



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

**2006 CONCERT SEASON**

**SYMPHONY CONCERTS on Sundays at 5:00pm**  
June 25; July 2, 9, 16, 23, 30

**CHAMBER MUSIC CONCERTS on Wednesdays at 7:30pm**  
June 28; July 5, 12, 19, 26

*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 violist, he performed for both Edvard Grieg and Johannes Brahms as a member of the Quatuor Geloso. Over the course of his conducting career, he held directorships of Diaghilev's Ballets Russes, the Metropolitan Opera, the Boston Symphony, the Amsterdam Concertgebouw Orchestra, the Orchestre Symphonique de Paris (which he formed), the San Francisco Symphony, and the London Symphony, among others. Monteux became an American citizen in 1942, and made his permanent residence in Hancock, Maine, the childhood home of his wife Doris Hodgkins Monteux (1894-1984). In 1943, Pierre and Doris Monteux founded a summer school for conductors and orchestra musicians in Hancock, inspired in part by Monteux's earlier conducting classes in France. Musicians came from all over the world to Hancock to study with their beloved "Maître." Monteux once said: *Conducting is not enough. I must create something. I am not a composer, so I will create fine young musicians.*

A few years after Pierre Monteux's death, Doris Monteux named Charles Bruck (1911-1995) the second music director of the school. Monteux's pupil in Paris, Bruck had enjoyed a close friendship with Monteux throughout the years and was uniquely qualified to carry on the traditions of the school. He served as the school's music director and master teacher for over a quarter century, becoming one of the great conducting teachers of his generation. In 1995, Charles Bruck's long-time student and associate Michael Jinbo was named the school's third music director. Jinbo's teaching, consistently praised by colleagues and students, continues the tradition established by Monteux and Bruck, and exemplifies the musical integrity and high standards of excellence of his distinguished predecessors.

## MICHAEL JINBO, Music Director

Michael Jinbo has enjoyed an affiliation with The Pierre Monteux School since 1983, having previously served as the school's Associate Music Director. Jinbo is the third music director in the school's 63-year history, following his mentor Charles Bruck and the school's founder, Pierre Monteux. He is the Music Director of the Nittany Valley Symphony and for four seasons also served as the Assistant Conductor of the North Carolina Symphony, with whom he performed some 60-75 concerts each season, including classical, ballet, pops and educational programs. He has performed with a wide range of artists, including pianist Garrick Ohlsson, violinist Kyoko Takezawa, *prima ballerina assoluta* Galina Mezentseva and the St. Petersburg Ballet of Russia, and the late Cab Calloway.

Michael Jinbo received a B.A. in Music from The University of Chicago and an M.M. in Conducting from the Northwestern University School of Music. He received further conducting training at the Monteux School, the Herbert Blomstedt Institute, the Scotia Festival of Music, and at workshops of the American Symphony Orchestra League and Conductors Guild. Jinbo made his European debut in Switzerland and Germany with the Basel Symphony Orchestra, appeared as guest conductor with the Orquesta Sinfónica Carlos Chávez in Mexico City, and has performed with orchestras across the United States, including the Bangor Symphony Orchestra. He served for two years on the instrumental music panel of the Pennsylvania Council on the Arts and was an invited speaker at the Conductors Guild's 25th anniversary conference, in a session entitled "The Education of Conductors." 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 2006**

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 25, 2006

## PROGRAM

Overture to *La forza del destino* Giuseppe Verdi  
(1813-1901)

*Conductor: Reuben Blundell*

Une barque sur l'océan Maurice Ravel  
(1875-1937)

*Conductor: Kate McLoughlin*

Les Préludes (Symphonic Poem No. 3) Franz Liszt  
(1811-1886)

*Conductor: Ming Luke*

## INTERMISSION

Symphony No. 4 in F minor, Op. 36 Piotr Il'yich Tchaikovsky  
(1840-1893)

1. Andante sostenuto – Moderato con anima –  
Moderato assai, quasi Andante – Allegro vivo
2. Andantino in modo di canzona
3. Scherzo. Pizzicato ostinato – Allegro
4. Finale (Allegro con fuoco)

*Conductors: Michael Shane Wittenburg (1),  
James Johnson (2), and William White (3-4)*

*PLEASE... Turn off watch alarms, pagers, cell phones, etc.*

*Remain silent while the orchestra tunes.*

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

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

**LISZT: Les Préludes**

(after Lamartine's *Méditations poétiques*)

What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?—Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions; the fatal lightning of which consumes its altar; and wherein the cruelly wounded soul, upon issuing from one of these tempests, does not endeavor to rest his recollection in the calm serenity of life in the fields? Nevertheless, man hardly gives himself up for long to the enjoyment of the beneficent stillness, which he first shared in Nature's bosom, and when "the trumpet sounds the alarm," he hastens to the dangerous post, whatever the war may be which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy.

**POST-CONCERT RECEPTION**

*Please join our musicians backstage  
for a reception following the concert.*

**First Chamber Music Concert  
of the 2006 Season**

Wednesday, June 28, at 7:30pm

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 2, 2006

## PROGRAM

Symphony No. 1 in C major, Op. 21                      Ludwig van Beethoven  
(1770-1827)

1. Adagio molto – Allegro con brio
2. Andante cantabile con moto
3. Menuetto (Allegro molto e vivace) – Trio
4. Finale: Adagio – Allegro molto e vivace

*Conductors: Barnaby Palmer (1-2)  
and Dana Sadava (3-4)*

Suite from *Billy the Kid*                                      Aaron Copland  
(1900-1990)

Introduction: The Open Prairie – Street in a Frontier Town – Mexican Dance and Finale  
Prairie Night (Card Game at Night) – Gun Battle – Celebration (After Billy's Capture) –  
Billy's Death – The Open Prairie Again

*Conductors: Yuki Ishibashi (1st part)  
and Fawzi Haimor (2nd part)*

## INTERMISSION

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

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

*Conductors: Gareth Jones (1st part),  
Thomas Heuser (2nd part) and Vince Lee (3rd part)*

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## **MUSSORGSKY (orch. Ravel): Pictures at an Exhibition**

Originally composed for solo piano, Mussorgsky's *Pictures at an Exhibition* was inspired by a memorial exhibition of some 400 drawings, paintings and designs by architect and friend Viktor Hartmann. Mussorgsky chose eleven of Hartmann's pictures to set to music. Ravel's orchestration is the most performed orchestral version of the work. The work begins with a promenade depicting Mussorgsky himself, as he begins his tour of the exhibition. Different versions of the promenade appear throughout the work, reflecting the viewer's emotional response to the painting just viewed or the one that follows.

**Gnomus.** A drawing of a Christmas nutcracker ornament in the shape of a gnome. The music depicts the gnome's deformed appearance, his awkward leaps and stumbles, and his savage shrieks.

**Il vecchio castello [The Old Castle].** An architectural watercolor of a medieval castle, before which stands a singing troubadour. The troubadour's ballad is played by alto saxophone.

**Tuileries.** A picture of children playing in the Tuileries gardens in Paris, under the watchful eye of their nurse. Subtitled "dispute between children at play," one can hear the children's teasing taunts and the nurse's calming voice.

**Bydlo.** Polish word for "cattle." Mussorgsky expanded upon Hartmann's drawing of cattle by depicting a large ox-cart. The heavy tread of hooves and the rumble of the cart can be heard in the music.

**Ballet des poussins dans leurs coques [Ballet of Chicks in Their Shells].** A costume design for a ballet danced by partially hatched canary chicks. The chicks' heads, wings and feet protrude from an otherwise intact shell.

**Samuel Goldenberg und Schmuyle.** Also known as "Two Polish Jews: One Rich, the Other Poor," this movement is actually based on two separate portraits. The powerful voice of the rich Goldenberg (opening unison) is contrasted with the whining voice of the poor Schmuyle (trumpet solo, with *tremolo* suggesting Schmuyle's nervous chattering).

**Limoges, le marché [The Limoges Market].** This scherzo is based on another French scene, depicting shoppers quarreling over goods in an outdoor marketplace in Limoges.

**Catacombae: Sepulcrum Romanum.** A watercolor depicting three men in the underground catacombs of Paris. Hartmann himself is one of the men pictured. A wall of human skulls in the painting led Mussorgsky to imagine: "Hartmann's creative spirit leads me to a place of skulls and calls to them. The skulls begin to glow faintly from within."

**Con mortuis in lingua morta [With the Dead, in a Dead Language].** A quiet meditation on the scene of the preceding movement, this is actually another variant of the promenade theme.

**La cabane sur des pattes de poule [The Hut on Hen's Legs] (Baba-Yaga).** A design for a clock-face depicting a hut on hen's legs. It is the home of Baba-Yaga, a Russian fairy-tale witch who lives in the woods and is said to eat lost children and crush their bones in the giant mortar which she flies through the air.

**La grande porte de Kiev [The Great Gate of Kiev].** A design for a proposed, but never completed, reconstruction of the ancient Bogatyr's (Knight's) gate in Kiev. A grand hymn accompanied by the sound of bells ringing in the gate's cupola.

A special 'thank you' to **Mainely Music** for the loan of an alto saxophone for **Pictures at an Exhibition**.

#### **COPLAND: Suite from *Billy the Kid***

This suite is taken from the ballet *Billy the Kid*, written for the American Ballet Caravan at the suggestion of its director Lincoln Kirstein and based on a story by Eugene Loring. The following is a quotation from an article by Aaron Copland, 'Notes on a Cowboy Ballet.'

*The action begins and closes on the open prairie. The central portion of the ballet concerns itself with significant moments in the life of Billy the Kid. The first scene is a street in a frontier town. Familiar figures amble by. Cowboys saunter into town, some on horseback, others with their lassos. Some Mexican women do a jarabe, which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy is seen for the first time as a boy of twelve with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from the cowhand's sheath and stabs his mother's slayers. His short but famous career had begun. In swift succession we see episodes in Billy's later life. At night, under the stars, in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend Pat Garrett, Billy is pursued. A running gun battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl (Pas de deux). Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him. It is the end.*

#### **BRASS QUINTET CONCERT**

Tuesday, July 4, 2:00pm  
Hancock Gazebo



# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 9, 2006

## PROGRAM

Tragic Overture, Op. 81

Johannes Brahms  
(1833-1897)

*Conductor: Bruce Walker*

Symphony No. 1 in F minor, Op. 10

Dmitri Shostakovich  
(1906-1975)

1. Allegretto – Allegro non troppo
2. Allegro
3. Lento –
4. Allegro molto

*Conductors: Isaac Selya (1), Blaine Willhoft (2)  
and Kate McLoughlin (3-4)*

## INTERMISSION

Alborada del gracioso

Maurice Ravel  
(1875-1937)

*Conductor: William White*

Till Eulenspiegels lustige Streiche, Op. 28  
[Till Eulenspiegel's Merry Pranks]

Richard Strauss  
(1864-1949)

*Conductor: Ming Luke*

Suite from *The Firebird*  
(1919 version)

Igor Stravinsky  
(1882-1971)

Introduction – The Firebird and Her Dance – The Firebird's Variation –  
Round of the Princesses

Infernal Dance of King Kastchei – Berceuse – Finale

*Conductors: James Johnson (1st part)  
and Reuben Blundell (2nd part)*

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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.*

**STRAUSS: Till Eulenspiegels lustige Streiche, Op. 28**  
**[Till Eulenspiegel's Merry Pranks]**

The character Till Eulenspiegel first appeared in a set of German folktales, supposedly based on a real figure from the 14th century. The peasant Till was notorious for his malicious, even perverse, practical jokes. He somehow managed to prevail no matter what the predicament. The character represents the revenge of the peasantry upon the establishment and the upper classes. Till was an alter ego for Strauss himself, who often battled with Munich's conservative bourgeois. Among the adventures depicted in Strauss's tone-poem: Till rides a horse through an open market, upsetting the saleswomen and their wares. He masquerades as a priest, oozing unction and morality. He becomes a lovesick *lothario* who vows revenge on all of mankind when his amorous advances are rejected. He mocks the Philistines who represent the learned establishment. Finally, Till is brought to trial for his crimes. We hear the drum roll of the executioner, the court's accusations, Till's impertinent lies and denials, the court's guilty verdict, and Till's final scream from the scaffold. The work ends as it begins, with music evoking "once upon a time." Till's spirit is still alive in the triumphant final statement of his motive.

**STRAVINSKY: Suite from *The Firebird***

While wandering in an enchanted forest, Prince Ivan comes upon the Firebird, a magnificent creature with golden, fiery plumes. He catches the Firebird, but yields to her pleas and releases her. In gratitude, the Firebird gives him one of her magic plumes. The Prince comes upon the castle of the evil King Katschei, where he sees thirteen beautiful princesses dancing, as if under a spell. The captive princesses give the Prince a present of golden fruit. They urge the Prince to flee before Katschei turns him to stone like other knights who tried to rescue them, but the Prince has already fallen in love with the thirteenth princess, who is the most beautiful of all. Katschei and his hoard of monsters emerge from the castle. The Prince draws the magic plume, summoning the Firebird. The Firebird sends Katschei and his monsters into a frenzied infernal dance. A hypnotic *berceuse* [lullaby] puts the princesses into a deep, protective sleep. The Firebird tells the Prince that Katschei's immortality is preserved in an egg. The Prince finds the egg and smashes it, destroying Katschei. The princesses are released from their captive spell and the stone knights come back to life. Wedding bells sound, heralding the Prince's upcoming marriage to the beautiful princess.

*Due to an unforeseen medical condition, Monteux School alumnus **Thomas Baldner** will not appear as a guest conductor next week, as was previously publicized. We send Maestro Baldner best wishes towards a speedy recovery.*

**RESTROOMS**

*Gentlemen are encouraged to use the outside portable toilet in back of the hall to help alleviate the wait at the restrooms during intermission.*

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 16, 2006

## PROGRAM

Leonore Overture No. 3, Op. 72

Ludwig van Beethoven  
(1770-1827)

*Conductor: Gareth Jones*

Symphony No. 1 in B-flat major, Op. 38, *Spring*

Robert Schumann  
(1810-1856)

1. Andante un poco maestoso – Allegro molto vivace
2. Larghetto
3. Scherzo (Molto vivace)
4. Allegro animato e grazioso

*Conductors: Dana Sadava (1),  
Thomas Heuser (2-3) and Bruce Walker (4)*

## 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: Yuki Ishibashi (1), Blaine Willhoft (2),  
Fawzi Haimor (3) and Michael Shane Wittenburg (4)*

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#### **RIMSKY-KORSAKOV: Scheherazade**

The Sultan Schahriar, convinced of the perfidy and faithlessness of women, vowed to execute each of his wives after the first night. But the Sultana Scheherazade saved her own life by distracting the Sultan with tales she told over 1001 nights. Driven by curiosity, the Sultan continually put off her execution, and at last entirely abandoned his sanguine resolve. Many marvels did Scheherazade relate to him, citing the verses of poets and the words of songs, weaving tale into tale and story into story.

**The Sea and Sinbad's Ship**

**The Tale of the Kalender Prince**

**The Young Prince and the Young Princess**

**The Festival at Baghdad** The sea. The ship crashes against a cliff surmounted by a bronze horseman. Conclusion.

*Due to an unforeseen medical condition, Monteux School alumnus **Thomas Baldner** will not appear as a guest conductor in today's concert, as was previously publicized. We send Maestro Baldner best wishes towards a speedy recovery.*

#### **RESTROOMS**

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**OPEN REHEARSAL**

*You are invited to attend an open orchestra rehearsal  
on Thursday, July 20, 9:00am-12:30pm,  
for an inside view of our students at work  
under the tutelage of Maestro Michael Jinbo.*

**NEXT SUNDAY  
AT THE MONTEUX SCHOOL**

**MEMORIAL CONCERT**

Sunday, July 23, 5:00pm

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

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 23, 2006

## MEMORIAL CONCERT

*Pierre Monteux (1875-1964)*

*Doris Hodgkins Monteux (1894-1984)*

*Charles Bruck (1911-1995)*

## PROGRAM

Symphonie fantastique, Op. 14

Hector Berlioz  
(1803-1869)

1. Rêveries, Passions [Dreams, 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 du sabbat [Dream of a Witches' Sabbath]

*Conductors: Michael Shane Wittenburg (1), Reuben Blundell (2),  
Kate McLoughlin (3), James Johnson (4) and William White (5)*

## INTERMISSION

*Fanfare for The Monteux School by Rick Ippolito*

*Fanfare pour Monteux by William White*

*Conductor: William White*

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) – Presto ma non assai
4. Allegro con spirito

*Conductor: Michael Jinbo*

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### **BERLIOZ: Symphonie fantastique**

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, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

**Dreams, Passions** He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

**A Ball** He encounters his loved one at a ball, amidst the tumult of a brilliant party.

**Scene in the Country** One summer evening in the country he hears two shepherds piping a *ranz des vaches* in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him? One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

**March to the Scaffold** He dreams that he has killed his beloved and is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns briefly, like a final thought of love interrupted by the fatal blow.

**Dream of a Witches' Sabbath** He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque; it is she, coming to join the sabbath. A roar of joy at her arrival. She takes part in the devilish orgy. Funeral knell, burlesque parody of the *Dies irae*. Sabbath round-dance. The sabbath round and the *Dies irae* combined.



### **POST-CONCERT RECEPTION**

*Please join our musicians backstage for a post-concert reception. Many thanks to **Mano's Market**, located next to Le Domaine on U.S. Route 1, for providing the delicious hors d'oeuvres.*

### **RESTROOMS**

*Gentlemen are encouraged to use the outside portable toilet in back of the hall to help alleviate the wait at the restrooms during intermission.*

### **RESERVED SEATING**

*The audience is advised that seats reserved for subscribers holding season tickets are released and open to the public 10 minutes before each Sunday concert.*

## **FINAL WEEK OF THE MONTEUX SCHOOL 2006**

### **CHILDREN'S CONCERT**

**Featuring a Woodwind Quintet  
from The Monteux School**

**Monday, July 24, 10:00am**

*Admission Free*

### **CHAMBER MUSIC CONCERT**

**Wednesday, July 26, at 7:30 pm**

### **SYMPHONIC POPS CONCERT**

**Sunday, July 30, at 5:00 pm**

*Program of light classical and popular selections*

# THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 30, 2006

## SYMPHONIC POPS CONCERT

### PROGRAM

Suite from *Carmen*

Georges Bizet  
(1838-1875)

1. Prélude
2. Aragonaise
3. Intermezzo
4. Les dragons d'Alcala
5. Les Toréadors

*Conductor: Barnaby Palmer*

Overture to *The Gypsy Baron*

Johann Strauss, Jr.  
(1825-1899)

*Conductor: Fawzi Haimor*

Ballsirenen Waltzes from *The Merry Widow*

Franz Lehár  
(1870-1948)

*Conductor: Bruce Walker*

Irish Rhapsody

Victor Herbert  
(1859-1924)

*Conductor: Gareth Jones*

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## INTERMISSION

Overture to *Strike Up the Band*  
(arr. Donald Rose)

George Gershwin  
(1898-1937)

*Conductor: Blaine Willhoft*

Afro-American Symphony

William Grant Still  
(1895-1978)

1. Moderato assai
3. Animato

*Conductor: Isaac Selya*

Symphonic Dances from *West Side Story*

Leonard Bernstein  
(1918-1990)

*Conductor: Ming Luke*

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## **CONDUCTORS**

### **The Pierre Monteux School 2006**

**Reuben Blundell** (2nd year) has performed as a violinist in the Sydney, Melbourne, and Boston Symphony Orchestras (the latter as a Tanglewood Fellow), and is a recent alumnus of the New World Symphony, America's Orchestral Academy. He has studied conducting with Jorma Panula in Australia, and will begin study towards a DMA in Orchestral Conducting at the Eastman School of Music with Professor Neil Varon this fall.

**Fawzi Haimor** (1st year) is currently pursuing a masters' degree in conducting at the University of California, Davis. *Fawzi is the Assistant Conductor of the UC Davis Symphony Orchestra and Chorus and the Music Director of the Davis Summer Symphony.* He studies conducting in California with Karla Lemon.

**Thomas Heuser** (1st year) is a native of St. Louis, MO. Thomas is a *Phi Beta Kappa* graduate of Vassar College, where he received a BA in Music with a concentration in piano performance under Blanca Uribe. He was the Music Director and Conductor of Vassar's contemporary music group The Mahagonny Ensemble, and appeared as guest conductor with the Vassar College Orchestra and Choir in both concert and staged performances. Thomas is currently pursuing a MMus degree in instrumental conducting at the Jacobs School of Music at Indiana University in Bloomington, IN, under the guidance of David Effron, John Poole and Thomas Baldner.

**Yuki Ishibashi** (1st year) began the violin at age 4 and began conducting studies at the College of William & Mary (VA), where he received a BS in Physics and Music. Currently in New York City, he has studied violin with Nina Beilina and conducting with George Rothman and Kirk Trevor. He was an Apprentice Conductor with the New York Youth Symphony under Monteux School alumnus Paul Haas, and is the principal conductor of the Hampton Roads Chamber Players Summer Session in Norfolk, VA. Yuki will be attending Mannes College in the fall as a master's student in orchestral conducting.

**James Johnson** (2nd year) holds a BM in Clarinet Performance from the Boston Conservatory and is an active freelance musician and conductor in the Boston area. He is the Assistant Conductor of the Civic Symphony Orchestra of Boston and the Principal Clarinet of the San Francisco Academy Orchestra. He received his clarinet training from Ms. Julie Vaverka and Mr. Ian Graizer and currently studies conducting under Monteux School alumnus James Orent.

**Gareth Jones** (1st year) is Assistant Principal Trumpet of the Calgary Philharmonic Orchestra in Canada. He is the Director of the University of Calgary's Symphonic Band and has guest conducted orchestras and bands across Western Canada. Gareth attended Northwestern University and the University of British Columbia, and has studied conducting under Jorma Panula at Canada's National Arts Centre.

**Vince Lee** (1st year) is a native of Cincinnati, OH, and is currently a student in the orchestral conducting program at the Juilliard School. Vince has a master's degree in conducting from Indiana University, Bloomington, where he served as an associate instructor in opera, theory, and conducting. He remains active as a pianist and vocal coach in the New York City area.

**Ming Luke** (4th year) is the Music Director of the Napa Valley Symphony Youth Orchestra, Assistant Conductor of the Napa Valley Symphony, Assistant Conductor of the Sacramento Philharmonic Orchestra, and Chorus Master and Assistant Conductor of the Sacramento Opera. He previously served as Staff Conductor for the Mendelssohn Choir of Pittsburgh. Ming holds a MFA in Conducting from Carnegie Mellon University and a BMus in Music Education and Piano Pedagogy from Westminster Choir College of Rider University.

**Kate McLoughlin** (3rd year) currently resides in Oakland, CA, where she is the manager and Head of Winds for the Berkeley Youth Orchestra. Kate completed a master's degree in orchestral conducting at McGill University (Montréal, Canada) in 2004. She has conducted the McGill Symphony Orchestra, the Savoy Society of Montréal, and L'Harmonie nationale des jeunes du Canada. As a bassoonist, she has focused on new music, performing at UC Berkeley's Center for New Music and Audio Technologies (CNMAT) and previously with The Group of the Electronic Music Studio and Montréal's Ensemble KORE.

**Barnaby Palmer** (1st year) is a graduate of the Interlochen Arts Academy, the Cleveland Institute of Music, and the University of Michigan, Ann Arbor. He is currently the Artistic Director of the San Francisco Lyric Opera and will be guest conducting Opera San Jose and Livermore Opera later this year.

**Dana Sadava** (1st year) recently graduated from the Oberlin Conservatory with a degree in piano performance. At Oberlin, she was the pianist for the Contemporary Ensemble and conducted many new works by student and faculty composers. This fall, she will continue her studies at the San Francisco Conservatory as a conducting student of Michael Morgan.

**Isaac Selya** (1st year) began musical studies at age 5, when his parents bribed him to play cello. He studied voice, cello, theory and conducting at the Rubin Academy in Jerusalem, and currently conducts the Jonathan Edwards Chamber Players at Yale University. He conducted Pergolesi's *Stabat Mater* in April and recently sang the role of Belcore in the Yale Opera Theatre's production of Donizetti's *L'Elisir d'amore*. Isaac also works as a freelance writer and editor, and is assembling the scraps of his first novel.

**Bruce Walker** (1st year) is a native of St. Louis, MO. He holds undergraduate degrees in music education and cello performance from Southern Illinois University, Edwardsville, and began a master's degree in orchestral conducting at Central Washington University, where he served as music director of the Kittitas Valley Youth Orchestra, co-conductor of the Ellensburg Campus-Community Orchestra, and director of the Central Washington University Preparatory Strings Program. In August, Bruce will become the head orchestra director at Sprague High School in Salem, OR.

**William White** (3rd year) currently resides in Chicago, IL, and is the Music Director of the Hyde Park Youth Symphony. William is a graduate of The University of Chicago, where he studied composition with Easley Blackwood. He has also served as Music Director of the Presbyterian Church of Barrington (IL) and the Wildwood Summer Theatre (MD).

**Blaine Willhoft** (1st year) received bachelor's degrees in composition and horn performance from Houghton College in 2005. While a student at Houghton, he served for three years as Assistant Conductor of the Houghton Philharmonia. In 2003, he conducted the premiere of his orchestral work *Alleluia* with the Houghton Philharmonia. Blaine currently lives in Rochester, NY.

**Michael Shane Wittenburg** (3rd year) is an Assistant Professor of Music at Lee University in Cleveland, TN, where he serves as Music Director of the Lee University Chamber Orchestra and Opera Theatre. Michael has appeared as piano soloist with the World Youth Symphony Orchestra and the Eastman Wind Ensemble, and in recital with such artists as Metropolitan Opera soprano Stella Zambalis and violinist Livia Sohn. He is a violinist in the Chattanooga Symphony and Opera and the organist at Christ United Methodist Church. A graduate of the Interlochen Arts Academy, he received bachelor's and master's degrees in piano performance from the Eastman School of Music in Rochester, NY, and a master's in orchestral conducting from the University of Tennessee at Chattanooga.

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