



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

**2014 CONCERT SEASON**

**SYMPHONY CONCERTS**

**Sundays at 5:00pm:** June 22, June 29, July 6, July 13, July 20, July 27

**WEDNESDAYS AT MONTEUX**

**Wednesdays at 7:30pm:** June 25, July 2, July 9, July 16, July 23

**CHILDREN'S CONCERT**

**Monday, July 7 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 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 19th 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 71-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 2014**

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 22, 2014

## PROGRAM

The Moldau (Vltava)  
from *Má Vlast* [My Country]

Bedřich Smetana  
(1824-1884)

*Conductor: Tiffany Lu*

Russian Easter Overture, Op. 36

Nikolai Rimsky-Korsakov  
(1844-1908)

*Conductor: Edward Leonard*

## INTERMISSION

Symphony No. 6 in D major, Op. 60

Antonín Dvořák  
(1841-1904)

1. Allegro non tanto
2. Adagio
3. Scherzo (*Furiant*)
4. Finale (*Allegro con spirito*)

*Conductors: Kyle Ritenauer (1), Jonathan Moore (2),  
William Tackett (3) and John Norine, Jr. (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

**BEDŘICH SMETANA (1824-1884)**

**The Moldau (Vltava) from *Má Vlast* [My Country] (1874)**

Late nineteenth-century romantic nationalism in Europe inspired a steady stream of patriotic symphonic poems. From 1874 to 1880, Bedřich Smetana made enduring contributions to the genre with six symphonic poems that featured Bohemian culture, history and landscape, collectively known as *Má Vlast* [My Country]. The second and most famous of these, *The Moldau* (or *Vltava*, in the Czech language), was named for the longest river in the present-day Czech Republic. The name itself was derived from Old Germanic words for "wild water."

The course of the symphonic poem follows the journey of the river itself. The beginning describes two small springs that are the original sources of the Vltava, represented initially by two flutes whose lines dovetail indistinguishably. With the gradual addition of the rest of the orchestra, this small stream swells to become Smetana's most well-known and beloved theme. Over the course of its journey, the river snakes through a countryside landscape where majestic hunting horns call and answer; past a festive peasant wedding celebration; through a mystical nocturnal setting, fabled in Bohemian myth, where mermaids dance (represented by glistening strings, harp, and ever-present flute); and into the famously turbulent St. John's Rapids. Finally, the river swirls past the majestic Vyšehrad castle (represented by a four-note theme taken from the first of the poems of *Má Vlast*) and, as it swells and crests, finally yields to the river Elbe and flows into the distance.

— Tiffany Lu

**NIKOLAI RIMSKY-KORSAKOV (1844-1908)**

**Russian Easter Overture, Op. 36 (1888)**

Nikolai Rimsky-Korsakov wrote *Russian Easter Overture* during a period of great productivity. The year 1888 saw the composition and premiere of his *Scheherazade*, *Capriccio Espagnole*, and the piece you will hear today, which Rimsky-Korsakov dedicated in memory of two of "The Five" who had recently passed: Mussorgsky and Borodin.

Although an atheist, all of the inspiration for the Overture came from Rimsky-Korsakov's fascination with ancient Russian Orthodox practices and the pagan rituals that came before. Thematic material was taken from three Easter chants in the liturgy: *Let God Arise*, heard at the opening; *An Angel Cried Out*, introduced by the solo cello; and *Christ has Risen from the Dead*, introduced by the violins in the middle of the piece and restated clearly at the end by the lower brass. All of these were common hymns in the Russian church and would have been every bit a source of nationalistic pride as well as a reiteration of faith.

Rimsky-Korsakov sought to relate, through music, the intricacies of the Russian church's celebration of Easter, or "Bright Holiday," as it is known there. Coming out of the darkness of the tomb and the harsh Russian winter, the celebration of the

people and the tolling of bells would have permeated the services that Rimsky-Korsakov witnessed. *Russian Easter Overture* truly evokes the celebratory spirit that envelops the Bright Holiday.

— Edward Leonard

**ANTONÍN DVOŘÁK (1841-1904)**

**Symphony no. 6 in D major, Op. 60 (1880)**

Dvořák's sixth symphony, a hidden gem often overshadowed by the composer's tremendously popular later symphonies, was Dvořák's first large symphonic work to garner international attention. The symphony was dedicated to Hans Richter, conductor of the Vienna Philharmonic and an admirer of Dvořák's. The Vienna Philharmonic did not premiere the symphony, due to anti-Czech sentiment, and performed it for the first time in 1942. Adolf Čech and the Czech Philharmonic gave the symphony's premiere on March 25, 1881 in Prague.

As the Viennese preferred music in the German symphonic tradition and looked down on works with Czech influences, Dvořák combined Czech national elements with German romantic and classical forms in order to placate Viennese audiences. The result was an unparalleled synthesis of major musical influences of the time. Dvořák's compositions often have an overt nationalistic Czech flavor, laced with influences from Beethoven, Wagner and Brahms.

Brahms, who became a lifelong friend and mentor, helped secure the Austrian State Stipendium for Dvořák when he served as a judge on the panel. The influence of Brahms's second symphony is strongly felt in Dvořák's sixth, which shares key areas and tempo indications. Dvořák also became infatuated with the music of Richard Wagner after playing viola in an all-Wagner concert conducted by the composer. One can hear Wagner's influence in the brass writing and in the climax of the second movement, in particular. Dvořák's genius lay in absorbing these influences and transforming them into his own unique voice.

The first movement, in sonata form, begins in a charming pastoral style and ends with triumphant brasses. The second movement, a modified rondo, was described by noted Dvořák scholar Otakar Šourek as having the "qualities of a softly yearning nocturne and of an ardently passionate intermezzo." The third movement scherzo is a *furiant*, a brisk Czech dance with shifting metrical accents; its trio section is a bucolic idyll with tender moments for the piccolo. The finale, also in sonata form, begins quietly with strings and ends with a jubilant brass fanfare.

— Jonathan Moore

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 29, 2014

## PROGRAM

Overture to *Euryanthe*

Carl Maria von Weber  
(1786-1826)

*Conductor: Ulrich Stöcker*

Symphonic Sketches

George Whitefield Chadwick  
(1854-1931)

1. Jubilee (Allegro molto vivace)
2. Noël (Andante con tenerezza)
3. Hobgoblin. Scherzo capriccioso (Allegro vivace)
4. A Vagrom Ballad (Moderato. Alla Burla)

*Conductors: Ching-Ying (Jane) Chan (1),  
Brady Meyer (2-3) and Nathaniel Chase (4)*

## INTERMISSION

Symphony No. 1 in E minor, Op. 39

Jean Sibelius  
(1865-1957)

1. Andante, ma non troppo—Allegro energico
2. Andante, ma non troppo lento
3. Scherzo (Allegro)
4. Finale. Quasi una Fantasia

*Conductors: Jane Kim (1),  
Geoffrey Larson (2-3) and Daniel Peterson (4)*

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## PROGRAM NOTES BY THE CONDUCTORS

**CARL MARIA VON WEBER (1786-1826)**

**Overture to *Euryanthe* (1822-23)**

Weber completed his opera *Euryanthe* in 1823, three years before his untimely death. The first performances of the opera were unsuccessful and it quickly fell into obscurity. Its failure was largely due to its poor libretto, a trait shared by nearly all of the composer's operas. This did not affect the quality of Weber's music, however, which is filled with joy and excitement. The overture to *Euryanthe* has become a staple of the repertoire of orchestras around the world.

— Ulrich Stöcker

**GEORGE WHITEFIELD CHADWICK (1854-1931)**

**Symphonic Sketches (1895-1904)**

George Whitefield Chadwick was born in rural Lowell, Massachusetts. He began his musical studies with organ lessons from his older brother and went on to study at the New England Conservatory of Music. Feeling the need to expand his musical education, he traveled to Europe to study in Leipzig and Munich. In 1897, Chadwick was appointed the director of the New England Conservatory.

The *Symphonic Sketches* were written between 1895 and 1904. When considered together, the four movements comprise the form of a traditional symphony, but each also has its own programmatic inspiration. In the score, each movement is prefaced by an original poem by the composer or, in the case of the third movement, a quote from Shakespeare's *A Midsummer Night's Dream*.

### I. Jubilee

<i>No cool gray tones for me!</i>	<i>For when pale flutes and oboes play,</i>
<i>Give me the warmest red and green,</i>	<i>To sadness I become a prey;</i>
<i>A cornet and a tambourine,</i>	<i>Give me the violets and the May,</i>
<i>To paint MY Jubilee!</i>	<i>But no gray skies for me!</i>

*Jubilee* opens with bright, virtuosic music for full orchestra, filled with colorful orchestration and outbursts of joy. In contrast to the exuberant beginning, the second theme is calm and nostalgic. Accompanied by gentle habanera-like rhythms, the melody is loosely inspired by Stephen Foster's minstrel song *Camptown Races*.

### II. Noël

*Through the soft, calm moonlight comes a sound,  
A mother lulls her babe, and all around  
The gentle snow lies glistening;  
On such a night the Virgin Mother mild  
In dreamless slumber wrapped the Holy Child,  
While angel-hosts were listening.*

In addition to the spiritual and religious imagery suggested by the poem, Chadwick was inspired to compose the movement following the birth of his second son, Noël.



### III. Hobgoblin

*"That shrewd and knavish sprite called Robin Good-fellow."* (Shakespeare)

The *scherzo* movement of the sketches, *Hobgoblin* portrays the character Robin Goodfellow (better known as Puck) from Shakespeare's *A Midsummer Night's Dream*. The movement's effervescent colors and unpredictable phrase lengths characterize Puck's mischievous and shrewd behavior.

### IV. A Vagrom Ballad

*A tale of tramps and railway ties,  
Of old clay pipes and rum,  
Of broken heads and blackened eyes  
And the "thirty days" to come!*

The last movement, *A Vagrom Ballad*, was inspired by a group of hobos near a railway track in Springfield, Massachusetts. The music recalls and parodies many different exotic sources, including a bass clarinet cadenza that mocks a solo from Meyerbeer's opera *Les Huguenots*, and an arabesque interlude with an impressionistic color palette.

— Brady Meyer

JEAN SIBELIUS (1865-1957)

Symphony No. 1 in E minor, Op. 39 (1899)

*"The framework of a symphony must be so strong that it forces you to follow it regardless of the environment and circumstances: [it is] an ethical necessity."*

— Jean Sibelius

Finnish composer Jean Sibelius completed his first symphony in 1899 and conducted its premiere with the Helsinki Philharmonic on April 26. Warmly received by critics and audiences, it brought the 34 year-old composer international recognition. While Sibelius used traditional forms, his unique voice is evident in the symphony's robust orchestration, poignant solos and Romantically-progressive harmonies. These elements create a naturalistic, even spiritual atmosphere.

The first movement begins quietly with an extensive clarinet solo, underscored by timpani. This is followed by an energetic theme, introduced by the strings. Throughout the symphony, echoing gestures between woodwinds, brass, percussion and strings gradually build to climatic moments. The second movement is a hallmark example of Sibelius' gift for composing beautiful melodies. The third movement is a vigorous *scherzo*, with a lyrical chorale in its middle section. The finale, subtitled *Quasi una Fantasia*, begins with the clarinet melody from the first movement, now stated by the strings. The movement includes impassioned declamations, sections of rapid *stretto* (closely-spaced entrances of instruments playing a similar motive), and a beautiful lyrical theme. It ends with a stark return to the original key of E minor and a final outcry, before softly coming to a close.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), harp and strings.

— Daniel Peterson

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 6, 2014

## PROGRAM

Suite from *The Incredible Flutist*

Walter Piston  
(1894-1976)

- I. Introduction (Siesta in the Market Place) — Entrance of the Vendors —  
Entrance of the Customers — Tango of the Merchant's Daughters —  
Arrival of the Circus — Circus March  
II. The Flutist — Minuet — Spanish Waltz — Eight o'clock strikes —  
Siciliana (Dance of the Flutist and the Merchant's Daughter) — Polka Finale

*Conductors: Tiffany Lu (Part I) and Jordan Alfredson (Part II)*

Rhapsody on a Theme of Paganini, Op. 43

Sergei Rachmaninoff  
(1873-1943)

*Piano Soloist: Christopher Guzman*  
*— 2014 Artist in Residence —*

*Conductors: John Norine, Jr. (Beginning through Variation XV)*  
*and Edward Leonard (Variation XVI to end)*

## INTERMISSION

Overture to *Il barbiere di Siviglia*  
[The Barber of Seville]

Gioachino Rossini  
(1792-1868)

*Conductor: William Tackett*

Petrushka

Igor Stravinsky  
(1882-1971)

[Original 1911 version]

- 1st Tableau: The Shrovetide Fair  
2nd Tableau: Petrushka's Room  
3rd Tableau: The Moor's Room  
4th Tableau: The Shrovetide Fair (Towards Evening)

*Conductors: Jonathan Moore (1st Tableau),*  
*Daniel Peterson (2nd-3rd Tableaux)*  
*and Kyle Ritenauer (4th Tableau)*

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*Remain silent while the orchestra tunes.*

*No applause between parts of a multi-section work.*

*Recording prohibited. Flash photography only allowed between pieces.*

## PROGRAM NOTES BY THE CONDUCTORS

**WALTER PISTON (1894-1976)**

**Suite from *The Incredible Flutist* (1938-40)**

The suite from *The Incredible Flutist* was first performed by Fritz Reiner and the Pittsburgh Symphony in 1940, following the premiere of the full ballet by the Boston Pops in 1938. The suite is comprised of 13 sections from the ballet, Piston's only stage work. An excerpt from a 1938 issue of *Dance* magazine describes the action:

*The siesta is over. With a hearty yawn and wide stretch, the village shakes off its drowsiness. First to wake up is the Apprentice who opens the shop, and life begins its eventful flow. The Merchant's Daughters demonstrate their father's wares to Shoppers. The Busybody and the Crank have their argument. But what is this?... A march is heard! The Band, the Circus Band, marches in, followed by the people of the circus. They're all here: the Barker, the Jugglers, the Snake Dancer, the Monkey Trainer with her Monkeys, the Crystal Gazer, and of course, the main attraction, the Flutist. The Flutist is a remarkable fellow, an incredible fellow. He not only charms snakes; he also charms, believe it or not, the Snake Dancer. He is so romantic, the Incredible Flutist, and perhaps just a bit promiscuous, for he also charms the Merchant's Daughter, and they meet at eight o'clock that very evening. When the clock strikes eight, young couples are all over the place, and love is in the air. Even the prudish, rich Widow cannot resist the charged atmosphere and grants the Merchant the kiss he's been begging for well nigh two years. But they don't fare so well. Their sustained embrace is discovered, and the Widow faints right into the arms of her bewhiskered boyfriend. But the Incredible Flutist hies to her rescue. A little dancing, a little fluting, and the Widow comes out of her swoon, none the worse for wear. And then... the Band strikes up, the spell is broken; the Circus, the Incredible Flutist and all, leave the village.*

— Jordan Alfredson

**SERGEI RACHMANINOFF (1873-1943)**

**Rhapsody on a Theme of Paganini, Op. 43 (1934)**

Rachmaninoff composed his *Rhapsody on a Theme of Paganini* in a mere six weeks during the summer of 1934, while at his summer home in Switzerland. The work was premiered four months later by Leopold Stokowski and the Philadelphia Orchestra, with the composer at the piano. The theme of the work was taken from the last of Niccolò Paganini's *24 Caprices for Solo Violin, Op. 1*, one of the most difficult pieces in the violin repertoire.

The *Rhapsody* consists of 24 variations, mirroring the number of Paganini *Caprices*. Variations 1-11 and 19-24 are in the key of A minor. The other variations are in D minor (12-13), F major (14-15), B minor (16-17), and D-flat major (18). Tempo changes and key areas suggest a grouping of the variations into three larger sections, mimicking the fast-slow-fast movements of a concerto.

Unusual for a set of variations, the first variation comes before the presentation of the theme, which is introduced by the combined violin sections. The seventh variation uses, as a secondary theme, the plainchant *Dies Irae* [Day of Wrath], a melody Rachmaninoff quoted in many of his works. Here, it is also an unwitting nod to Paganini, of whom it was said that a deal must have been made with the Devil to give him such extraordinary prowess on the violin. The eighteenth variation, the most well known part of the work, is frequently excerpted and heard in television and movie scores. Set in the remote key of D-flat major, it is a poignant counterpoint to the darkness of the rest of the work. Paganini's theme is the most obscured in this variation, due to the inversion of pitches in the melody. The remaining

variations return to the original key of A minor and the work concludes with a simple two-bar coda, a tiny punctuation on a massive work.

— John Norine, Jr.

#### **GIOACHINO ROSSINI (1792-1868)**

##### **Overture to *Il barbiere di Siviglia* [The Barber of Seville] (1815-16)**

First produced on February 20, 1816, Rossini's *The Barber of Seville* is considered one of the composer's most famous operas. The libretto was based on the play *Le Barbier de Séville* by Pierre-Augustin Caron de Beaumarchais, part of a Figaro trilogy that also included *Le Mariage de Figaro*. Rossini recycled an overture he originally composed for his opera *Aureliano in Palmira* (1813), which he also used for his *Elisabetta, Regina d'Inghilterra* (1815). Despite these previous incarnations, it is best known as the overture to *The Barber of Seville*.

— William Tackett

#### **IGOR STRAVINSKY (1882-1971)**

##### **Petrushka [Original 1911 version] (1910-11)**

*Petrushka* was the second of three great ballets that Stravinsky composed for Serge Diaghilev's Ballets Russes between 1910 and 1913, coming between *L'oiseau de feu* [The Firebird] and *Le sacre du printemps* [The Rite of the Spring]. The premiere of *Petrushka* on June 13, 1911 featured Vaslav Nijinsky in the title role, choreography by Michel Fokine, and was conducted by Pierre Monteux.

The ballet is set in St. Petersburg during the 1830s. As the curtain rises, the pre-Lent Carnival is in progress, and crowds of people are strolling in the square. Stravinsky quotes a number of Russian folk songs that suggest the popular ambiance of the scene, superimposing their melodies and charging them with tremendous rhythmic vitality. A hurdy-gurdy plays a tune for dancers performing on a small stage in the center of the square. They are interrupted by the appearance of the Magician, a sinister figure who pulls back a curtain revealing three puppets: a Ballerina, a Moor and Petrushka, a clown. The Magician charms them to life with his flute and they perform a lively Russian dance. As their movements grow more animated, they astonish onlookers by stepping down from the stage and dancing among the crowd.

The second scene takes place in Petrushka's cell, a dark chamber that contrasts starkly with the festive atmosphere in the square. The life that the Magician has magically granted his puppets also brings the distress of human emotions. Petrushka is in love with the Ballerina, who briefly visits his cell, but his comical appearance and awkward behavior repulse her. Petrushka curses the Showman for causing his sad fate.

The third scene shifts to the Moor's cell, where the Ballerina has found a more attractive partner. Their courtship is interrupted by Petrushka, who mocks their waltz until he is chased out by the furious Moor.

The final scene returns to the square, where evening festivities are at their height. People dance in groups, there is a performing bear, and masqueraders run through the crowd. Suddenly, Petrushka emerges from the curtains of the Magician's little theater, pursued by the Moor. When the Moor seizes the hapless clown, the Ballerina tries to restrain her lover, but to no avail; the Moor cuts Petrushka down with his sword. The Magician appears and assures the horrified assembly that the lifeless body on the snow is only a puppet. The crowd disperses and the Magician carries off Petrushka's limp body. As he does, he is taunted by the cries of Petrushka's ghost, who appears on the roof of the little theater.

— Kyle Ritenauer

**CHRISTOPHER GUZMAN, Piano**  
**2014 Artist in Residence**

Pianist Christopher Guzman regularly performs for audiences throughout North America, Europe and Asia, while maintaining an active teaching schedule. He is a multiple prizewinner in many international competitions, including the Walter M. Naumburg Competition, the Seoul International Music Competition, and the Isang Yun Competition of South Korea. Recently, Mr. Guzman garnered the grand prize (Blanche Selva) and several special prizes at the 10th Concours International de Piano d'Orléans, allowing him to record a CD of modern music and present masterclasses and recitals throughout France. He has performed as soloist with many large ensembles, including the San Antonio Symphony, Fort Worth Symphony, Corpus Christi Symphony, and The EOS Orchestra of New York City. He performed concerti with the Juilliard Orchestra in Alice Tully Hall, Avery Fisher Hall, and in Spoleto, Italy, during the orchestra's first summer residency at the 2003 Festival Dei Due Mondi. Mr. Guzman has appeared in recital in such varied venues as Carnegie's Weill Hall, Boston's Jordan Hall, and Spoleto's Teatro Caio Melisso.

An avid chamber musician, Mr. Guzman has performed in such venues as Tokyo's Suntory Hall, Leipzig's Gewandhaus, the Kennedy Center, San Francisco Performances, the Vancouver Recital Series and others. He performs regularly with some of the world's most exciting soloists and with members of major symphony orchestras; his recital with violinist Ilya Gringolts on NPR's *Saint Paul Sunday* continues to air across the U.S. and online. Mr. Guzman regularly performs with members of the world's finest orchestras, including the Berlin Philharmonie, Philadelphia Orchestra, San Francisco Symphony, New York Philharmonic and Seoul Philharmonic Orchestra, to name a few.

Of special interest to Mr. Guzman is music of our time. He has collaborated with one of the nation's preeminent contemporary chamber ensembles, Speculum Musicae, and numerous times with the New Juilliard Ensemble, including tours of the U.S. and France. *The New York Times* hailed his "coiled, explosive playing" of works by Christopher Theofanidis and Joseph Pereira at New York's Society for Ethical Culture in 2002. Mr. Guzman is a member of Second Instrumental Unit, a provocative new music ensemble based in the Northeast, and has participated in world premieres by such composers as Donald Martino, Bernd Franke and Paul Schoenfield.

Born in Texas, Christopher Guzman began studying piano at age nine and violoncello two years later. He has studied at the University of Texas at Austin, New England Conservatory, and the Juilliard School. Mr. Guzman has taught at the University of Massachusetts at Amherst, SUNY Buffalo, and Trinity University (San Antonio, TX), and is currently Assistant Professor of Piano at Penn State University.

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Monday, July 7, 2014

## CHILDREN'S CONCERT

Conductor: *David Alexander Rahbee*

### PROGRAM

Suite No. 1 from *Peer Gynt*, Op. 46

Edvard Grieg  
(1843-1907)

1. Morning Mood
3. Anitra's Dance
4. In the Hall of the Mountain King

Overture to *Il barbiere di Siviglia*  
[The Barber of Seville]

Gioachino Rossini  
(1792-1868)

Carnival Overture, Op. 92

Antonín Dvořák  
(1841-1904)

Hungarian Dance No. 1 in G minor

Johannes Brahms  
(1833-1897)

Radetzky March, Op. 228

Johann Strauss, Sr.  
(1804-1849)

Instrument Petting Zoo  
(Stations located throughout the hall)

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 13, 2014

## PROGRAM

Overture to *La forza del destino*  
[The Force of Destiny]

Giuseppe Verdi  
(1813-1901)

*Conductor: Jordan Alfredson*

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven  
(1770-1827)

1. Allegro con brio
2. Andante con moto
3. Scherzo (Allegro) —
4. Allegro

*Conductors: Nathaniel Chase (1-2) and Ulrich Stöcker (3-4)*

## INTERMISSION

Symphony No. 6 in B minor, Op. 74,  
*Pathétique*

Piotr Il'yich Tchaikovsky  
(1840-1893)

1. Adagio – Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale (Adagio lamentoso – Andante)

*Conductors: William Tackett (1), Ching-Ying (Jane) Chan (2),  
Tigran Arakelyan (3) and Brady Meyer (4)*

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*Remain silent while the orchestra tunes.*

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## PROGRAM NOTES BY THE CONDUCTORS

### GIUSEPPE VERDI (1813-1901)

#### Overture to *La forza del destino* [The Force of Destiny] (1869)

When Verdi's opera *La forza del destino* was first introduced in 1862, it was without the overture we know today. The overture was added in a revised version of the opera that the composer made in 1869.

The overture opens with two statements of a "destiny motive": three unison brass notes that suggest Fate pounding at the door. The destiny motive recurs throughout the opera, serving as an incessant reminder of the story's basic theme. After the opening statements of the destiny motive, the strings introduce a menacing four-note motive representing Leonora, lover of the opera's hero Alvaro. The destiny motive is heard again, followed by a melody taken from a duet between Alvaro and Leonora's brother Carlo. In the opera, Carlo swears revenge for the accidental death of his father at the hands of Alvaro. Another quotation comes from Leonora's aria: "Have mercy on me, Lord; do not forsake me!" These themes repeat throughout the overture, representing the despair, love and hope of the three main characters.

In the end, hope wins, at least in the revised version. Alvaro is reunited with his long-lost love Leonora, who peacefully accepts her own death as she promises Alvaro that God will forgive him. As Alvaro exclaims over his newfound redemption, Leonora tells him, "Gladly, I can precede you to the promised land... There, war shall cease, and love will be holy."

— Jordan Alfredson

### LUDWIG VAN BEETHOVEN (1770-1827)

#### Symphony No. 5 in C minor, Op. 67 (1804-08)

Beethoven's *Symphony No. 5* premiered in 1808, part of a marathon concert that also included the premieres of the composer's *Sixth Symphony*, *Fourth Piano Concerto* and *Choral Fantasy*. The *Fifth Symphony* opens with a four-note motive (short-short-short-long) that has become arguably the most recognized gesture in all of classical music. The first movement is devoted to developing this motive and is filled with an extraordinary rhythmic intensity. The pervading character of the movement is one of darkness, with only brief, fleeting moments of respite.

The second movement is a set of double variations on two alternating themes. The first theme has a gentle, lyrical quality to which the second theme, a *fortissimo* fanfare, forms a dramatic contrast. A much slower version of the short-short-short-long motive from the first movement can be heard in the second theme.

The third movement begins with mysterious *arpeggios* in the lower strings. This is soon interrupted, as in the beginning of the second movement, by a powerful theme based on the four-note motive. An ebullient, contrapuntal middle section follows. When the theme based on the four-note motive returns *pianissimo*, it is transformed into a ghostly image of its former self. The hushed coda of the third movement ends with a quick *crescendo* that leads directly into the triumphant



*finale*. The pathos and darkness of the first and third movements are finally overcome as the key changes from minor to major. Beethoven augments the orchestra in the *finale* with piccolo, contrabassoon and three trombones. The four-note motive can be heard throughout, particularly in the *Presto* coda that concludes the movement.

— Nathaniel Chase

## PIOTR IL'YICH TCHAIKOVSKY (1840-1893)

### Symphony No. 6 in B minor, Op. 74, *Pathétique* (1893)

Tchaikovsky completed his *Sixth Symphony* between February and August of 1893 and conducted its premiere in Saint Petersburg on October 28 of that year. Less than a week later, he died. His death has been a mystery. Some scholars suggest it was the cholera-contaminated water that killed him, while others believe it was suicide. At the time of his death, Tchaikovsky was not only one of the most influential musicians in Russia, but internationally as well.

After the work's premiere, Tchaikovsky told his brother Modest that the symphony needed a title. He initially considered *Program Symphony*, but decided against the title to avoid speculation and having to provide an explanation of what the symphony meant. Modest suggested *Pathétique*, which means passionate and full of emotion. Though Tchaikovsky was not overly fond of that title, he wrote it in his manuscript score. He later asked his publisher to leave off the title in the symphony's printed edition, but his request was ignored and the symphony was published as *Pathétique* for marketing purposes.

Tchaikovsky never revealed the true meaning of the symphony, but his sketches suggest that he considered it a reflection on life's aspirations, disappointments, and the painful search for an ideal that is never fulfilled. Tchaikovsky dedicated the symphony to his nephew Vladimir Davidov, with whom he was secretly in love.

Before the premiere, Tchaikovsky also mentioned that the symphony should have the feeling of a requiem; a trombone melody in the first movement is a quote from a Russian Orthodox chant for the dead. The main theme of the first movement is one of the most beautiful and memorable melodies that Tchaikovsky wrote. The second movement suggests a waltz, but is in the unusual meter of 5/4. The third movement is a brilliant, triumphant march, full of rhythmic energy in all sections of the orchestra. The last movement is slow, unusual for the *finale* of a symphony. The movement's dark and mournful opening builds to a tremendous outburst of emotion. After a quiet stroke of the tam-tam and a peaceful chorale for the low brass, the symphony comes to a quiet close with cellos and basses holding the final note.

— Tigran Arakelyan

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 20, 2014

## MEMORIAL CONCERT

*Pierre Monteux (1875-1964)*

*Doris Hodgkins Monteux (1894-1984)*

*Charles Bruck (1911-1995)*

*Nancie Monteux-Barendse (1917-2013)*

## PROGRAM

Symphony No. 2 in D major, Op. 73

Johannes Brahms  
(1833-1897)

1. Allegro non troppo
2. Adagio non troppo
3. Allegretto grazioso (quasi andantino)
4. Allegro con spirito

*Conductors: Edward Leonard (1), Kyle Ritenauer (2),  
Jonathan Moore (3) and John Norine, Jr. (4)*

## INTERMISSION

Ibéria (Images No. 2)

Claude Debussy  
(1862-1918)

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

*Conductor: David Alexander Rahbee*

Suite No. 2 from *Daphnis et Chloé*

Maurice Ravel  
(1875-1937)

*Conductor: Michael Jinbo*

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## PROGRAM NOTES BY THE CONDUCTORS

**JOHANNES BRAHMS (1833-1897)**

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

After spending almost two decades wrestling with the ghost of Beethoven, Brahms completed his *First Symphony* in 1876. Soon after, he began work on another symphony, with primary composition occurring during the summer of 1877 in the small town of Pörschach am Wörthersee in southern Austria. Brahms' *Symphony No. 2 in D major, Op. 73* received its premiere on December 30, 1877 by Hans Richter and the Vienna Philharmonic. Originally scheduled three weeks earlier, the premiere was delayed because the orchestra was in rehearsals for Wagner's *Das Rheingold*, according to musicologist Walter Frisch,

Although lighter in tone than his stormy *First Symphony*, Brahms considered his *Second Symphony* a dark work. In November 1877, he wrote to his publisher Fritz Simrock that the symphony "is so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning." Contrary to the composer's description, Brahms' *Second Symphony* has often been compared with the pastoral and bucolic *Sixth Symphony* of Beethoven.

The second theme of the first movement, one of Brahms' most recognizable melodies, was originally taken from his *Wiegenlied, Op. 49* (commonly known as "Brahms' lullaby"). The theme is introduced by the violas and cellos before being developed by the rest of the orchestra. There are parallels between this symphony and Antonín Dvořák's *Symphony No. 6 in D major, Op. 60* (heard earlier this season at the Monteux School). Dvořák was present at the premiere of Brahms' *Second Symphony* and became a longtime friend and colleague of the German composer. The final movement of Dvořák's D major symphony begins in a similar manner to that of Brahms: the first theme is presented softly by the strings, joined halfway through by a pair of bassoons, followed by a strong restatement by the whole orchestra.

— John Norine

**CLAUDE DEBUSSY (1862-1918)**

**Ibéria (Images No. 2) (1905-1908)**

*Ibéria* is the second of three tone poems that make up Debussy's *Images* for orchestra. The three movements of *Ibéria* form a triptych within a triptych. Debussy had already written a set of solo piano pieces entitled *Images* and planned to write another set for two pianos. At the height of his powers as an orchestrator, having already written two of his most well known orchestral works, *Prélude à l'après-midi d'un faune* and *La mer*, Debussy decided to forgo the idea of writing for two pianos and composed the new *Images* for orchestra directly.

The work is full of vibrant and vivid effects evoking images of Spain. From the start of the first movement, castanets and a tambourine provide a flamenco-inspired rhythmic backdrop to florid, colorful melodies for winds and strings; a Moorish-

sounding tune for oboe and viola; and lively brass fanfares. In the second movement, Debussy evokes fragrances of the night. Mysterious, hazy, intoxicating and sensual, this movement is musical impressionism at its best. Slowly shifting colors, subdued dance rhythms and dramatic outbursts of passion all eventually fade, giving way to morning.

Debussy makes a seamless transition to the third movement by introducing the sound of church bells and a distant joyous march as morning arrives. The festival day is now upon us and, before long, we hear the strings playing "quasi guitarra" in an unbridled passage that imitates the style of popular Spanish guitar music. A free and whimsical folk melody, first introduced by solo violin, takes turns with the band of "guitarists" as the tempo increases and the orchestral texture builds in color and intensity. Fanfares and roaring trombones (perhaps depicting an agitated bull) bring the final crescendo to a climax, and the piece ends at the height of the festival day's glory.

— David A. Rahbee

## MAURICE RAVEL (1875-1937)

### Suite No. 2 from *Daphnis et Chloé* (1909-12)

The ballet *Daphnis et Chloé* was premiered by conductor Pierre Monteux and Serge Diaghilev's Ballets Russes at the Théâtre du Châtelet in Paris on June 8, 1912. With scenario and choreography by Michel Fokine, the title roles of the ballet were danced by Vaslav Nijinsky and Tamara Karsavina. The following scenario describes the action of the third and final scene of the ballet, from which the music of the second concert suite is taken:

*No sound but the murmur of rivulets produced by dew that trickles from the rocks. Daphnis is still stretched out before the grotto of the nymphs. Gradually, day breaks. One hears the singing of birds. A shepherd passes in the distance with his flock. Another shepherd crosses in the background. A group of shepherds enter, in search of Daphnis and Chloé. They discover Daphnis and awaken him. Daphnis looks about anxiously for Chloé. She appears at last, surrounded by shepherdesses. The two throw themselves into each other's arms. Daphnis sees Chloé's crown. His dream was a prophetic vision. The intervention of Pan is manifest. The old shepherd Lammon explains that, if Pan saved Chloé, it was in memory of the nymph Syrinx, whom the god once loved.*

**PANTOMIME.** *Daphnis and Chloé mime the tale of Pan and Syrinx. Chloé takes the part of the young nymph Syrinx, wandering in the meadow. Daphnis appears as Pan, who proclaims his love. The nymph spurns the god, who in turn becomes more insistent. When Syrinx disappears among the reeds, the desperate Pan cuts a stalk to fashion a flute and plays a melancholy air. Chloé reappears, mirroring the accents of the flute in her dance. Her dance grows more and more animated and, in a mad whirl, she falls into the arms of Daphnis. Before the altar of the nymphs, Daphnis pledges his love, offering two sheep.*

*A group of young girls enters, dressed as bacchantes, shaking tambourines. Daphnis and Chloé embrace tenderly. A group of young men invade the scene. Joyous tumult. General dance.*

— Michael Jinbo

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 27, 2014

## SYMPHONIC POPS CONCERT

### PROGRAM

Hungarian Dances

Johannes Brahms  
(1833-1897)

No. 1 in G minor (Allegro molto)  
No. 10 in F major (Presto)

*Conductor: Nathaniel Chase*

Dance Rhythms, Op. 58

Wallingford Riegger  
(1885-1961)

*Conductor: Daniel Peterson*

Gold and Silver Waltz, Op. 79

Franz Lehár  
(1870-1948)

*Conductor: Ulrich Stöcker*

Capriccio Italien, Op. 45

Piotr Il'yich Tchaikovsky  
(1840-1893)

*Conductor: Tiffany Lu*

### INTERMISSION

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## INTERMISSION

*Victory at Sea* (Symphonic Scenario)  
[arr. Robert Russell Bennett]

Richard Rodgers  
(1902-1979)

*Conductor: Brady Meyer*

Selections from *Les Misérables*  
[arr. Bob Lowden]

Claude-Michel Schönberg  
(1944- )

*Conductor: Geoffrey Larson*

Medley from *Chicago*  
[arr. Ted Ricketts]

John Kander  
(1927- )

*Conductor: Jane Kim*

Adventures on Earth from *E.T., The Extra-Terrestrial*

John Williams  
(1932- )

*Conductor: Tigran Arakelyan*

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## CONDUCTORS

### The Pierre Monteux School 2014

#### CONDUCTING ASSOCIATE

**David Alexander Rahbee** is currently Director of Orchestral Activities at the University of Washington, where he is Music Director of the UW Symphony and teaches conducting along with fellow Monteux alumnus Ludovic Morlot, Music Director of the Seattle Symphony. This is his first year as Conducting Associate at the Monteux School. His principal teachers were Charles Bruck and Michael Jinbo at the Monteux School (1994-2001). He has participated in masterclasses with Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó and Helmut Rilling, and spent several years as an apprentice of Nikolaus Harnoncourt in Vienna. He holds degrees from Indiana University (BM, violin and composition), the New England Conservatory (MM, conducting), l'Université de Montréal (DMA, conducting), and has participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. He has been a recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, 2005 International Richard-Wagner-Verband Stipend, as well as fellowships from the Acanthes Centre in Paris (2007) and the Atlantic Music Festival (2010). He has worked with symphony and chamber orchestras across Europe as well as North and South America, including ensembles specializing in contemporary music and period instrument ensembles. His articles on the music of Gustav Mahler have been published in the journal of the International Gustav Mahler Gesellschaft, among others.

**Jordan Alfredson** (1st year) will begin his Master's Degree in Orchestral Conducting this fall, studying under Monteux School alumnus Steven Huang at Ohio University. Jordan has studied conducting with Dr. Michael Alexander at Kennesaw State University for over two years while pursuing his degree in bassoon performance, and was the conductor of the Atlanta Guitar Guild Orchestra from January 2013 to May 2014. Jordan has attended conducting workshops in South Carolina and Denver, working with numerous conducting authorities such as David Efron, Maurice Peress, Paul Vermel and Peter Jaffe. He has also had many conducting experiences while at Kennesaw State, including conducting in a masterclass for Robert Spano, Music Director of the Atlanta Symphony Orchestra. During his time at Kennesaw State, Jordan studied bassoon with Laura Najarian of the Atlanta Symphony Orchestra. He was selected as a winner of the 2012-2013 Concerto Competition at KSU, performing the first movement of John Williams' *The Five Sacred Trees*.

**Tigran Arakelyan** (1st year) is Music Director of Whidbey Island Community Orchestra, Assistant Conductor of Whatcom Symphony, and co-conductor of the newly formed University of Washington Campus Philharmonia. He is currently a DMA student in orchestral conducting at the University of Washington, where he studies with Ludovic Morlot and Dr. David A. Rahbee. Tigran was a conducting fellow with the California Philharmonic and was also assistant conductor of the Los Angeles Youth Orchestra. He studied flute with Paul Taub, John Barcellona, Laura Osborn, Stephen Preston and Shigenori Kudo.

**Ching-Ying (Jane) Chan** (1st year) performs actively as a conductor, soloist and chamber musician. Currently, she serves as music faculty at Macao Polytechnic Institute, is a member of the City Chamber Orchestra of Hong Kong, and serves on the piano faculty of the KinderU Suzuki Music Academy. After finishing her Bachelor's Degree in Pure Physics in her native Hong Kong, she pursued piano studies in the United States under the guidance of Eda Mazo-Shlyam and Randall Hodgkinson. In 2009, she began studying orchestral conducting and served as the assistant conductor of the Longy Chamber Orchestra and the music director of the Episcopal Boston Chinese Ministry's Choir. In 2011, she received her Master's degree from the Longy School of Music, Bard College, in Cambridge, Massachusetts. She has

participated in conducting masterclasses and studied with Dominique Roggen, Julian Pellicano, Gustav Meier, Harold Farberman, Eduardo Navega and Lawrence Golan. In her native Hong Kong, she is an active accompanist and is also involved in several composition projects, including songwriting, film scoring and arranging music for orchestra and large chamber groups.

**Nathaniel Chase** (1st year) is a graduate of the Yale School of Music and a freelance conductor and bassist throughout the New York City metropolitan area. Mr. Chase is the conductor of the Really Terrible Orchestra of Westchester, a not so terrible White Plains based community orchestra, and has appeared as a guest conductor with the South Orange Symphony, the Mimesis Ensemble, and on the New England Conservatory Composers' Series. His performances as a bassist range from early music and the standard orchestral repertoire with the Metro Chamber Orchestra (NYC) and the Allentown Symphony (PA), to chamber and contemporary music with the Lucerne Festival and Ensemble 212. He is a graduate of the New England Conservatory and was a winner of the 2010 Yale School of Music Woolsey Hall Concerto Competition.

**Jane Kim** (1st year) serves as Assistant Conductor of the UC Berkeley Symphony Orchestra and Director of both the UC Berkeley Chamber Orchestra and Summer Symphony. Beginning her musical studies on violin and piano at age four, she has been the principal violist at UCBSO since 2010. Jane's conducting repertoire in concert includes Beethoven's *Symphony No. 2*, Stravinsky's *L'Histoire du Soldat*, Rimsky-Korsakov's *Scheherazade*, Mendelssohn's *Symphony No. 5*, Dvorak's *Symphony No. 8*; and most recently, Rossini's *Overture to The Barber of Seville* and *Nimrod* (Var. IX) from Elgar's *Enigma Variations* with UCBSO at Slovak Radio Concert Hall in June. She graduated from UC Berkeley in 2011 with a BA in both Integrative Biology and Music, and she currently studies orchestral conducting with David Milnes.

**Geoffrey Larson** (1st year) is the founding Music Director of the Seattle Metropolitan Chamber Orchestra. In the Northwest, Mr. Larson's conducting has drawn critical acclaim from *Seattle Weekly* and Classical KING FM. *The Gathering Note* hailed Mr. Larson as "an adroit leader who has a good understanding of musical shape, detail, and each piece's greater message." Recent engagements include the Saratoga Chamber Orchestra and a second appearance at the Northwest Mahler Festival. Mr. Larson was named a Fellow at the Bard Conductors Institute and joined three other young conductors in masterclasses at London's Royal Academy of Music at the personal selection of the late George Hurst. Mr. Larson's opera credits include Purcell's *Dido and Aeneas*, Holst's *Savitri*, and Chabrier's *L'étoile*. He counts Peter Eros, George Hurst, Ronald Zollman, Raphael Jimenez, and Robert Page among his teachers in conducting. He has assisted conductors such as Uriel Segal, Ronald Zollman and Brian Garman.

**Edward Leonard** (5th year), currently residing in Pittsburgh, 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 student at Carnegie Mellon, he worked extensively with such ensembles as the Carnegie Mellon Philharmonic, Contemporary Ensemble and Repertoire Orchestra, not only conducting his own programs, but also preparing programs for conductors such as Sir Andrew Davis, Erich Kunzel, Thomas Baldner and David Effron. He is currently in his third season as Music Director of the Pittsburgh Philharmonic, where his innovative programming and musicianship have sparked audience growth and raised the quality of the orchestra to higher levels. Mr. Leonard is also the co-founder and conductor of the Chamber Orchestra of Pittsburgh, set to begin its first season in the fall of 2014. He also performs with the Pittsburgh Youth Chamber Orchestra, as Principal Guest Conductor of the Ovrearts New Music Ensemble, and with the Savoyards Pittsburgh and the Eclectic Laboratory Chamber Orchestra. In addition to his passion for music, he is a keen art lover, ravenous reader and avid cyclist.



**Tiffany Lu** (3rd year), from Tampa, FL, returns for her first season as an Orchestra Assistant at the Monteux School. She is enrolled in the M.M. degree program in Orchestral Conducting at Ithaca College, where she studies as a graduate assistant under Dr. Jeffery Meyer, and will complete her studies this December. This year, in addition to attending the Monteux School, she also attended conducting master classes with Carl St. Clair, Lior Shambadal, Romolo Gesso and Joseph Gifford. Prior to her studies in Ithaca, she was assistant conductor at the Tampa Bay Metropolitan Youth Orchestras, and has conducted at the National Music Festival and the European American Music Alliance. Tiffany is also an active orchestral and chamber violinist and violist.

**Brady Meyer** (3rd year; 1st year as conductor) began his musical studies with piano lessons from his mother and started playing cello in junior high before pursuing a degree in cello performance at Texas Tech University. As a cellist, Brady performed Shostakovich's *Cello Concerto No. 1* with the Texas Tech Symphony Orchestra, as well as performing concerti with several local orchestras in the Houston Area. Brady assisted Texas Tech's 2012 production of Mozart's *Così fan tutte*, acting as rehearsal pianist and harpsichordist. This past year, Brady was assistant conductor of productions of Gilbert and Sullivan's *The Pirates of Penzance* and Johann Strauss's *Die Fledermaus*. In addition, Brady also conducted and performed with Bowling Green State University's New Music Ensemble, and was music director of student-organized contemporary chamber operas, including Gian Carlo Menotti's *The Telephone* and Jennifer Jolley's *Krispy Kremes and Butter Queens*. Brady earned his Bachelor's degree from Texas Tech University in 2013, studying cello with Jeffrey Lastrapes and conducting with Dr. Andrew George. He is currently pursuing his Master's degree in Orchestral Conducting under Dr. Emily Freeman Brown at Bowling Green State University, where he serves as assistant conductor of the Bowling Green Philharmonia.

**Jonathan Moore** (2nd year), born in Nice, France, just completed Master's degrees in French horn performance and instrumental conducting at Southern Methodist University in Dallas, Texas, where he studied horn with Gregory Hustis and conducting with Dr. Paul Phillips. At SMU, he was an accompanist for vocal and instrumental studios as well as assistant conductor of the Meadows Symphony Orchestra. He received a BM in French horn performance and a BM in political science from the University of Florida. Jonathan has participated in the Burgos International Chamber Music Festival and the Eastern Music Festival, and has played with various orchestras including the Richardson Symphony, Venice Symphony, and Gainesville Chamber Orchestra. Recent guest conducting engagements include the Sarasota Pops Orchestra, SYZYGY new music ensemble, Booker T. Washington choir, and cover conductor for the Dallas Symphony Orchestra.

**John Norine, Jr.** (6th year) holds a Bachelor of Music degree in Music Theory from the Crane School of Music, and Master's and Doctor of Musical Arts degrees in Orchestral Conducting from the University of North Texas, where he studied with former Dallas Symphony music director and Monteux School alumnus Anshel Brusilow. He is in demand as a vocal coach, conductor and music director in the Dallas/Fort Worth theatre scene, where he has been active at the educational and professional level. Several of his productions have garnered awards at the state and national level, including invitations to perform at national and international festivals.

**Daniel Peterson** (1st year) currently studies at the Meadows School of Music of Southern Methodist University (Dallas, TX), where he is a student of Dr. Paul Phillips and a candidate for the master's degree in instrumental conducting. At SMU, he has led the Meadows Chamber Orchestra in rehearsals and performances and serves as an assistant conductor for the Meadows Symphony Orchestra. Prior to his studies at SMU, Mr. Peterson made his orchestral conducting debut with Campanile, the all-campus orchestra of Rice University. He received the Master of Music degree in choral conducting from Boston University, where he studied with Dr. Ann Howard Jones and David Hoose. At BU, he organized and led multiple performances of the concert orchestra and chorus, and also conducted in symphony

orchestra masterclasses. Outside of conducting, Mr. Peterson enjoys spending time with his wife Lisa. He also studied abroad in Germany earlier this summer and observed concerts by some of the nation's finest orchestras. Mr. Peterson is a member of Pi Kappa Lambda.

**Kyle Ritenauer** (5th year) is a graduate of the Interlochen Arts Academy and received his Bachelor's degree from the Manhattan School of Music, studying classical percussion. Since graduating from MSM in 2011, Kyle has been collaborating with young composers throughout New York City, conducting the premieres of over 30 works. Along with his collaborations with composers, Kyle has worked with some of New York City's up-and-coming new music ensembles, such as Nouveau Classical Project, where he led a performance of Schoenberg's *Pierrot Lunaire*. In the spring of 2013, he became the first student in the new Contemporary Conducting degree at the Manhattan School of Music. Kyle is a freelance percussionist in New York City and serves as Principal Percussionist of the Hudson Valley Philharmonic. Since 2013, Kyle has performed frequently with the Malaysia Philharmonic in Kuala Lumpur. Along with his work as a performer, Kyle also serves as a teaching artist for The Learning Arts, an organization that serves approximately 50 school districts within the Adirondack State Park.

**Ulrich Stöcker** (1st year) is studying at the University for Music and Theater Munich with Prof. Bruno Weil. He will receive his diploma this summer. He has been music director of the StOrch Student Orchestra Munich since April 2014. He has conducted the Georgisches Kammerorchester Ingolstadt, the Münchener Symphoniker, and has appeared as a guest conductor with the Bad Reichenhaller Philharmonie. He has also worked as a coach at the Theater Lübeck and the Bayerische Staatsoper.

**William Tackett** (3rd year) received his Master of Music degree in Orchestral Conducting from Florida State University in 2012. Currently, William resides in Houston, Texas, where he is the music director of the Emerson Intergenerational Orchestra. William also teaches viola and violin lessons, regularly participates in clinics for high school orchestra programs, and is an active member of the Houston Brass Band, playing principal baritone. In 2011, William was one of two Americans chosen by Vienna Philharmonic musicians to receive the Ansbacher Fellowship, allowing him to observe orchestra and opera rehearsals as well as collaborate with the musicians.

## INSTRUMENTALISTS

### The Pierre Monteux School 2014

#### **VIOLIN**

**Melissa Barru** (1st year) just completed the first year of her Master's degree in violin performance at the University of Wisconsin-Milwaukee, studying with Dr. Bernard Zinck. Her Bachelor's degree in music education is from the University of Northern Colorado. Melissa has been an active violin and viola teacher and a freelance performer in Colorado since 2007, and Wisconsin since 2013. She is currently a member of the Denver Philharmonic Orchestra and frequently subs in other area orchestras. Past festivals attended include The New York Summer Music Festival as a counselor, Gold Coast Chamber Music Festival, and the Bravo! festival.

**Caitlin Hedge** (1st year) is a senior at Baldwin Wallace University's Conservatory of Music, studying violin performance under Dr. Julian Ross. Last year, she served as Principal Second Violin in the Baldwin Wallace Symphony Orchestra, and was a finalist in their 2013 Concerto Competition. She won first place in the 2013 Edinboro Highland Games Regional Competition, becoming eligible for the National Scottish Fiddle Championship, in which she competed and won the title of Best New Fiddler. Caitlin also performs frequently with Morningstarre, her family's acoustic Celtic band based in central Ohio. They have recorded two CDs together.

**Jacqueline Jove** (1st year) leads a versatile life as a performer and music educator. This season, she completed a solo tour in Brazil and performed solo and chamber music recitals throughout New England, Florida and Tennessee. Jacqueline serves on the violin and chamber music faculty of the Turtle Bay Music School and the Virtuoso Suzuki Academy, and serves as a lead teacher and conductor for the Harmony Program, an El Sistema-inspired program. Jacqueline studied at the Paris Conservatory and holds degrees including the Bachelor of Arts and Master of Music from Yale University and SUNY Purchase. Her primary teachers include Laurie Smukler, Wendy Sharp and Marie-Christine Milliere. Other important mentors include Scott Flavin, Michael Friedmann, Peter Salaff and Mark Steinberg.

**Tiffany Lu** (*see Conductor Biographies*)

**Shelby Mass** (1st year) has just completed her freshman year at Miami University (OH), where she studies violin performance and is pursuing a minor in Italian. She studies violin with Harvey Thurmer and started conducting lessons with Ricardo Averbach in 2014. At Miami, Shelby is a Scholar-Leader and a Creative Arts Scholar. As a home-educated high school student, Shelby was a member of the Dayton Philharmonic Youth Orchestra, where she served as Principal 2nd Violin in 2011-12 and Concertmaster in 2012-13. She attended summer programs at the Ohio State University, Bowling Green State University, Cincinnati College-Conservatory of Music, and Eastman School of Music. A native of Wilmington, Ohio, her other interests include Crossfit, alpacas and rare-breed poultry preservation.

**Laura Morin** (1st year) grew up in Colorado, where she studied in the Boulder Suzuki Program. She is a recent graduate of Colby College, where she received a B.A. in biology and music. While there, she studied under Graybert Beacham and Monteux School alumnus Stan Renard, and played in the Colby Symphony Orchestra for four years. This is her first music festival.

**Shannon Plymell** (2nd year) has been playing violin for 18 years. She graduated from Wichita State University in Wichita, KS in 2010 with degrees in violin performance and music education. She was a violinist in the Wichita State University Symphony Orchestra and the 2nd Violinist in the Walenta String Quartet. She was also a violinist with the Friends University Community Orchestra and the Delano Chamber Players from 2010 to 2012.

This is her second summer in attendance at the Monteux School, her first being in 2009. She has also attended the Ameropa Chamber Music Festival in Prague, Czech Republic. She currently lives in Imperial Beach, California with her husband and teaches private violin lessons.

**David Alexander Rahbee** (see *Conducting Biographies*)

**Olivia Ren** (1st year) is currently studying with Dr. Carol Ruzicka at Case Western Reserve University, completing a BA in Violin Performance. Previous festivals attended include the Brevard Music Center and the National Orchestral Institute.

## **VIOLA**

**Vijay Chalasani** (1st year) recently completed his Master's degree in the spring of 2014 at the San Francisco Conservatory of Music, where he studied viola with retired San Francisco Symphony Associate Principal Violist Don Ehrlich, baroque viola with celebrated baroque violinist Elizabeth Blumenstock, and chamber music with Mark Sokol. His undergraduate studies were at CSU Sacramento, where he studied viola with Anna Kruger and conducting with Leo Eylar. Vijay performs frequently in the San Francisco Bay Area with ensembles such as American Bach Soloists, Albany Consort, Camerata Capistrano, and Townsend Opera Players, and has been featured as a soloist on both modern and historical violas in performances of the Mozart *Sinfonia Concertante*, the viola concerti of Hoffmeister and Telemann, Bach's *Sixth Brandenburg Concerto*, and the Telemann *Concerto for Two Violettas*. As a chamber musician, Vijay has performed on the San Francisco Conservatory's Chamber Music Masters Series, Silicon Valley Music Festival, New Millennium Series, Festival of New American Music, and Live at Mission Blue. He was a winner of the inaugural A.J. and Susana Watson Chamber Music Competition in 2011.

**Thomas Duboski** (1st year) is a native of New York. He just completed a season in Ottawa at the National Arts Centre Orchestra's Institute for Orchestral Studies, where he performed as part of the viola section. Mr. Duboski also participated in the New York String Orchestra Seminar in 2012, where he worked with renowned chamber musicians such as Sylvia Rosenberg, Peter Lloyd, Bonnie Hampton, Samuel Rhodes and Kurt Muroki. He has performed in masterclasses for world renowned artists such as members of the Tokyo String Quartet, Kazuhide Isomura and Clive Greensmith, Mark Steinberg of the Brentano String Quartet, and Grammy Award-winning American composer William Bolcom. His early training in viola was at the Mannes College for Music Preparatory Division, and then in 2009 he began studies with Patinka Kopec at The Manhattan School of Music. He is the recipient of the President Scholarship and holds a Bachelor's degree in classical viola performance. Thomas is currently continuing his graduate studies at the Manhattan School with the anticipation of graduating in the spring of 2015.

**Jonathan Jackson** (2nd year) is an undergraduate student at Temple University's Boyer College of Music in Philadelphia, where he is working towards a BM in Music Education and studies viola under the instruction of Ana Tsinadze. With only one year left until graduation, he is an intern teacher for the Philadelphia String Project, a program that is a part of Temple University's Community Music Scholars Program.

**Jane Kim** (see *Conductor Biographies*)

**William Tackett** (see *Conductor Biographies*)

## **VIOLONCELLO**

**Erin Busch** (1st year) is a second year master's student at Temple University, studying composition with Dr. Jan Kryzwicki and cello with Jeffrey Solow. Erin currently performs in

the Temple University Symphony Orchestra and various chamber ensembles, and has performed with the TU Wind Symphony, Early Music Ensemble, New Music Ensemble, Composer's Orchestra, and various choirs. She was the President of the Delta Mu chapter of Sigma Alpha Iota International Music Fraternity for the 2012–2013 academic year. In the summer of 2013, she studied composition at the European-American Music Alliance festival in Paris, France.

**Samantha Drees** (1st year) is a 3rd year double Bachelor of Music and Bachelor of Arts in French language student at Baldwin Wallace University. She studies with Regina Mushabac and her past teachers include Richard Weiss and Bryan Dumm of the Cleveland Orchestra; with orchestral studies under Dwight Oltman, Octavio Mas-Arocas, Levi Hammer and Martin Kessler. She is very involved in chamber music and plans on completing a chamber music emphasis. This summer, she also attended the National Music Festival and worked with Rachel Freivogel and the Jasper String Quartet. She plans to study cello performance and French literature abroad next year in Paris, France.

**Brady Meyer** (*see Conductor Biographies*)

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

**Romel Shearer** (1st year) is currently pursuing a Bachelor of Music degree at the Texas Christian University School of Music, under the tutelage of Dr. Jesús Castro-Balbi. He is also studying orchestral conducting privately with Dr. Germán Gutiérrez and Dr. Dennis Shrock. Romel was born in Nassau, Bahamas, where he began playing the cello. In 2008, he took his musical and academic studies to J.J. Pearce High School in Richardson, Texas, where he studied under Matthew Epperson and Gaston Colloca. While maintaining the principal cellist position of high school's symphony orchestra, he was awarded Most Outstanding Musician in 2010 and received an Outstanding Musicianship Award from Choice Music Events in 2010. During his senior year of high school, he was a cellist of the Greater Dallas Youth Orchestra. In addition to his cello and conducting studies, Romel is avidly learning French and Spanish and is also an active member and Historian of Phi Mu Alpha Sinfonia Fraternity (Delta Mu Chapter) and Musicians Mentoring Musicians, a student-led non-profit organization that provides private lessons to underprivileged high school music students in Fort Worth, TX. He plays on a contemporary cello by Oded Kishony, generously provided by a scholarship grant from the Virtu Foundation.

## CONTRABASS

**Nathaniel Chase** (*see Conductor Biographies*)

**Mitch Goodwin** (1st year) began his symphonic performing career as Assistant Principal Bass with the Charlotte Youth Symphony Orchestra. He studies double bass performance under Paul Sharpe at the University of North Carolina School of the Arts. He has served as Associate Principal Bass of the Hollywood Bowl Orchestra, and regularly performs with the Winston-Salem Symphony. Born in Niagara Falls, Ontario, Mitch Goodwin was exposed to music at an early age and has dedicated many years to learning a variety of instruments and genres of music. Mr. Goodwin has been invited to perform at music festivals such as the Brevard Music Center, earning scholarships based on skill. In his spare time, he also writes and records a variety of music, which he values in his quest to be a diverse and well-educated musician.

**Matthew Guse** (2nd year) just graduated from The Hartt School of the University of Hartford with a Bachelor of Music degree. He has been involved in music since kindergarten, first playing the piano and the violin, and later settling on the bass in the fifth grade. In his spare time, Matthew likes to read science fiction and spend time with his family and dogs.

## FLUTE / PICCOLO

### **Tigran Arakelyan** (see *Conductor Biographies*)

**Cecily Lan** (1st year) is currently studying under Sheridon Stokes at the Herb Alpert School of Music at UCLA. She is pursuing her Bachelor's degree in flute performance. She has played flute since the 5th grade and took part in CBDA All State Wind Symphony in 2011 and CODA All State Orchestra in 2012. At school, she plays in the Symphony Orchestra, Wind Ensemble, and takes part in the Gluck Chamber Music Outreach program.

**Turi Scilipoti** (1st year) is currently a junior at the Eastman School of Music, where he studies with Professor Bonita Boyd. Prior to college, Turi played with the Empire State Youth Orchestra for four years, including a two-week performance tour of China and South Korea. Last summer, he attended the National Orchestral Institute in Maryland. Turi's successful competitions/awards include the Anthony R. Stefan Competition, the Lois Lyman Concerto Competition, and the Helen Henshaw Scholarship.

**Kelsey Snider** (1st year) is currently a private flute instructor and freelance musician in the Edmond/OKC metro area. She received her Master's in flute performance from the University of Cincinnati, College-Conservatory of Music. In addition, she graduated *summa cum laude* from Oklahoma State University with Bachelor's degrees in both flute performance and instrumental music education. Principal teachers include Dr. Bradley Garner, Heather Verbeck, Dr. Virginia Broffitt Kunzer and Dr. Conor Nelson. Kelsey has attended and performed in master classes with Jeanne Baxtresser, Jim Walker, Sarah Jackson, Walfrid Kujala, Keith Underwood, Joshua Smith, Amy Porter, Carol Wincenc, Bonita Boyd, Linda Chesis, Katherine Kemler, Nicole Esposito, Geralyn Coticone and Christina Jennings. She has also attended the Sewanee Summer Music Festival. Kelsey was named winner of both the Oklahoma State University Concerto Competition and the Oklahoma Community Orchestra Young Artist Competition.

## OBOE / ENGLISH HORN

**Laura Arganbright** (1st year) will begin a Doctorate of Musical Arts at the University of Southern California this fall. Previously, Laura was the graduate teaching assistant for Martin Schuring at Arizona State University, where she completed her Bachelor of Music and Master of Music degrees. While in her native state of Arizona, Laura enjoyed many freelance opportunities with the West Valley Symphony, Symphony of the Southwest, Tucson Symphony, Phoenix Symphony, Mill Avenue Chamber Players, and more.

**Wyatt Beekman** (1st year) is currently in the fourth year of his Bachelor of Music degree studies at the Mason Gross School of the Arts at Rutgers University. He studies with Jonathan Blumenfeld of the Philadelphia Orchestra and takes additional lessons with Nathan Hughes, principal oboist of the Metropolitan Opera. Wyatt has performed in masterclasses with Nathan Hughes, Dwight Parry and Richard Woodhams.

**Kristina Ruis** (1st year) just recently completed her Master's degree at Indiana University Jacobs School of Music where she was also awarded the prestigious Performer's Certificate. She received Bachelor's degrees in oboe performance and music education from Central Michigan University. Other music festivals Kristina has attended include the Napa Valley Summer Institute and the Imani Winds Chamber Music Festival.

## CLARINETS

**Harrison Burks** (1st year) just completed his Master's degree at Indiana University and will continue studying there for his Performer Diploma in the fall. Prior to that, he earned a Bachelor of Music degree in clarinet performance from the University of Alabama. Festivals

attended include the Hot Springs Music Festival and the Interharmony International Music Festival in Sulzbach-Rosenberg, Germany.

**Shih-Yen Chen** (1st year) is currently a DMA student majoring in clarinet performance with Nathan Williams at the University of Texas at Austin. Miss Chen just won 3rd prize in the Music Teachers National Association Young Artist Competition in 2014. She also won the concerto competition at National Taiwan Normal University while studying for her master's degree, performing Aaron Copland's *Clarinet Concerto* with the NTNU symphony orchestra in two concerts. She was a featured guest artist in Magic Clarinet Quartet Summer Festival performing *Der Kleine Harlekin* by Karlheinz Stockhausen.

**Erica Cherry** (1st year) recently completed her Master's degree at the University of Cincinnati College Conservatory of Music, where she studied with Ron Aufmann. Previously, she studied with Thomas Thompson at Carnegie Mellon University, where she was a two-time recipient of the Silberman Clarinet Award given for Musical Excellence. Erica has performed with the CMU Philharmonic at Carnegie Hall and at the Benedum Center in Pittsburgh. Also dedicated to teaching and music outreach, Erica has worked with COR Music Project and the Whiz Kids Music Program in Cincinnati, and previously taught at Appel Farm Arts Camp in Elmer, NJ.

**Geoffrey Larson** (see *Conductor Biographies*)

## **BASSOON / CONTRABASSOON**

**Jordan Alfredson** (see *Conductor Biographies*)

**Shelby Jones** (1st year) is pursuing a Bachelor's degree in music performance at Kennesaw State University. She plays principal bassoon in the Kennesaw State Orchestra and Wind Ensemble, as well as with numerous small ensembles throughout the year. She is currently a recipient of both the Mattie Borders Proctor Scholarship for bassoon performance and the HOPE Scholarship. Her private instructor is Laura Najarian of the Atlanta Symphony. She has also studied with Dr. Shelly Unger of Emory University and Carl Nitchie of the Atlanta Symphony. Shelby won the 2013-2014 Kennesaw State Concerto Competition, playing the third movement of Weber's *Bassoon Concerto*. She has participated in numerous masterclasses with nationally renowned bassoonists, including Kristin Wolfe Jensen, Martin Kuuskmann and Jeffrey Lyman, and has participated in the Manhattan School of Music Contemporary Performance Program. In addition to studying bassoon performance, Shelby is also an accompanist on the piano and is building her own studio of young bassoonists. She is privately studying music theory with Dr. Benjamin Wadsworth.

**Nina Scheibe** (1st year) graduated this spring with her Bachelor of Music degree in bassoon performance from the University of Kansas, where she studied with Eric Stomberg. Nina performed with the KU Wind Ensemble on several of their recordings for the Naxos label and in their Carnegie Hall debut last year, as well as with the KU Symphony orchestra, Instrumental Collegium Musicum, and the Heritage Philharmonic in Independence, MO. In previous summers, she attended the Marrowstone Music Festival, Southeast Missouri Chamber Music Institute, Curtis Summerfest Bassoon Workshop, and worked at Interlochen Center for the Arts.

## **HORN**

**Eric Breon** (1st year) studies with William Scharnberg at the University of North Texas, where he will be graduating with a Bachelor of Music degree in horn performance next spring. While at UNT, Eric has performed with both the Wind Symphony and Concert Orchestra and has also been the winner of the Clyde Miller Scholarship for undergraduate horn students.

**Stephanie Everett** (2nd year) was born in Lansing, Michigan, but grew up in Thailand. She moved back to the U.S. for her senior year of high school to attend Interlochen Arts Academy. Stephanie has participated in summer music festivals including Interlochen Arts Camp, the Chautauqua Institution, and the Pierre Montoux School. She is currently pursuing a Bachelor's degree in music performance at Southern Methodist University, under the instruction of Gregory Hustis.

**Mirella Gauldin** (2nd year) currently resides in Wichita, Kansas, serving as Assistant and Associate Principal Horn with the Wichita Symphony Orchestra, Principal Horn with the Wichita Ballet Orchestra, and Second Horn with the Wichita Grand Opera. An avid chamber musician, Mirella has performed in chamber music concerts throughout Kansas as a member of the Prevailing Winds quintet, Kanza Horn Quartet, and Wichita Brass Quintet. She has also appeared as a guest artist with the Newton-Mid Kansas Symphony Orchestra, Epic Brass Quintet and the Wichita Salon Series. Mirella is a recipient of a Koch Cultural Trust Fund Award and a winner of the Wichita State University Concerto-Aria Competition. A passionate music educator, Mirella serves as the Brass Coach for the Wichita Youth Symphony and maintains her own private studio, helping aspiring young brass players develop their musicianship skills and pursue a love of classical music. A native of southern New Jersey, Mirella received her Master's degree in horn performance from Wichita State University (2014) and Bachelor's degree in Applied Horn and Music Education from Eastman School of Music (2010). She has toured nationally with the world-renowned Eastman Wind Ensemble, and performed with and conducted the Eastman Horn Choir. In 2012, Mirella received a full scholarship to study at the Aspen Music Festival and School, where she performed in the Aspen Chamber Symphony, Aspen Festival Orchestra, and with the American Brass Quintet.

**Jonathan Moore** (see *Conductor Biographies*)

**Stephen Newberry** (1st year) is entering his second year at the University of Cincinnati College-Conservatory of Music, pursuing a Bachelor's degree in horn performance. Stephen's past and present teachers include Randy Gardner, Richard Deane and Susan Welty.

## TRUMPET

**Marianne Anker-Pedersen** (1st year) is studying at the Academy of Music of Southern Denmark. In one year, she will finish her Bachelor of Music degree in classical trumpet. Festivals attended include Danish/German Brass Academy with Adam Rapa and DAO symphonic summer course. She recently visited Carnegie Hall with the University of Southern Denmark symphony orchestra.

**John Davison** (1st year) is a graduate of Oberlin Conservatory and is currently a Graduate Teaching Fellow at the University of Oregon, where he is a candidate for the Master of Music degree. In Oregon, John performs with the Oregon Brass Quintet, Beta Collide, Eugene Symphony, and in productions with the Eugene Ballet as a part of Orchestra Next. John has attended Eastern Music Festival, the Oberlin in Italy Opera Festival, and the Atlantic Brass Quintet Seminar. Studies with esteemed professionals include Roy Poper, Laurie Frink and Brian McWhorter.

**Eric Millard** (1st year) is a Master's student and Teaching Assistant at Florida State University. A graduate of the University of Kentucky, Eric has studied with Chris Moore, Vince Dimartino, Bob Sullivan, Mark Clodfelter and William Stowman. As a soloist, Eric received 3rd place at the National Trumpet Competition, 2nd place at the divisional MTNA solo competition, and was a featured soloist with the UKSO after winning their concerto competition. Eric was also a founding member of Bluegrass Brass, which won awards in several competitions. The International Trumpet Guild recognized Eric with the Young Artist Award. When not playing trumpet, Eric enjoys cooking and getting outdoors, and is excited to spend a week in Baxter State Park after the festival.



**Henry Whitaker** (1st year) is a sophomore at Princeton University, intending to pursue music as a major, with a career centered in trumpet performance. Last summer, Henry toured with the National Youth Orchestra of the USA in concerts in the USA, Russia and England.

## **TENOR TROMBONE**

**Christopher Brosius** (2nd year) started playing trombone at the age of eleven. He is a student of Rick Stout at the Cleveland Institute of Music and a rising junior. Chris has participated in the Marrowstone and Brevard Music Festivals and has also participated in master classes with Ko Ichiro Yamamoto, Charles Vernon and Shachar Israel. In 2011, he won third place in the WMEA Solo and Ensemble contest for his performance of the Sulek *Sonata*.

**Andreas Ferrold Clemmensen** (1st year) has played with a host of orchestras and bands throughout his home country of Denmark, in both classical and jazz idioms. Some of the highlights of his career include playing first trombone for FAUST at The DR Concert Hall and with the Randers Chamber Orchestra at Vaerket. Outside of his home country, Mr. Clemmensen has acted as a musical ambassador for Denmark in China, England, Norway and the Baltic States, where he played variously with classical and brass bands, including Concord Brass Band and The Trombone Choir of the University of Stavanger and RAMA. He started his musical career at Fyn, is currently furthering his training under trombonist Niels-Ole Bo Johansen at the Royal Academy of Music in Aarhus, and has received the prestigious ERMA foundation scholarship.

## **BASS TROMBONE**

**Jonathan Borgetti** (1st year) has just completed the first year of his Master of Music degree at the Cleveland Institute of Music, where he is studying with Massimo La Rosa. He earned a Bachelor of Music degree from the Cleveland Institute of Music as a student of Rick Stout. Festivals attended include Domaine Forget and the Eastern Music Festival.

## **TUBA**

**Seth Magee** (1st year) most recently held the position of principal tuba of the Nittany Valley Symphony in State College, Pennsylvania. In May, he graduated with his Music Performance Degree from Penn State University, where he was the tuba and euphonium studio graduate teaching assistant. He has taught all levels at the Penn State Honors Music Institute, Blue Lake Fine Arts Camp, The Ithaca College Summer Music Academy, and The Ithaca Summer Band Program. Seth is a native of Concord, New Hampshire, and received his Bachelor's degree in music education from Ithaca College. His primary teachers are Velvet Brown, Aaron Tindall and Dave Unland.

## **HARP**

**Grace Cross** (1st year) is enrolled in the Bachelor of Music program at the Cleveland Institute of Music as a harp student of world-renowned performer Yolanda Kondonassis. Over the course of her freshman year at CIM, she performed such works as *Symphonie Fantastique* by Berlioz and Shostakovich's *Symphony No. 5* with the CIM orchestra at Severance Hall. During the summer of 2012, Cross attended the Interlochen Arts Camp and then studied at their Academy under Joan Holland. Prior to her year at the Interlochen Arts Academy, Cross was a member of the Oakland Youth Orchestra, the UC Berkeley Summer Symphony, and participated in the San Jose State Orchestra and Choir, while also achieving the highest level of the California Certificate of Merit.

## **TIMPANI / PERCUSSION / KEYBOARDS**

**Ching-Ying (Jane) Chan** (*see Conductor Biographies*)

**Edward Leonard** (*see Conductor Biographies*)

**Daniel Peterson** (*see Conductor Biographies*)

**Kyle Ritenauer** (*see Conductor Biographies*)

**Julia Ross** (1st year) is a recent graduate of Indiana University's Jacobs School of Music, where she completed a Master's degree in percussion performance under the direction of John Tafoya, Kevin Bobo and Steve Houghton. A native of Syracuse, New York, Julia completed her undergraduate studies at Ithaca College, where she studied with Gordon Stout and was named a Presser Scholar during her senior year. During her time at Indiana, Julia performed as a member of the IU Percussion Ensemble in a showcase concert at the 2013 Percussive Arts Society International Convention in Indianapolis, was actively involved in both the Philharmonic and Concert orchestras, and received the Avedis Zildjian Percussion Scholarship. In recent summers, Julia has participated in such programs as the Oberlin Percussion Institute, Alan Abel Orchestral Percussion Seminar, Bob Becker Ragtime Xylophone Institute, and Leigh Howard Stevens Summer Marimba Seminar. Her academic achievements have been recognized through membership in the Phi Kappa Phi, Pi Kappa Lambda, and Oracle Honor Societies. This fall, Julia will begin post-graduate studies in orchestral percussion at Cleveland State University, where she will study with Tom Freer.

**Ulrich Stöcker** (*see Conductor Biographies*)

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**Orchestra Assistants**  
  
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 John Norine, Jr., Kyle Ritenauer  
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## VIOLIN

Melissa Barru (Golden, CO)  
 Caitlin Hedge (Butler, OH)  
 Jacqueline Jove (New York, NY)  
 \* Tiffany Lu (Tampa, FL)  
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 Laura Morin (Golden, CO)  
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 \* David Alexander Rahbee (Seattle, WA)  
 Olivia Ren (Pittsburgh, PA)  
 +Joan King (Philadelphia, PA)  
 +Joseph Stepec (Cleveland, OH)

## VIOLA

Vijay Chalasani (San Francisco, CA)  
 Thomas Duboski (New York, NY)  
 Jonathan Jackson (Cranford, NJ)  
 \* Jane Kim (Berkeley, CA)  
 \* William Tackett (Houston, TX)

## VIOLONCELLO

Erin Busch (Philadelphia, PA)  
 Samantha Drees (Cleveland, OH)  
 \* Brady Meyer (Houston, TX)  
 \* John Norine, Jr. (Denton, TX)  
 Romel Shearer (Nassau, BAHAMAS)

## CONTRABASS

\* Nathaniel Chase (New York, NY)  
 Mitch Goodwin (Charlotte, NC)  
 Matthew Guse (Hopewell Junction, NY)

## FLUTE / PICCOLO

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 Cecily Lan (San Jose, CA)  
 Turi Scilipoti (Berne, NY)  
 Kelsey Snider (Edmond, OK)

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 Wyatt Beekman (Washington Township, NJ)  
 Kristina Ruis (Grand Rapids, MI)

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Harrison Burks (Atlanta, GA)  
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\* Jordan Alfredson (Conyers, GA)  
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