



**THE PIERRE MONTEUX SCHOOL**  
**FOR CONDUCTORS AND ORCHESTRA MUSICIANS**  
*Founded 1943*

**2012 CONCERT SEASON**

**SYMPHONY CONCERTS**

**Sundays at 5:00pm:** June 24, July 1, July 8, July 15, July 22, July 29

**WEDNESDAYS AT MONTEUX**

**Wednesdays at 7:30pm:** June 27, July 11, July 18, July 25

**CHILDREN'S CONCERT**

Monday, July 9 at 10:00am

*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 Géloso. 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 17th 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 69-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 2012

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 24, 2012

## PROGRAM

### Suite from Merry Mount

Howard Hanson  
(1896-1981)

1. Overture
  2. Love Duet
  3. Children's Dance
  4. Prelude to Act II and Maypole Dances
- Conductors: Joseph Stejcek (1-2) and John Norine, Jr. (3-4)

### Suite from The Love for Three Oranges, Op. 33bis

Sergei Prokofiev  
(1891-1953)

1. The Ridiculous Fellows
2. The Magician Tchello and Fata Morgana Play Cards
3. March
4. Scherzo
5. The Prince and the Princess
6. The Flight

Conductors: Anna Edwards (1-3) and William Tackett (4-6)

## INTERMISSION

### Scheherazade, Op. 35

Nikolai Rimsky-Korsakov  
(1844-1908)

1. The Sea and Sinbad's Ship
  2. The Tale of the Kalender Prince
  3. The Young Prince and the Young Princess
  4. The Festival at Baghdad
- Conductors: Kyle Rittenauer (1), John Devlin (2),  
Daniel Curtis (3) and Edward Leonard (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.

## PROGRAM NOTES BY THE CONDUCTORS

**Howard Hanson (1896-1981)**

### *Suite from Merry Mount (1934)*

Commissioned during the Great Depression, Howard Hanson's only opera, *Merry Mount*, premiered on February 10, 1934, under the baton of Giulio Gatti-Casazza. The initial run consisted of only eight performances and the opera has scarcely been performed since. Loosely based on Nathaniel Hawthorne's short story *The Maypole of Merry Mount*, the opera is set in the Massachusetts Bay Colony in the 17th century. The story concerns two opposing parties: the Cavaliers—who are loyal to the British monarchy—and the Puritans.

Wrestling Bradford, a Puritan preacher, rails against the Cavaliers and their Maypole celebration, based on an old European custom of dancing around a pole donned with flowers and multi-colored ribbons, in celebration of spring. Soon to be married to a Puritan woman named Plentiful, Bradford falls in love with a Cavalier woman named Marigold, only to learn that Marigold has married another man. In a dream, Bradford finds himself in hell and Satan appears in the guise of Marigold's husband, urging Bradford to renounce God. He refuses until he sees Marigold, who appears as a dancing devil named Astoroth. Bradford renounces God and is marked with the sign of the devil on his forehead. Upon awakening, Bradford finds his Puritan town destroyed by Indians, allies of the Cavaliers. When survivors ask him to pray, he refuses. Bradford asks for Satan's help when he sees Marigold tied to a stake and removes his skullcap, revealing the sign of the devil. With the town completely destroyed, Bradford and Marigold step into the fire to die as the remaining townspeople pray for their souls.

The Suite from *Merry Mount* opens with a Puritan hymn, played by the trombones. The music is restless and unpredictable, and portrays the uncompromising righteousness of the Puritan people. The second movement, based on Bradford and Astoroth's *Love Duet*, is both passionate and disturbing. *Children's Dance* is taken from a scene in which a group of children tease Bradford because of his romantic interest in Marigold. The movement contains mocking and taunting musical gestures. The final movement, *Prelude to Act II and Maypole Dances*, includes music from the Cavaliers' Maypole celebration.

**Sergei Prokofiev (1891-1953)**

### *Suite from The Love for Three Oranges, Op. 33bis (1921)*

The story of Sergei Prokofiev's opera *The Love for Three Oranges* is a ridiculous, highly convoluted fairy tale. The son of the King of Clubs, known only as the Prince, has become deathly morose and sullen from reading too much tragic literature. His affliction is cured by a fit of laughter when the resident witch, Fata Morgana, trips and exposes her undergarments. The witch places a spell on the Prince that makes him fall in love with three giant oranges. Each of the oranges contains a princess and he is destined to fall in love with one of them.

The suite opens with *The Ridiculous Fellows*, drawn from the opera's prologue, in which advocates for Tragedy, Comedy, Lyric Drama and Farce argue on behalf of their favorite dramatic form. The next movement is based on music that accompanies a card game between the magician Tchelio and the witch Fata Morgana. The magician loses all three rounds and, thus, his power. *March* comes from the entr'acte music that connects the first and second scenes. *Scherzo* is the original entr'acte music at the beginning of Act 3, in which the Prince discovers the location of the three oranges. The scene includes a magic ribbon and the seduction of a giant female cook (sung by a male bass) who guards the oranges. *The Prince and the Princess* is taken from the love duet after the last surviving princess has emerged from her orange. *The Flight* comes from the opera's final scene, in which Fata Morgana and other evildoers escape death through a trap door.

**Nikolai Rimsky-Korsakov (1844-1908)**  
***Scheherazade, Op. 35 (1888)***

Nikolai Rimsky-Korsakov composed *Scheherazade* in 1888 as a symphonic suite based on a set of tales known as *The Arabian Nights*. It endures as the composer's most popular work, combining his imaginative use of orchestration and Russia's fascination with the East. Although Rimsky-Korsakov originally used descriptive titles to identify each movement, he later abandoned them in hopes of evoking in the listener's mind a more general sense of fairy tale and adventure. The titles have endured nonetheless and are key to understanding the programmatic intent behind each movement.

The four movements of the work are linked by two main themes: that of the Sultan (heard at the beginning of the piece) and of Scheherazade herself (represented by the violin solo). In order to avoid the fate of his other wives, who were beheaded when the Sultan tired of them after only one night, Scheherazade spins tales that sustain the Sultan's interest.

The first movement, *The Sea and Sinbad's Ship*, opens with the Sultan's theme and proceeds to depict the volatile motion of Sinbad's ship upon the waves. The second movement, *The Tale of the Kalender Prince*, is structured as a kind of theme and variations. The theme is first presented by solo bassoon and subsequent variations show off different colors of the orchestra. The third movement, *The Young Prince and the Young Princess*, is a dialogue between two immortals about the beauty of a pair of earth-bound twins with whom they've fallen in love. The suite concludes with a tumultuous fourth movement, descriptively titled *The Festival at Baghdad*. Surely the most programmatic and stormy of the four movements, it ends gently with the sly Scheherazade having finally lulled the moody Sultan into a deep slumber.

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 1, 2012

## PROGRAM

Medea's Dance of Vengeance, Op. 23a Samuel Barber  
(1910-1981)

Conductor: Gabriel Lefkowitz

Symphony No. 6 in B minor, Op. 54 Dmitri Shostakovich  
(1906-1975)

1. Largo
2. Allegro
3. Presto

Conductors: Gabriela Mora-Fallas (1),  
John Pearse (2) and Andreas Vogelsberger (3)

## INTERMISSION

Alborada del gracioso

Maurice Ravel  
(1875-1937)

Conductor: Marta Gardoliriska

Enigma Variations, Op. 36

(Variations on an Original Theme)

- Theme — Variation I (C.A.E.)
- Variation II (H.D.S.-P.)
- Variation III (R.B.T.)
- Variation IV (W.M.B.)
- Variation V (R.P.A.) — Variation VI (Ysobel)
- Variation VII (Troyte)
- Variation VIII (W.N.) — Variation IX (Nimrod)
- Variation X: Intermezzo (Dorabella)
- Variation XI (C.R.S.)
- Variation XII (B.C.N.) — Variation XIII: Romanza (\*\*\*)
- Variation XIV: Finale (E.D.U.)

Conductors: Alexandra Dee (Theme through Variation VII),  
Michelle Blair (Variations VIII through XI)  
and Kornel Thomas (Variations XII through XIV)

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## PROGRAM NOTES BY THE CONDUCTORS

Samuel Barber (1910-1981)

Medea's Dance of Vengeance, Op. 23a (1955)

Medea's *Dance of Vengeance* is a re-orchestration and re-structuring by American composer Samuel Barber of his *Cave of the Heart*, a score he had written in the 1940s. Commissioned by Columbia University, the original work was choreographed as a stunning dance piece by the work's dedicatee, Martha Graham. The story comes from the classical Greek myth of Medea, as recounted in the tragedy by Euripides.

After leading the Argonauts through numerous perils on land and at sea, Jason's quest finally ends at the barbarian city of Colchis, wherein resides the Golden Fleece. Medea, a powerful sorceress and princess of Colchis, falls in love with Jason and aids him in avoiding the traps laid by her father. After successfully acquiring the holy artifact, Jason escapes with Medea back to Greece, eventually settling in Corinth. Jason later decides to marry the princess of Corinth and to exile Medea and their two children. Flying into a jealous rage, Medea exacts retribution by murdering Jason's bride-to-be and his future father-in-law, the king of Corinth. In a final act of vengeance, Medea kills her own children and dramatically escapes to Athens in a flaming chariot provided by her grandfather, the sun god Helios.

Dmitri Shostakovich (1906-1975)

Symphony No. 6 in B minor, Op. 54 (1939)

In late September 1938, Shostakovich announced that he was anxious to begin work on a new symphony for soloists, chorus and full orchestra. His original intention was to compose a musical setting of Myakovsky's poem *Vladimir Il'yich Lenin*, but he scrapped the idea after determining that the declamatory nature of Myakovsky's verse made it too difficult to set. Instead, he composed what became his *Sixth Symphony*, which was premiered on November 21, 1939 by the Leningrad Philharmonic Orchestra and Yevgeny Mravinsky, the same orchestra and conductor who had premiered his *Fifth Symphony* two years earlier, to the day. Shostakovich wrote: "The musical character of the Sixth Symphony will differ from the mood and emotional tone of the Fifth Symphony, in which moments of tragedy and tension were characteristic. In my latest symphony, music of a contemplative and lyrical order predominates. I wanted to convey in it the moods of spring, joy and youth."

Maurice Ravel (1875-1937)

Alborada del gracioso (1905; orchestrated by the composer 1918)

Ravel originally composed *Alborada del gracioso* as the fourth of five movements of his piano suite *Miroirs*, which he completed in 1905. In 1918, Ravel made an orchestral arrangement of *Alborada del gracioso*, which was introduced in Paris on May 17 of the following year by the Pasdeloup Orchestra,

under the direction of conductor Rhené-Baton. The work has enjoyed enormous popularity in both versions. Usually translated as "Morning Song of the Jester," the title refers to the type of household jester depicted in the classic Spanish comedies of Calderón and Lope de Vega. Ravel's pupil, confidant and biographer Alexis Roland-Manuel characterized the work as one "in which the dry and biting virtuosity is contrasted, Spanish-wise, with the swooning flow of the lovelorn melodic line, which interrupts the angry buzzing of guitars." He further observed that *Miroirs* represented a "completely new style" for Ravel.

#### Sir Edward Elgar (1857-1934)

##### Enigma Variations (Variations on an Original Theme), Op. 36 (1898-1899)

Completed in 1899, *Enigma Variations* was the first composition to bring Elgar international recognition. Dedicated to "friends pictured within," the work is structured as a theme followed by 14 variations, each representing a friend identified only by initials or a nickname. **Variation I (C.A.E.)** A depiction of the composer's wife Caroline Alice Elgar, who was "a romantic and delicate inspiration." **Variation II (H.D.S.-P.)** Hew David Stuart-Powell was an amateur pianist who liked to warm up by playing diatonic runs, but Elgar composed music that would have been "chromatic beyond [his] liking." **Variation III (R.B.T.)** Robert Baxter Townshend portrayed "an old man in some amateur theatricals—his low voice flying off occasionally into 'soprano' timbre." **Variation IV (W.M.B.)** When serving as host at his country estate, William Meath Baker "forcibly read out the arrangements for the day and hurriedly left the music room with an inadvertent bang of the door." **Variation V (R.P.A.)** Richard Penrose Arnold's "serious conversation was continually broken up by whimsical and witty remarks." **Variation VI (Ysobel)** Amateur violinist Isabel Fitton and her string crossing exercises. **Variation VII (Troyte)** Arthur Troyte Griffith's "maladroit essays to play the piano forte" and "attempts of the instructor [Elgar] to make something like order out of chaos." **Variation VIII (W.N.)** Winifred Norbury, a gracious lady with "a characteristic laugh." **Variation IX (Nimrod)** August Johannes Jaeger, a close friend who "discoursed eloquently on the slow movements of Beethoven." (Nimrod was a hunter in the Bible; Jaeger is German for hunter.) **Variation X (Dorabella)** Dora Penny, who spoke with a "pretty hesitation of speech." **Variation XI (G.R.S.)** George Robertson Sinclair challenged Elgar to compose a musical depiction of his bulldog Dan falling into the River Wye, paddling upstream, and his "rejoicing bark on landing." **Variation XII (B.G.N.)** Basil G. Nevinson, "an amateur cello player of distinction." **Variation XIII (\*\*\*)** Lady Mary Lygon, represented by asterisks as she was away on a sea voyage. **Variation XIV (E.D.U.)** A triumphant finale depicting the composer himself, known as "Edu" by his close friends.

Elgar stated throughout his life that the title's "enigma" does not refer to the identities of his friends, which he verified on numerous occasions, but rather to another principal theme that, though never played during the work, is present throughout. Musicians and scholars have speculated on the identity of this unsounded theme, but no consensus has been reached. Some believe that the theme might not be musical, but literary or philosophical.

## THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 8, 2012

### PROGRAM

Overture to *Prince Igor*  
Iorch Alexander Glazunov) Alexander Borodin  
(1833-1887)

Conductor: Rheit Lei

Pictures at an Exhibition  
Iorch Maurice Ravel) Modest Mussorgsky  
(1839-1881)

Promenade - Cocorus - Promenade - Il vecchio castello - Promenade - Tuileries  
Bydlo - Promenade - Ballet des poussins dans leurs coques - Samuel Goldenberg  
und Schmuyle - Limoges, le marché - Catacombes (Sepulcrum Romanum)  
Com mortuis in lingua mortua - La cabane sur des paites de poule (Baba-Yaga) -  
La grande porte de Kiev

Conductors: David Ellis (1st part),  
John Devlin (2nd part) and Anna Edwards (3rd part)

### INTERMISSION

Symphony No. 1 in C minor, Op. 68 Johannes Brahms  
(1833-1897)

1. Un poco sostenuto - Allegro - Nemo allegro
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio - Più andante - Allegro non troppo, ma con brio - Più allegro

Conductors: Tiffany Lu (1), William Tackett (2),  
Nathaniel Meyer (3) and Daniel Curtis (4)

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No applause between parts of a multi-section work.

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## PROGRAM NOTES BY THE CONDUCTORS

### Overture to *Prince Igor* (1887) Alexander Borodin (1833-1887)

Borodin's four-act opera *Prince Igor*, based on the medieval Russian epic poem *The Tale of Igor's Campaign*, is set in 1185 in the Russian town of Putivl (now part of the Ukraine). The story centers around the 12th-century Russian prince Igor Svyatoslavich and his campaigns against invading Polovtsian tribes. The opera's orchestration and several unfinished scenes were completed by Nikolai Rimsky-Korsakov and Alexander Glazunov following Borodin's sudden death in 1887. The opera premiered on November 4, 1890, three years after the composer's death. Glazunov constructed the overture based on his memory of hearing Borodin play it at the piano. The overture contains music from some of the most dramatic moments in the opera, including Igor's monologue in Act II and his wife Yaroslava's aria in the last act.

### Pictures at an Exhibition (1874; orch. Maurice Ravel 1922) Modest Mussorgsky (1839-1881)

Written in 1874, in memory of Russian artist Viktor Hartmann, *Pictures at an Exhibition* portrays an imaginary showing of ten of Hartmann's works, ranging from portraits and landscapes to conceptual designs. Between many of these movements are brief "promenades," described by the critic Vladimir Stasov as the composer "roving through the exhibition, now leisurely, now briskly, in order to come close to a picture that had attracted his attention, and at times, sadly thinking of his departed friend." Originally composed for piano, the work was subsequently orchestrated by numerous composers. The most celebrated of these versions is by Frenchman Maurice Ravel, who orchestrated the work in 1922. Malcolm MacDonald provided the following program in his critical edition of Ravel's orchestration:

**Gnomus:** The music depicts a gnome running on crooked legs (Hartmann's picture was a design for a gnome-shaped nutcracker).  
**Il vecchio castello (The Old Castle):** A troubadour sings before a medieval castle. Here, Ravel gives the main melody to a saxophone.  
**Tuileries:** This depicts the Paris gardens, bustling with nursemaids and squabbling children. **Bydlo:** A Polish ox-cart rolls along on enormous wheels. Ravel gives the melody to the tuba, creating a renowned solo for that instrument. **Ballet des pousins dans leur coques (Ballet of Chicks in Their Shells):** Hartmann's picture shows sketches of some costume designs for a ballet. **Samuel Goldenberg und Schmuyle:** This is a double portrait based on two pictures of Polish Jews by Hartmann. Musically, one is arrogant and austere with an oriental Hassidic flavour, the other one is pathetic with its importunate whining repeated notes. Ravel's superbly effective realization of the latter is a virtuoso display of triple-tonguing for muted trumpet. **Limoges, le marché (Limoges, The Market Place):** The French market-women in this clatteringly

rhythmic piece are said to be gossiping about a lost cow, a drunken neighbor and some false teeth. **Catacombs: Sepulcrum Romanum (Catacombs: Roman Tombs):** Hartmann depicts himself probing the mysteries of the Roman tombs by the light of a lantern. In the section that follows, **Cum mortuis in lingua mortua (With the dead, in a dead language),** Mussorgsky figuratively picks up the lantern and continues the quest with a spectral, quasi-religious transformation of the Promenade tune. **La cabane sur des pattes de poule (The Hut on Fowl's Legs):** This is a brilliant grotesque march. Hartmann designed a clock in the form of the hut in which dwelt the mythical witch of Russian folklore, Baba-Yaga. **La grande porte de Kiev (The Great Gate of Kiev):** This design was commissioned in 1866 but was never built. Hartmann's gate was in ancient Russian style, with a cupola shaped like a Slavic war helmet. Mussorgsky's finale, based on a triumphant variant of the Promenade theme, is also "in ancient Russian style" and brings the suite to a conclusion with pealing bell-effects (enthusiastically interpreted by Ravel) that recall the coronation pageantry of the composer's opera *Bois Godunov*.

### Symphony No. 1 in C minor, Op. 68 (1855-1876) Johannes Brahms (1833-1897)

The *First Symphony* of Johannes Brahms is widely regarded as one of the great masterworks of western classical music, and today it is one of the most frequently performed symphonies in the orchestral repertoire. In an era when Wagner's massive operas dominated the German musical scene, Brahms's symphony re-energized an interest in the classical symphonic form. A model of tradition and innovation, the work became an inspiration for the next generation of composers, including Mahler, Bruckner, Sibelius, Elgar and Dvořák. Referred to as "Beethoven's Tenth" by conductor Hans von Bülow, the symphony's dramatic trajectory from C minor to C major pays homage to similar minor to major constructions in Beethoven's *Fifth* and *Ninth Symphonies*. The symphony moves from a world of tragic devastation in the first movement to the triumphant, heroic jubilation of the finale. Along the way, Brahms evokes sounds of pastoral beauty and wistful nostalgia in the delicate middle movements.

Beginning work on the symphony in 1855, Brahms felt the tremendous burden of Beethoven's symphonic legacy. He remarked to friends, "You have no idea of how it feels to hear behind you the tramp of a giant like Beethoven," and that composing a symphony "is no laughing matter." Over two decades later, at its premiere in Karlsruhe, the *First Symphony* was instantly deemed a masterpiece worthy of comparison to Beethoven's *Ninth Symphony*. Especially notable is the similarity between Beethoven's "Ode to Joy" theme and the main theme of Brahms's finale. The beauty of Brahms's theme—as with Beethoven's—is in its utter simplicity. A hymn to humanity, it evokes a sense of optimism and the indomitable power of the human spirit.

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Monday, July 9, 2012

## CHILDREN'S CONCERT

### PROGRAM

Peter and the Wolf, Op. 67

Narrator: Olivia Norine  
Conductor: William C. White

Sergei Prokofiev  
(1891-1953)

Instrument Petting Zoo  
(Stations located throughout the hall)

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 15, 2012

## PROGRAM

Overture to *The Fair Melusina*, Op. 32

Felix Mendelssohn  
(1809-1847)

Conductor: Alexandra Dee

Symphony No. 2 in C minor, Op. 17,  
*Little Russian*

Piotr Il'yich Tchaikovsky  
(1840-1893)

1. Andante sostenuto - Allegro vivo
2. Andantino marziale, quasi moderato
3. Scherzo (Allegro molto vivace)
4. Finale (Moderato assai - Allegro vivo)

Conductors: John Norine, Jr. (1), John Pearce (2),  
Michelle Blair (3) and Gabriel Lefkowitz (4)

## INTERMISSION

Don Quixote, Op. 35

Richard Strauss  
(1864-1949)

(Fantastic Variations on a Theme of Knightly Character)

Introduction

After reading too many books on knightliness and chivalry,  
Don Quixote goes mad and decides to become a knight-errant

Theme

Don Quixote, "Knight of the Woeful Countenance," and his squire Sancho Panza

Variation I

The Adventure of the Windmills

Variation II

The Battle with the Army of the Mighty Emperor Alifanfán (A Flock of Sheep)

Variation III

A Dialogue between Knight and Squire

Variation IV

The Unhappy Adventure with a Procession of Penitent Pilgrims

Variation V

The Knight's Vigil

Variation VI

The Encounter with a Bewitched Dulcinea

Variation VII

The Ride through the Air

Variation VIII

The Unhappy Voyage in the Enchanted Boat

Variation IX

The Battle with Two Sorcerers (Benedictine Monks)

Variation X

The Duel with the Knight of the White Moon

Finale

Return to sanity and the death of Don Quixote

Violoncello Soloist: Brady Meyer

Viola Soloist: Mario Torres

Conductors: Anna Edwards (Introduction, Theme), Joseph Stepec (Variations I-III),  
Konel Thomas (Variations IV-VIII) and Maria Cardolínka (Variations IX-X, Finale)

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## PROGRAM NOTES BY THE CONDUCTORS

### **Overture to *The Fair Melusina*, Op. 32 (1834)** **Felix Mendelssohn (1809-1847)**

In 1833, Felix Mendelssohn attended the premiere of an opera by composer Constantin Kreutzer and librettist Franz Grillparzer, based on the medieval tale of "The Fair Melusina." According to ancient legend, Melusina is a water nymph who usually appears in the form of a beautiful woman, except on Saturdays when the lower half of her body takes the form of a serpent. Melusina falls in love with a mortal knight, Prince Raimund, whom she agrees to marry on the condition that he cannot seek her company on Saturdays. Not surprisingly, Raimund becomes curious about his wife's Saturday activities, so he breaks his promise and discovers the truth. Both parties feel betrayed and they part ways due to irreconcilable differences.

Mendelssohn was quite taken by the story of the opera, but he wrote to his sister Fanny that Kreutzer's music "displeased [him] thoroughly." He was particularly upset by the overture, even though the audience called for it to be enclosed. Mendelssohn decided to write an overture of his own, one that would do justice to the legend and have more "soul." The resulting concert overture, completed in 1834 as part of a commission from the London Philharmonic Society, does not follow Melusina's story specifically, but is rather a general reflection upon its characters, themes and moods.

### **Symphony No. 2 in C minor, Op. 17, *Little Russian* (1872)** **Piotr Il'yich Tchaikovsky (1840-1893)**

Tchaikovsky began composing his *Second Symphony* during the summer of 1872, while on holiday in the Ukraine at the estate of his sister Alexandra Davidova and her family. He was taken with the local scenery as well as with the colorful folk tunes he constantly heard. He later joked that some credit for the symphony should go to a member of the household staff who sang songs as he composed. The composer incorporated three folk songs in his symphony: a Ukrainian variant of *Down by the Mother Volga*; *Spin, O My Spinner*; and *The Crane*. The combination of these folk songs and the setting in which the symphony was composed led Tchaikovsky's friend, music critic Nikolay Kashkin, to dub it the "Little Russian" (a nickname of the time that could be used to refer to the Ukraine with either affection or derision).

The first movement opens with a statement of *Down by the Mother Volga*, played by solo horn. The tune is then fragmented and passed around the orchestra. Tchaikovsky introduces a secondary theme in a lively *allegro* tempo, which Nikolai Rimsky-Korsakov would later use in his *Russian Easter Overture*. Tchaikovsky works the two themes both separately and together in the development of the movement before returning to a simple statement of the folk theme in the coda, once again played by solo horn. The second movement is based on a march taken from Tchaikovsky's unpublished opera *Undine*; a quote of the folk tune *Spin, O My Spinner*. Unlike many of the composer's more spirited marches, this movement is

somewhat subdued. Tchaikovsky indicated that it should be played at a "slightly quick walking march [tempo], somewhat moderately." This makes perfect sense, as Tchaikovsky originally intended it to be a wedding march in the opera. The third movement is the only movement that doesn't quote a recognizable folk tune, but this *scherzo* does take on a folk-like quality in its *trio* section, where one could easily imagine a peasant dance. The final movement moves from the minor key of the third movement to its parallel major in a triumphant opening fanfare that quotes the folk song *The Crane*. Tchaikovsky develops the folk song by fragmenting it and putting it through several variations before returning it to the brass for a climactic ending.

Despite the great acclaim accorded to the work at its premiere in 1873, including strong positive reaction from "The Mighty Five" leaders of Russia's nationalist music movement, Tchaikovsky was unhappy with the symphony. After making major revisions, a final version received its premiere in 1880.

### **Don Quixote (Fantastic Variations on a Theme of Knightly Character), Op. 35 (1897)** **Richard Strauss (1864-1949)**

It is hardly a surprise that a composer who would become known as one of the early 20th century's greatest opera composers began his career as the late 19th century's greatest composer of symphonic poems. A symphonic poem is, after all, a sort of wordless opera for orchestra alone. The young Richard Strauss scored major hits in the 1890s with a string of symphonic poems based on pre-existing poems and novels, most notably, *Don Juan* (1888), *Death and Transfiguration* (1889), and *Till Eulenspiegel's Merry Pranks* (1895). In these works, Strauss greatly increased virtuosic demands on the orchestra.

Strauss's symphonic poem *Don Quixote* (1897), based on the 1615 novel by Spanish writer Miguel de Cervantes, represents several new directions in the composer's musical output. It is a compositional hybrid, merging the concerto (a work for soloist and orchestra) with the tone poem (a musical work depicting a narrative story). The character Don Quixote is portrayed by solo cello in a very demanding part that evokes the protagonist's unshakable fervor as he progresses through a series of adventures. The cello is not the only orchestral instrument that plays a major role. Don Quixote's squire Sancho Panza is portrayed by solo viola, bass clarinet and tenor tuba.

A work that depicts such a wild set of adventures could easily become disjointed, but Strauss lends further unity to his tone poem by casting it as a theme and variations. The melodies used to depict the character of Don Quixote are recognizable throughout the work, as are those associated with Sancho Panza, much in the way that operatic characters might have themes associated with them (or *leitmotifs*, in the case of Wagner). Each variation effectively suggests the mood, setting and consequence of the particular adventure in which Quixote finds himself. Among the many unusual instrumental effects used in the work are flutter-tonguing by the brass, to depict the bleating of sheep in Variation II, and the use of a wind machine in the imaginary flight through the air in Variation VII.

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 22, 2012

## MEMORIAL CONCERT

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

## PROGRAM

Tragic Overture, Op. 81

Johannes Brahms  
(1833-1897)

Conductor: William C. White

Concerto for Orchestra

Witold Lutoslawski  
(1913-1994)

1. Intrada
2. Capriccio notturno ed Arioso
3. Passacaglia, Toccata e Corale

Conductors: John Nixine, Jr. (1),  
Daniel Curtis (2) and Edward Leonard (3)

## INTERMISSION

Fanfare pour Monteux (2006) by William C. White  
Conductor: Kyle Ritenauer

Symphonie fantastique, Op. 14

Hector Berlioz  
(1803-1869)

1. Rêveries-Passions (Daydreams-Passions)
2. Un bal (A Ball)
3. Scène aux champs (Scene in the Country)
4. Marche au supplice (March to the Scaffold)
5. Songe d'une nuit de sabbat (Dream of a Witches' Sabbath Night)

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

Tragic Overture, Op. 81 (1880)  
Johannes Brahms (1833-1897)

Around the middle of the 19th century, composers began to use the word "overture" to describe any single-movement composition with dramatic qualities. Brahms' *Tragic Overture* is one such work, and indeed its first title was *Dramatic Overture*. It is unknown whether Brahms had a specific literary or personal tragedy in mind when composing the overture, which he began at least ten years before its publication. Long gestation periods were not uncommon for Brahms; he worked on his first symphony for over 20 years. The impetus to finally complete *Tragic Overture* in 1880 is relatively clear: Brahms felt compelled to provide a darker companion to his lighthearted *Academic Festival Overture*, which he had composed earlier that year for ceremonies surrounding his honorary doctorate from the University of Breslau. Of the two overtures, Brahms famously said, "one weeps, while the other laughs."

Concerto for Orchestra (1950-1954)  
Witold Lutoslawski (1913-1994)

In 1950, Witold Rowicki, director of the Warsaw Philharmonic, asked Polish composer Witold Lutoslawski to compose an impressive new work to mark the rebirth of the orchestra following the German occupation. Lutoslawski saw not only an opportunity to celebrate the virtuosity of the orchestra, but also a chance to exemplify his new approach toward composing. After his *First Symphony* was banned for its experimental tendencies by the Soviet-controlled Polish government, Lutoslawski struggled to make ends meet and was forced to write only functional music. "I was writing in a style that was not leading me anywhere," he said. "So, I decided to begin again—to work from scratch on my sound language." For fresh inspiration, he turned to a volume of Polish folk melodies, from which he drew raw thematic material and developed a musical language deeply connected to his country's culture, which also greatly pleased government officials. As with Bartók, folk music was only a starting point. Lutoslawski found a new musical voice by stylizing aspects of Polish folk music and creating inventive musical textures with complex harmonies and intricate counterpoint.

The first movement, *Intrada*, builds in intensity as folk melodies pile one upon the other until the apex of the movement's arch form subsides into a placid coda with melodic strands passed between solo instruments. The second movement—fancifully titled *Capriccio notturno ed Arioso*—is a brisk, windswept scherzo that captures the nocturnal murmurings in Poland's Kurpie forest. A contrasting middle section features a proud, nationalistic melody played by trumpets. The final movement is by far the largest, as is typical of Lutoslawski's orchestral works. Constructed in two large parts, it summarizes and reconciles melodies introduced in the earlier movements. The opening *Passacaglia*, constructed over a repeating bass folk melody, gradually accelerates through 15 variations before receding into silence. A virtuosic *Toccata e Corale* brings the work to a lively conclusion.

**Symphonie fantastique, Op. 14 (1830)  
Hector Berlioz (1803-1869)**

*Symphonie fantastique*, which bears the subtitle *Episode from the Life of an Artist*, is a programmatic symphony depicting fantastic opium-induced visions of an artist—presumably Berlioz himself—and his unrequited longing for a “beloved.” In 1827, Berlioz fell madly in love with Anglo-Irish actress Harriet Smithson, whom he saw in the role of Ophelia in a production of Shakespeare’s *Hamlet* at the Odéon Theatre in Paris. He completed *Symphonie fantastique* in early 1830 and it received its premiere at the end of that year. In 1832, upon learning that his “beloved” was once again in Paris, Berlioz arranged for the actress to attend a performance of the work, whereupon she finally learned of the composer’s infatuation and that she was the inspiration for his symphony. The two met the next day for the first time and were married ten months later. The marriage was not a success and the couple formally separated in 1844.

Berlioz wrote program notes for *Symphonie fantastique*, which he deemed “indispensable for a complete understanding of the dramatic plan of the work”:

*A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber, accompanied by the strangest visions. [...] The loved one herself has become a melody to him, an idée fixe as it were, that he encounters and hears everywhere.*

**Part One: Daydream-Passions.** The composer imagines that a young musician [...] sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. [...] The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delicious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

**Part Two: A Ball.** He encounters his loved one at a ball, amidst the tumult of a brilliant party. The artist is placed in the most varied circumstances... but everywhere, in town, in the country, the beloved vision appears before him, bringing trouble to his soul.

**Part Three: Scene in the Country.** One evening in the country, he hears in the distance two shepherds playing [...]: this pastoral dunt, the effect of his surroundings [...] all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. [...] But suppose she deceives him! This mixture of hope and fear, these thoughts of happiness disturbed by dark forebodings, form the subject of the adagio. At the end, one of the shepherds again [plays]; the other no longer answers... Sounds of distant thunder... solitude... silence...

**Part Four: March to the Scaffold.** He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses his own execution... At the end of the march, the first four bars of the idée fixe recur like a last thought of love interrupted by the fatal stroke.

**Part Five: Dream of a Witches’ Sabbath Night.** He sees himself at the witches’ sabbath, in the midst of a ghastly crowd of spirits, sorcerers and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath...

**THE PIERRE MONTEUX SCHOOL ORCHESTRA**  
Sunday, July 29, 2012

**SYMPHONIC POPS CONCERT**

**PROGRAM**

Crown Imperial (Coronation March)  
William Walton  
(1902-1983)

Conductor: Nathaniel Meyer

España (Rhapsody for Orchestra)  
Emmanuel Chabrier  
(1841-1894)

Conductor: Gabriela Mora-Fallas

Wine, Women and Song, Op. 333  
Johann Strauss, Jr.  
(1825-1899)

Conductor: Tiffany Lu

On the Trail from Grand Canyon Suite  
Ferde Grofé  
(1892-1972)

Conductor: Rhett Lei

Overture to William Tell  
Gioachino Rossini  
(1792-1868)

Conductor: Andreas Vogelsberger

**INTERMISSION**

**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.

# INTERMISSION

## Overture to *Gypsy*

Jule Styne  
(1905-1994)

Conductor: William C. White

## Excerpts from *Fiddler on the Roof*

(arr. John Williams)

Jerry Bock  
(1928-2010)

Violin Soloist: Gabriel Lefkowitz  
Conductor: Karmel Thomas

## Harry Potter Symphonic Suite

(arr. Jerry Brubaker)

John Williams  
(1932- )

Conductor: Kyle Rittenauer

## Selections from *The Sound of Music*

(arr. Robert Russell Bennett)

Richard Rodgers  
(1902-1979)

Conductor: Gabriel Lefkowitz

# CONDUCTOR BIOGRAPHIES

## The Pierre Monteux School 2012

### CONDUCTING ASSOCIATE

**William C. White** is pleased to return for his fourth 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 his first season as Assistant Conductor of the Cincinnati Symphony Orchestra and Conductor of the Cincinnati Symphony Youth Orchestra. In 2010, he completed a Masters degree in Orchestral Conducting at Indiana University, Bloomington, studying under David Effron and Arthur Fagen. He earned his B.A. in Music at the University of Chicago in 2005, where he studied composition under Easley Blackwood. He maintains an active career as a composer, writing works for concert, church and film projects.

**Michelle Perrin Blair** (1st year) is the newest doctoral student at the University of Houston's Moores School of Music. She recently earned a Master of Music degree in Conducting from the University of Texas at Arlington, where she studied with Monteux School alumnus, Dr. Clifton Evans. Michelle's career goals include becoming Director of Orchestras at a university, and she is passionate about the participation of youth in classical music, the re-imagining of the concert experience, and the research and performance of early music. Michelle lives in Houston, Texas with her husband, Aaron.

**Daniel Nieta Curtis** (3rd year) was named the Music Director of the Contemporary Music Ensemble at Carnegie Mellon University in Pittsburgh, PA this past April. He is also an artistic advisor to the Brooklyn Philharmonic, where he assisted Alan Pierson in producing the orchestra's acclaimed 2011-12 season. Daniel began his professional career as a bassoonist in the Key West Pops Orchestra and has since been featured with that orchestra as a piano soloist and guest conductor. Daniel received his B.A. from Amherst College ('08) and M.M. in orchestral conducting from Carnegie Mellon University ('12), where he studied with Ronald Zollman.

**Alexandra Dee** (1st year) is earning a master's degree in orchestral conducting under Dr. Alexander Jiménez at Florida State University, where she also earned a Bachelor of Music Education degree. She serves as Assistant Conductor of the University Symphony Orchestra and the University Philharmonic, Music Director of the Campus Orchestra, and Conductor of the New Music Ensemble. She was previously Assistant Conductor of the Tallahassee Youth Orchestras' Symphony Orchestra and has appeared as guest conductor with Tallahassee's Big Bend Community Orchestra and the FSU Philharmonic. She has attended conducting workshops at the Royal Northern College of Music, University of South Carolina and Bard College.

**John Devlin** (2nd year) is the Music Director and Conductor of the Youth Orchestras of Prince William, the Associate Conductor of the Capital City Symphony, and the Assistant Conductor of the Apollo Symphony Orchestra. Devlin is a doctoral candidate in orchestra conducting at the University of Maryland School of Music, studying with James Ross. In 2008, John graduated *summa cum laude* from Emory University with a double major in Music and Latin. Devlin has studied conducting at Tanglewood, the Pierre Monteux School, and at the Conductors Institute at Bard College. His teachers include Marin Alsop, Michael Jinbo, Leon Botstein, Harold Farberman and Scott Stewart.

**Anna Edwards** (3rd year) is the director of the Roosevelt High School Orchestra program in Seattle, WA, teaching over 100 students enrolled in the school's Concert, Symphony and Chamber orchestra. In addition to her responsibilities at RHS, where she has built the orchestra over the past twelve years into a nationally recognized program, Anna is the assistant conductor for the Thalia Symphony and is a violinist with the Auburn Symphony Orchestra. She has worked with the Seattle Youth Symphony program for the past 18 years, conducting the Symphonette Symphony for 8 years (1997-2005) and the Festival String Orchestra for the Marrowstone-in-the-City summer music program since 1994. Ms. Edwards has been a freelance violinist in the Seattle Metro area for the last 19 years, playing with such groups as the Pacific Northwest Ballet, Northwest Chamber Orchestra, and the Northwest Sinfonietta. Anna just finished her first year pursuing a Doctorate of Musical Arts in conducting at the University of Washington.

**David Ellis** (1st year), a native of Cleveland, Ohio, is studying at the Oberlin Conservatory, earning his Master of Music degree in conducting. His principal teachers are Raphael Jimenez and Tim Weiss. This spring, David received a Bachelor of Music degree in cello performance, from Oberlin, and a Master of Music degree in historical performance on both viola da gamba and baroque cello. His principal teacher for both degrees was Catharina Meints. As a baroque specialist, David has played with numerous ensembles, most recently, Apollo's Fire. As a modern cellist, David has explored a wide variety of music and genres throughout his studies, ranging from classical orchestral repertoire to the avant-garde. David has attended many summer programs as a cellist, including Youth Orchestra of the Americas, National Repertory Orchestra and Aspen Music Festival.

**Marta Gardolinska** (1st year) holds a B.M. in conducting from the Fryderyk Chopin University of Music in Warsaw. She currently continues her studies in Orchestra and Choir Conducting in Vienna, Austria under Professor Mark Stringer and Erwin Ortner. Since October 2011, Marta has worked as assistant conductor with the Pokarpacka Philharmonic in Rzeszow (Poland). Performing as a singer in the Arnold Schoenberg Choir and Wiener Singverein has given Marta the opportunity to work with such conductors as Nikolaus Harnoncourt, Zubin Mehta and Riccardo Muti. Outside of music, she is a swimming instructor and lifeguard.

**Gabriel Lefkowitz** (2nd year) lives in Knoxville, TN, where he is the concertmaster of the Knoxville Symphony Orchestra. Gabriel holds a bachelor's degree from Columbia University, where he graduated *magna cum laude* in three years, having studied music and economics. He earned a master's degree in violin performance at Juilliard. Gabriel is also a film composer and conductor. In the summer of 2010, he was one of only five composers invited to study composition at the Aspen Music Festival's prestigious Film Scoring Program, where he composed both electronic and orchestral pieces to picture.

**Rhett Lei** (1st year) recently made his first Severance Hall appearance conducting in one of the Cleveland Orchestra's subscription family concerts. Earlier this year, Lei debuted with the Wuhan Symphony Orchestra and the Southwest University Symphony Orchestra in Chongqing, China. This February, Lei served as assistant to conductor Harry Davidson in a production of Humperdinck's *Hänsel und Gretel* at the Cleveland Institute of Music. Rhett Lei is currently pursuing a master's degree in orchestral conducting, studying with Carl Topilow at the Cleveland Institute of Music.

**Edward Leonard** (4th year) currently resides in Pittsburgh, PA. He was accepted on full scholarship to study with Juan Pablo Izquierdo at Carnegie Mellon University, where he earned his master's degree in orchestral conducting and completed the Performance in Residency Program. As a conductor, he has worked extensively with the Carnegie Mellon ensembles, not only in conducting his own programs, but also in preparing them for

conductors such as Sir Andrew Davis and Erich Kunzel. Mr. Leonard has also been a frequent guest conductor in the Pittsburgh area. He has conducted the Edgewood Symphony and Butler Symphony after winning the 2007 BCSC Young Conductors' Competition. Mr. Leonard just completed his first season as Music Director and Conductor of the Pittsburgh Philharmonic after they held a year-long search for the position in 2011.

**Tiffany Lu** (1st year) grew up in Tampa, FL, where she teaches violin and works as a substitute violinist with The Florida Orchestra. She began her conducting studies two years ago and will matriculate at Ithaca College this fall as a Master of Music student in orchestral conducting.

**Nathaniel Meyer** (1st year) is a German Studies major at Yale, where he has directed the Saybrook Orchestra and Gilbert & Sullivan Society. In 2012-2013, Nathaniel will be the Assistant Conductor for the Yale Symphony, where he also performs as principal trumpet. Nathaniel is the founding conductor of the Belmont Festival Orchestra in Massachusetts and was recognized nationally as an award winner of the 2011 American Prize in Orchestral Conducting. Nathaniel has studied at the International Institute for Conductors and in courses at London's Royal Academy and Boston's New England Conservatory. Nathaniel's mentors include Benjamin Zander in Boston and James Sinclair at Yale.

**Gabriela Mora-Fallas** (1st year) began her musical studies at the National Institute of Music of Costa Rica where she obtained a bachelor's degree in violin performance. Ms. Mora has been a recipient of several scholarships that allowed her to participate in music festivals in the United States as violinist and conductor, including the Sewanee Summer Music Festival, the Hot Springs Music Festival and the Aspen Music Festival; and in Brazil at the Festival Internacional de Inverno de Campos do Jordao. In August 2011, she moved to Boston to complete her studies in Orchestral Conducting at the Boston Conservatory, where she is pursuing her master's degree.

**John Norine, Jr.** (4th year) holds a Bachelor of Music degree from the Crane School of Music, as well as a master's degree in performance (conducting) and a Doctor of Musical Arts degree (conducting) from the University of North Texas, where he studied with Anshel Brusilow (a Montoux alum from the 1940s). For the past five years, John has worked as the Music Director of Music Theatre of Denton (TX). 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 subsequently nominated for a Grammy Award in 2010.

**John (J.J.) Pearse** (1st year) is a current student of Dr. Emily Freeman Brown at Bowling Green State University in Ohio. Prior to this, he received a B.M. in percussion performance from Indiana University, studying with John Tafaya and Kevin Bobo, and earned the prestigious Performer's Certificate.

**Kyle Rittersauer** (3rd year) is a graduate of the Interlochen Arts Academy and has just received his bachelor's degree from the Manhattan School of Music, studying orchestral percussion. This spring, Kyle won the audition for principal percussion of the Hudson Valley Philharmonic. In the summer of 2009, Kyle served as principal timpanist of the Castleton Festival Orchestra, under the baton of Lorin Maazel. In the fall of 2009, Kyle spent a semester abroad studying percussion and conducting at the Conservatorium van Amsterdam with musicians from the Royal Concertgebouw. Kyle's future plans involve freelancing in New York City and furthering his studies in conducting.

**Joseph Stepec** (2nd year) completed his undergraduate work in 2010, as a student of Gregory Fulkerson at the Oberlin Conservatory of Music. He has participated in music festivals in Texas, Vermont and North Carolina. As an active recitalist, he has performed in Cleveland, Nashville, Cincinnati, and abroad in Slovenia. Joseph worked with Bridget Michaele-Reischl while at Oberlin, and recently concluded a successful season with the Euclid Symphony Orchestra as their music director. While a student at Oberlin, Joseph led a performance of Leonard Bernstein's *Trouble in Tahiti*, sponsored by the Oberlin faculty, and also premiered Guggenheim recipient Seung-Ah Oh's *Concerto for Piano and Six Instruments*. This fall, Mr. Stepec will begin his master's degree studies in orchestral conducting under the supervision of Neil Varon at the Eastman School of Music in Rochester, NY.

**William Tackett** (2nd year) began his conducting studies at Baldwin-Wallace Conservatory in 2005, under Maestro Dwight Oltman, and served as the conducting apprentice and assistant to the Baldwin-Wallace Symphony Orchestra and Symphonic Wind Ensemble. In April, William completed his master's degree in orchestral conducting from Florida State University and will be moving to Houston this fall.

**Kornel Thomas** (3rd year) was born in Pittsburgh, PA. He moved at an early age to Budapest, Hungary and studied at the St. Stephen King Conservatory and High School, Budapest, majoring in Composition. He recently completed studies in 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, Hungary. In 2010, he served as Music Director for the Modern Opera Project at the University for Music in Vienna, performing a wide range of compositions from many young composers. This fall, he will begin doctoral studies at the Lamont School of Music at the University of Denver.

**Andreas Vogelsberger** (1st year) was born in 1986 in Munich, Germany. He studied violin and piano privately with Clemens Wängler, and later with Sonja Korkkale and Felix Bronner, respectively. He completed his bachelor's degree studies in orchestral conducting at the Hochschule für Musik in Freiburg, Germany in May 2011. In the fall of 2012, he will begin his master's degree studies in conducting under Professor Leif Segerstam at the Sibelius Academy in Helsinki, Finland. He has also studied with Mark Gibson at the CCM Spoleto festival in 2011.

## ORCHESTRA BIOGRAPHIES

### The Pierre Montoux School 2012

#### VIOLIN

**Michelle Perrin Blair** (see Conductor Biographies)

**Alexandra Dee** (see Conductor Biographies)

**Anna Edwards** (see Conductor Biographies)

**Laura Jacobs** (3rd year), a native Texan, currently performs on violin and viola. She has studied with many teachers, including Rodica Oancea-Gonzalez, Kyung Sun Lee, Julian Ross and Louise Zeitlin. She recently began her master's degree study with Anton Miller at The Hartt School of Music after having graduated from Baldwin-Wallace College and Conservatory of Music with a bachelor's degree in violin performance. Aside from her studies, she enjoys eating lots of seafood and doing yoga.

**Gabriel Lelkowitz** (see Conductor Biographies)

**Tiffany Lu** (see Conductor Biographies)

**Gabriela Mora-Fallas** (see Conductor Biographies)

**Stephen Nordstrom** (1st year) currently lives in Cincinnati, where he is a doctoral violin student at the University of Cincinnati College-Conservatory of Music and a violin teacher for the CCM Preparatory Department. He is a member of the Richmond Symphony and Lexington Philharmonic, as well as an active chamber musician. He has performed in festivals in Italy, Austria, Canada, China and the United States. Stephen enjoys traveling, reading and playing golf. He holds a B.M. in Violin from the University of North Texas, and an Artist Diploma and M.M. in Violin from CCM.

**Joseph Stupac** (see Conductor Biographies)

**Kornel Thomas** (see Conductor Biographies)

**Andreas Vogelsberger** (see Conductor Biographies)

#### VIOLA

**Ariane Alexander** (1st year), Canadian violist, won the position of Principal Violist of the Timmins Symphony Orchestra in 2008 after completing degrees in Music and Music Education at Memorial University of Newfoundland, where she studied under Dr. Nancy Dahm of Duo Concertante. While in Timmins, Ariane founded a string trio, which was described by *The Daily Press* as "telepathic" (2009). As a soloist, she gave "a high-caliber, passionate performance" (*L'Express Timmins*, 2011) of Bruch's *Kol Nidrei* with the Timmins Symphony, and also performed Corelli's *Christmas Concerto* in December 2007 with Alto Mare. Ariane studies at Brooklyn College with violist Dr. Stephanie Griffin.

**Anna Kisch** (3rd year) loves playing the viola. Just a few weeks ago, she received her Bachelor of Music degree in viola performance from Baldwin-Wallace Conservatory in Cleveland, where she studied with Louise Zeitlin and members of the Cleveland Orchestra.

In the fall, she will return for one semester to complete her second degree, a Bachelor of Arts in English. Anna's goal is to combine art forms to create a new kind of experience that will make art music inspiring and hip for all generations. Besides music and books, Anna also enjoys climbing Maine's mountains and eating blueberries.

**William Tackett** (see Conductor Biographies)

**Mario Alejandro Torres** (1st year), from Honduras, started playing viola at 11 years old. Later, he became a member of San Pedro Sula's Chamber Orchestra. Mario was selected to be part of the Youth Orchestra of the Americas in 2006 and toured Europe with them. He studies at NSU in Louisiana, where he has twice won the Natchitoches-Northwestern Symphony Concerto Aria Competition.

**William C. White** (see Conductor Biographies)

## **VIOLONCELLO**

**Steven Albert** (2nd year) is a senior in his undergraduate studies at Otterbein University, working towards a Bachelor of Music in cello performance. He has studied under Amanda Amos and Rachel Pinkney, and is currently under the instruction of Cora Kuyvenhoven. He is actively involved in ensembles of various sizes, including the Otterbein String Orchestra, Westerville Symphony, and chamber music. He is from Findlay, Ohio, and is really looking forward to this, his second summer playing at the Monteux School.

**David Ellis** (see Conductor Biographies)

**Kurt Harrison** (4th year) completed studies at the University of Michigan, Ann Arbor (B.M. '85, M.M. '86) with Samuel Mayes and Jeff Solow. He also studied at the Eastern Music Festival ('83) with Ellen Westerman, and at Chautauque ('84 and '85) with Chalm Zernach. He presently performs with orchestras in the central Ohio area.

**Brady Meyer** (2nd year), began playing piano in 4th grade and cello in 6th, and currently studies at Texas Tech University. His current cello professor is Jeffrey Lastrapes, and past piano professors include Lora Deal and David Kalibous. Brady recently served as rehearsal pianist and harpsichordist for Texas Tech's production of  *Così fan tutte*, which earlier this June toured to Tegucigalpa, Honduras, the first time a Mozart opera had ever been performed in that country. He also recently placed as runner up in his school's concerto competition, and was awarded the school's most prestigious merit scholarship, the Presser Award.

**John Norrine, Jr.** (see Conductor Biographies)

**Natalie Parker** (1st year) is one year and a recital away from earning her bachelor's degree in music performance at UNC School of the Arts, where she studies with Dr. Brooks Whitehouse. She has attended many summer festivals, including the Green Mountain Chamber Music Festival in Vermont and the Eastern Music Festival in Greensboro, NC. Ms. Parker is from North Carolina, so she is naturally super excited to enjoy the cooler weather in Maine this summer!

## **CONTRABASS**

**Emilio Guarino** (1st year) began studying the double bass at age 17 and graduated from Rutgers University in 2005 with a Bachelor of Music degree, with a major in Jazz Studies.

He has studied with Mike Richmond and Linda McKnight, and is currently pursuing a Master of Music degree at The Hart School under the instruction of Robert Black.

**John McKeever** (2nd year) is an undergraduate student at the UNC School of the Arts, studying Double Bass Performance under the direction of Paul Sharpe. After completing his undergraduate degree, Mr. McKeever plans to pursue a Master in Music in orchestral conducting. While not a conductor at the Monteux School, Mr. McKeever has worked as a conductor at his school. He has been an assistant conductor for UNC's opera and musical productions, as well as conducting film scores for student films. Mr. McKeever hopes to end up working as an opera conductor.

## **FLUTE / PICCOLO**

**Jessica Banks** (2nd year), originally from Youngstown, OH, earned a B.M. in Flute Performance and a B.M.E. from Baldwin Wallace Conservatory, studying with George Pope. She now serves as an Assistant Instructor at Indiana University while working on her M.M./D.M. with Thomas Robertello.

**Marta Cardoliska** (see Conductor Biographies)

**Holly Rudd** (1st year), originally from Bronxville, NY, will be a senior this fall at Northwestern University where she studies flute with Richard Graef and Walfrid Kujala, while also minoring in French. Prior to Northwestern, she studied with Gary Schocker in New York and later attended the Walnut Hill School for the Arts in Natick, MA. This past spring, she was a winner of the Evanston Music Club scholarship competition. Earlier this year, Holly studied at the École Normale de Musique de Paris with Pierre-Yves Artaud.

**Nicole Tama** (3rd year) holds a B.M. in performance from Rutgers University. Her teachers have included Bart Feller and Julia Boggrad-Kogan. This fall, she will begin working on a master's degree at the University of Wisconsin-Madison, studying with Stephanie Jutt.

## **OBOE / ENGLISH HORN**

**Clara (Freddie) Blood** (1st year) recently won the position of third Oboe with New York City's Symphony in C and is a frequent substitute with the Princeton Symphony, West Point Band and Allentown Symphony. Prior to moving to New York, Ms. Blood performed on the roster of Young Audiences of Houston as a founding member of the woodwind quintet WindSync, an ensemble which specializes in community outreach and music education. She recently completed her master's degree in the Manhattan School of Music's Orchestral Performance Program as a student of Robert Botti, Second Oboe of the New York Philharmonic. Ms. Blood holds a Bachelor of Music degree from Rice University, where she studied with Robert Atherholt.

**Claire Cutting** (2nd year) began studying oboe at age 13, after having played piano for ten years. In high school, Claire earned the International Baccalaureate diploma, which allowed her to spend a year in Paris studying art history at the Sorbonne University. Claire is currently pursuing a Performance Diploma at Roosevelt University in Chicago. She holds Bachelor and Master of Music degrees from UC Santa Barbara and The Boston Conservatory, respectively. Her primary oboe teachers include Peggy Michel, Robert Sheena and Stuart Horn. Claire is also an amateur Baroque oboist and has recently started learning bagpipes.

**Jason Smoller** (1st year) is an active freelance oboist, originally from Arkansas and currently living in New Hampshire. He has performed with many New York area ensembles and has participated in galas at Carnegie Hall, including a concert with Joshua Bell for the World Economic Forum. In 2011, he performed five concerts as the solo English horn player in the Dominican Republic's national orchestra. Jason has played under such conductors as Maazel, Barenboim, Masur and Gergiev. He graduated from Brown University in May 2009 and received an M.M. from the Manhattan School of Music in 2011. His principal teacher was Stephen Taylor.

#### CLARINETS / SAXOPHONE

**Kathryn Curran** (1st year) is an active freelance and chamber musician in Atlanta, GA, having finished her enlistment with the United States Coast Guard Band in April 2007. Katie holds the Second Clarinet position in the Tuscaloosa Symphony Orchestra. She has performed with the Atlanta Symphony, Atlanta Ballet, Atlanta Opera, Georgia Symphony, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, as well as several orchestras throughout the Southeast. During the fall of 2011, she was appointed clarinet artist affiliate at both Emory University and Agnes Scott College. Katie received music degrees from Central Michigan University and the University of Cincinnati, College-Conservatory of Music.

**John Devlin** (see Conductor Biographies)

**Keith Northover** (2nd year) will begin doctoral studies with Howard Klug and Eric Hoopich at Indiana University in the fall. Keith just completed his master's degree in clarinet performance and music education at the University of Florida. While there, he was a clarinet teaching assistant and also served as an adjunct instructor of clarinet, saxophone and music fundamentals at the College of Central Florida. Career highlights include chamber music tours in Europe and Brazil, early clarinet and Mozart workshops, and solo performances of Rolla's Basses Horn Concerto with the UF Orchestra and McAllister's Black Dog Rhapsody with the CF Wind Ensemble. Keith's previous teachers include Mitchell Estrin and Dr. Jay Niepoetter, principal bass clarinetist of "The President's Own" United States Marine Band.

**Sarah Yaksic** (2nd year) is from Cleveland, Ohio. She received her Bachelor of Music degree in clarinet performance from the University of Cincinnati College-Conservatory of Music. Her principal teachers in Cincinnati were Carmine Campione and Jonathan Gunn. Sarah is currently pursuing a Master of Music in clarinet performance at the University of Denver's Lamont School of Music, studying under Dr. Jeremy Reynolds. She has participated in the CCM Spoleto Festival in Spoleto, Italy and the Pierre Monteux Festival in Hancock, Maine, as well as in masterclasses with esteemed clarinetists David Krakauer, Ixi Chen, Richie Hawley, Jonathan Rives-Beniele and the Ironwood Clarinet Trio.

#### BASSOON / CONTRABASSOON

**Daniel Nesta Curtis** (see Conductor Biographies)

**Margaret Fay** (1st year), a native of Halifax, Nova Scotia, is currently a doctoral student and associate instructor at Indiana University. She has completed a M.Mus. in Bassoon Performance from Ithaca College, an M.A. in Music Theory from the University of British Columbia, and a Bachelor of Music from the University of Toronto. In her spare time, she enjoys all board games (especially Scrabble and Settlers of Catan), ping pong, baking, reading, and running with the recently formed Hancock Point Running Minstrels.

**Jessica Goldbaum** (1st year), from Boca Raton, Florida, began her musical life as a saxophonist. While attending the University of Central Florida, she worked toward a degree in saxophone. After one year, Jessica transferred to Florida State University to pursue studies in bassoon. While at FSU, she attended the Brevard Music Festival, The Madeline Island Music Camp, and performed as a member of the American Wind Symphony. Jessica has also performed with the Pensacola Symphony, the Space Coast Symphony, and Tallahassee Ballet. She will be moving to Houston in the fall to begin work on her master's degree at Rice University.

#### HORN

**Christina Garmon** (1st year) is currently pursuing a Master of Music degree in horn performance at Carnegie Mellon University, where she studies with William Caballero. She also holds a bachelor's degree in horn performance from the University of Michigan, where she studied with Adam Unsworth and Bryan Kennedy. Besides performing in various university ensembles, chamber groups and masterclasses, Christina has also performed with the Dearborn Symphony, the Ann Arbor Opera Orchestra, the Southern Tier Symphony, and Ensemble Ripieno in Pittsburgh. She also has previously attended the Idyllwild Arts Music Festival, Bar Harbor Brass Week, and the National Music Festival.

**Deborah McDowell** (2nd year) is a member of the Southern Tier Symphony and the Greenville Symphony, and substitutes for the Westmoreland Symphony and the Youngstown Symphony. She has attended the Bowdoin International Music Festival on a fellowship, the Pierre Monteux School, and the National Music Festival on a full scholarship, where she played the corneo obbligato part for Gustav Mahler's Fifth Symphony. In 2007, she was awarded the "Woman of Promise Award" in Fine Arts, and won a countywide solo competition and scholarship. She currently attends Carnegie Mellon University on a fellowship, studying primarily with Stephen Kostyniak.

**Nathanael Minor** (1st year), a native of Athens, Georgia, earned his undergraduate degree from the University of Southern Mississippi. Nathanael held the positions of third and fourth horn with the Meridian and Gulfcoast Symphonies, respectively, and has performed as a substitute musician with the Louisiana Philharmonic. During the past three summers, Nathanael has performed with the American Wind Symphony and has attended the Saarburger Sereaden music festival in Saarburg, Germany. Nathanael will move to Cincinnati in the fall to begin study with Randy Gardner at the Cincinnati College-Conservatory of Music.

**Lucinda Olson** (1st year) is a junior at the Eastman School of Music in Rochester, NY, where she is a double major in horn performance and music education. She currently studies with W. Peter Kurau. In previous summers, Lucy has attended Interlochen Arts Camp, the Boston University Tanglewood Institute, and Kendall Betts Horn Camp. She is from Haddonfield, NJ.

**Nicholas Walls** (1st year), originally from Nairobi, Kenya, began playing horn in the Nairobi Orchestra as one of only a handful of horn players in East Africa. He attended the North Carolina School of the Arts and the University of California, Santa Barbara, where he received a Bachelor of Music degree. He is currently pursuing a Master of Music degree at Mannes/The New School for Music, where he is a student of Erik Raske. Before moving to New York, Nicholas was an active horn player in the Los Angeles area, playing in the Topanga Canyon Symphony Orchestra. He is currently principal horn of the New York Opera Exchange.

## TRUMPET

**David Gardner** (1st year) is a candidate for a Master of Music degree in music performance at Carnegie Mellon University, studying with George Vosburgh, Principal Trumpet of the Pittsburgh Symphony Orchestra. Outside of CMU, Mr. Gardner currently serves as the second trumpet in Youngstown State University's Faculty Brass Quintet and as a fourth/valley trumpet in the Greenville Symphony. He frequently performs with the Youngstown Symphony Orchestra, the Warren Philharmonic Orchestra, Opera Western Reserve, the Greenville Symphony Orchestra, and the Southern Tier Symphony. He earned his B.M. in music performance from Youngstown State University, where he studied with Dr. Christopher Krummel.

**Nathaniel Meyer** (see Conductor Biographies)

**Charlotte Olson** (1st year) is currently a master's student at Boston University, majoring in trumpet performance. She attended the Eastman School of Music as an undergraduate, earning her B.M. with honors as a double major in trumpet performance and music education. Her primary teachers include Terry Everson, James Thompson and Roger Blackburn. In past summers, Charlotte has been a faculty member and counselor at Luzerne Music Center in Lake Luzerne, NY, from which her students have moved on to colleges such as New England Conservatory and Temple University.

**Matthew Shefcik** (1st year) is currently pursuing a doctorate degree in trumpet performance from the University of Miami, where he is a fellow of the Henry Mancini Institute and performs with the Category 5 Brass Quintet. He has performed with the New World Symphony Orchestra, the Quad Cities Symphony Orchestra, and the Quincy (IL) Symphony Orchestra. He has also taught trumpet at Bradley University in Peoria, IL, and Culver-Stockton College in Canton, MO. Originally from Chicago, Matthew has earned degrees from Roosevelt University and Western Illinois University. Additionally, he has spent two summers at Brevard Music Center in Brevard, NC.

## TROMBONE

**Adam Janssen** (1st year), originally from Gibsonia, PA, received his earliest musical training on the violin at the age of eight, and subsequently began playing trombone one year later. He maintains an active career as a violinist and trombonist in the Pittsburgh area and throughout the United States. A dedicated educator, Adam also enjoys teaching young instrumentalists. He is currently pursuing a bachelor's degree in trombone performance as well as a minor in Music Education from Carnegie Mellon University of Pittsburgh, PA, where he studies with members of the brass section of the renowned Pittsburgh Symphony Orchestra.

**Aaron Zalkind** (1st year), originally from Salt Lake City, Utah, is pursuing his bachelor's degree in trombone performance at Indiana University, where he studies with Peter Elfrisson. Aaron attended the Boston University Tanglewood Institute in the summer of 2010 and the Rafael Mendez Brass Institute in 2011. Aaron was also a participant in the Michael Mulcahy Seminar at Northwestern University this past year.

## BASS TROMBONE

**Russ Zolaites** (2nd year) is eager to return to the Monteverdi School after three long years of study and traveling. Since the summer of 2009, Russ has earned a Master of Music from the

University of Cincinnati College-Conservatory of Music, had his solo debut with the Rocky Mountain Brassworks Brass Band, and taught Middle School in Littleton, CO. In the fall, Russ will be traveling to the Netherlands to continue studying the bass trombone.

## TUBA

**Zach Van Felt** (1st year) is currently pursuing a Doctorate of Musical Arts in tuba performance at Rutgers University in New Jersey. He earned his B.A. in tuba performance from UCLA and his M.M. in tuba performance from Rutgers. He currently studies with Alan Baer, principal tuba of the New York Philharmonic. His previous teachers include Tommy Johnson and Pat Sheridan. He has performed with numerous orchestras in California and New Jersey, including the Young Musicians Foundation Debut Orchestra. His past summer activities include an internship with the Los Angeles Philharmonic and festivals in New York, Canada and California.

## HARP

**Christina Brier** (1st year), a harpist from Wilmington, North Carolina, is currently pursuing her master's degree in harp performance at the Eastman School of Music in Rochester, New York. She began her musical studies by taking piano lessons from her dad at the age of four and started studying harp with Jeanne Henderson in Milwaukee at the age of eleven. She earned her bachelor's degree in harp performance at Maranatha Baptist Bible College in Watertown, Wisconsin. Her teachers have included Kerstin Alvin, Jeanne Henderson and Kathleen Brier.

**Caroline Nelson** (1st year) is currently pursuing a master's degree in harp performance at Rice University in Houston, Texas. She graduated from high school in 2007 as co-valedictorian of the Interlochen Arts Academy in Michigan, and recently received her bachelor's degree in harp performance from the Oberlin Conservatory of Music in Ohio. Her studies of the harp began at the age of 10 in Dallas, Texas, after having spent eight years overseas in Indonesia and England. Carly has attended the Rocky Mountain Summer Conservatory, Interlochen Arts Camp, Eastern Music Festival, Oberlin in Italy, Texas Music Festival, and the Bowdoin International Music Festival.

## TIMPANI / PERCUSSION / KEYBOARDS

**Brian Camady** (1st year) has been playing percussion for close to 12 years. He studied percussion at Cal State University Fullerton under the direction of Prof. Todd Miller, where he graduated with a Bachelor of Music degree in percussion performance. Since graduating, Brian has performed with various local orchestras as well as musical theater companies. He now studies with Robert Slack and plans to attend graduate school in 2013.

**Rhett Lei** (see Conductor Biographies)

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