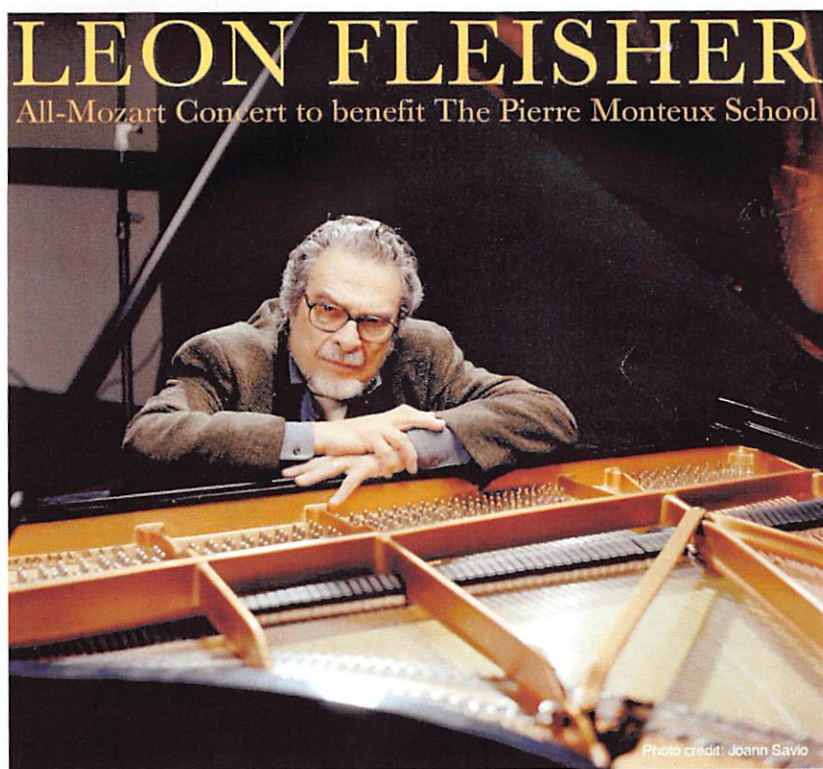


THE PIERRE MONTEUX MEMORIAL FOUNDATION  
&  
THE PIERRE MONTEUX SCHOOL  
FOR CONDUCTORS & ORCHESTRA MUSICIANS

*proudly present our*

2010 ARTIST IN RESIDENCE



WITH MEMBERS OF THE  
MONTEUX SCHOOL ORCHESTRA

SUNDAY, JULY 18 AT 5:00PM

THE FOREST STUDIO  
HANCOCK, MAINE

## 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 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 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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*We are grateful to The Collins Center for the Arts for the loan of a piano.*

*We also acknowledge additional support from  
LeDomaine Inn & Restaurant Français and The Crocker House Country Inn.*

*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.*

## 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 Monteux's 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 rolfing 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."

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