote goodwill throughout our host communities. In all our activities, we strive to foster and promote profound musical understanding and personal growth.

Distinguished alumni of the Monteux School include Lorin Maazel, Sir Neville Martin, Leon Fleisher, David Zinman, Ludovic Morlot, Carlos Miguel Prieto, Mei-Ann Chen, Sarah Hicks, and hundreds of other conductors and musicians in orchestras around the world.

# *Monteux*

## **WINTER WORKSHOP SHOWCASE CONCERTS**

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Following 75 years of summer seasons of training conductors and orchestra musicians in Hancock, Maine, the Monteux School and Music Festival is proud to announce the first Monteux Winter Workshops and Showcase Concerts, featuring the School's Music Director Michael Jinbo, January 2-5, 2019 at the Good Shepard-Faith Presbyterian Church, 152 W. 66<sup>th</sup> St, New York, NY. Maestro Jinbo will conduct Appalachian Spring for 13 instruments by Aaron Copland, and will give masterclasses with six workshop conductors on Beethoven's Symphony no. 7 and Brahms' Serenade no. 1, with the Monteux Heritage Orchestra, including players from the Orchestra of St. Luke's, Orpheus Chamber Orchestra, The Monteux Summer Festival Orchestra, and others. Monteux School alumni conductors will also conduct in concert, works by J.S Bach, Haydn, Saint-Saëns, Efrida Andrée and Matilde Capuis. Funding for these Workshops and Concerts has been provided by private donors at Renaissance Technologies, Inc., in support of Allison Kiger and her work on behalf of the Monteux School and Festival. Additional funding has also been provided by the Women's Philharmonic Advocacy Group.

# **MONTEUX**

## **SCHOOL & MUSIC FESTIVAL**

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Box 457 | Hancock, Maine 04640 | 207-812-6260  
pierremonteuxschool@gmail.com | [www.monteuxschool.org](http://www.monteuxschool.org)