



THE PIERRE MONTEUX SCHOOL
FOR CONDUCTORS AND ORCHESTRA MUSICIANS
Founded 1943

2007 CONCERT SEASON

SYMPHONY CONCERTS on Sundays at 5:00pm
June 24; July 1, 8, 15, 22, 29

CHAMBER MUSIC CONCERTS on Wednesdays at 7:30pm
June 27; July 4, 11, 18, 25

CHILDREN'S CONCERT on Monday, July 16 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 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 64-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 2007

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 24, 2007

PROGRAM

Overture to *Don Giovanni*, K.527 Wolfgang Amadeus Mozart
(1756-1791)
Conductor: Matthew Thomas Troy

Nocturnes Claude Debussy
(1862-1918)
1. Nuages [Clouds]
2. Fêtes [Festivals]
Conductor: Kate McLoughlin

Polovtsian Dances from *Prince Igor* Alexander Borodin
(1833-1887)
Conductor: Ming Luke

INTERMISSION

Symphony No. 1 in G minor, Op. 13, Piotr Il'yich Tchaikovsky
Winter Daydreams (1840-1893)
1. Allegro tranquillo. *Daydreams of a winter's journey.*
2. Adagio cantabile ma non tanto. *Gloomy land, misty land.*
3. Scherzo (Allegro scherzando giocoso)
4. Finale (Andante lugubre—Allegro maestoso)
*Conductors: Christian Harbov-Meier (1), Michael Wheatley (2),
William Blair Skinner (3) and Michael Shane Wittenburg (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.*

Osher Scholars

We gratefully acknowledge receipt of a grant from the Bernard Osher Foundation to support participation by two conductors and two instrumentalists in our 2007 season. The Bernard Osher Foundation, headquartered in San Francisco, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Osher Foundation seeks to improve the quality of life through support for higher education and the arts by providing post-secondary scholarship funding to colleges and universities across the nation and foundation grants to an array of performing arts organizations, museums, and selected community programs in Northern California and in Mr. Osher's native state of Maine.

This year's Osher Scholars are conductors Kate McLoughlin and Michael Wittenburg, and instrumentalists Kristen Dirmeier and Adam Parnell. They will be honored at a reception following the July 15 concert.

First Chamber Music Concert of the 2007 Season

Wednesday, June 27, at 7:30pm

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 1, 2007

PROGRAM

Overture to *Der fliegende Holländer*
[The Flying Dutchman]

Richard Wagner
(1813-1883)

Conductor: Wesley Schulz

Suite from *Lieutenant Kijé*, Op. 60

Sergei Prokofiev
(1891-1953)

1. Kijé's Birth
2. Romance
3. Kijé's Wedding
4. Troika
5. Kijé's Burial

Conductors: Michael Ingram (1-2) and John Norine, Jr. (3-5)

INTERMISSION

Symphony No. 9 in E minor, Op. 95,
From the New World

Antonín Dvorak
(1841-1904)

1. Adagio—Allegro molto
2. Largo
3. Molto vivace
4. Allegro con fuoco

*Conductors: Aram Demirjian (1), Jeffrey Means (2),
Stan Renard (3) and Rachel Grubb (4)*

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PROKOFIEV: Suite from *Lieutenant Kijé*, Op. 60

In 1934, Prokofiev assembled a symphonic suite from his musical score for a film directed by Aleksandr Fajntsimmer, based upon a novella by Yury Tynyanov. The story's title character, Lieutenant Kijé, was an imaginary soldier invented by members of the court of Tsar Paul I of Russia. When the Tsar misinterprets words in a military report—mistaking "parootchiki je" ("the lieutenants, however") for "Parootchik Kijé" (Lieutenant Kijé)—no one dared to contradict or correct him. The Tsar's courtiers continued to make up stories describing the exploits of the imaginary Kijé. When the Tsar expressed a desire to meet the remarkable Kijé, the lieutenant's death was quickly concocted. In the symphonic suite, the outer movements depict Kijé's birth and burial, framing movements depicting his courtship, marriage, and a ride in a sleigh drawn by three horses (*Troika*).

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Children's Concert

Monday, July 16, at 10:00am

Special thanks to the Maine Community Foundation for their generous support of this summer's Children's Concert.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 8, 2007

PROGRAM

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

Gioacchino Rossini
(1792-1868)

Conductor: Harrison Hollingsworth

The Fiddler's Child

Leos Janacek
(1854-1928)

Conductor: Michael Wheatley

Don Juan, Op. 20

Richard Strauss
(1864-1949)

Conductor: Ming Luke

INTERMISSION

Symphony No. 3 in E-flat major, Op. 55, *Eroica* Ludwig van Beethoven
(1770-1827)

1. Allegro con brio
2. Marcia funebre (Adagio assai)
3. Scherzo (Allegro vivace)
4. Finale (Allegro molto—Poco Andante—Presto)

*Conductors: Matt Wardell (1), Michael Shane Wittenburg (2),
Jeffrey Budin (3) and Kate McLoughlin (4)*

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JANACEK: The Fiddler's Child

Based on a poem by Svatopluk Cech

The old fiddler died and the parish inherited his goods. On the peg hung his fiddle, in the cradle lay his child. Under the law, everything was taken away. An old woman with glasses was given care of the child. On the red cradle a pentacle is drawn. But a safer shield is the Lord! The kind old lady watched over him. Her glasses slipped, her eyelids drooped. Around midnight, she suddenly rubbed her eyes. The room was filled with silvery moonlight. And there, over the cradle—she could hardly believe her eyes—stood the old, withered fiddler, looming like a ghost. With the fiddle in his hand, he leaned over the child. From the tangled strings, a soft song sounded:

Sweet angel, Lidunko has gold. Awake, unclasp your hands and cry, "Papa!" Come into these loving arms. I'll not leave you here as a child to die, like your father, of hunger. If he were driven by a storm to a cheerless hearth, in the frost of people's hearts he would soon wither. If you were gilded from head to foot, you would only be paying with your soul. Come, my dear child. We will fly aloft over meadows and forests, over earthly gloom. I will take the fiddle and play it there, rocking you forever in the golden clouds. Beautiful dreams encircle your head with golden stars and throngs of angels!

The fiddler kissed the sleeping child. Suddenly, the old woman made the sign of the cross all around. Moonlight pours through the window, the trees murmur outside. The guardian fell asleep again, as old women do. And when the magistrate came, soon after breakfast, she was fervently rocking a dead infant. The fiddle was gone, to the villagers' sorrow. Toward the guardian, their recrimination was severe. But I believe the old woman. 'Tis proof, the old saying goes, that the world would be boring if no tales were told.

Candlelight Chamber Concert

Wednesday, July 11, at 7:30pm

On a Wednesday evening in the summer of 2005, a storm caused a power outage throughout the area. Ironically, we drew one of our larger chamber music audiences that night. (Perhaps because it was a better way of spending the evening than sitting at home in the dark!) Rather than cancel the concert, our students performed as originally planned, but by the light of candles and oil lamps assembled by board member Philip Devenish. The challenging circumstances made for a wonderfully atmospheric performance and a story to tell one's children and grandchildren. This summer's students, most of whom were not here in 2005, have decided to recreate the magic of that night by performing by candle and lamplight at next Wednesday's chamber music concert.

Open Rehearsal

Thursday, July 12, 9:00am-12:30pm

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

Osher Scholars

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Children's Concert

Monday, July 16, at 10:00am

Special thanks to the Maine Community Foundation for their generous support of this summer's *Children's Concert*. Admission is free.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 15, 2007

PROGRAM

L'apprenti sorcier
[The Sorcerer's Apprentice]

Paul Dukas
(1865-1935)

Conductor: Matthew Thomas Troy

Symphony No. 1, Op. 9
(In One Movement)

Samuel Barber
(1910-1981)

Conductor: John Norine, Jr.

El Salón México

Aaron Copland
(1900-1990)

Conductor: Christian Hørbøv-Meier

INTERMISSION

Symphony No. 4 in E minor, Op. 98

Johannes Brahms
(1833-1897)

1. Allegro non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato

*Conductors: William Blair Skinner (1), Wesley Schulz (2),
Jeffrey Means (3) and Jason Hart Raff (4)*

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Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

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Post-Concert Reception

Please join us backstage after today's concert to meet our students, including this year's Osher Scholars, and members of our Board of Trustees. Special thanks to the Crocker House for providing refreshments.

Osher Scholars

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This year's Osher Scholars are conductors Kate McLoughlin and Michael Wittenburg, and instrumentalists Kristen Dirmeler and Adam Parnell.

Children's Concert

Monday, July 16, at 10:00am

Special thanks to the Maine Community Foundation for their generous support of this summer's Children's Concert. Admission is free.

**NEXT SUNDAY
AT THE MONTEUX SCHOOL**

MEMORIAL CONCERT

Sunday, July 22, 5:00pm

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

THE PIERRE MONTEUX SCHOOL

Monday, July 16, 2007

CHILDREN'S CONCERT: Brass Instruments

PROGRAM

Fanfare for the Monteux School (2006) Rick Ippolito
Monteux School Brass Section

Instrument Introductions and Demonstrations

1. Horn (*Kristen Dirmeler*)
2. Trumpet (*Frederick Sienkiewicz*)
3. Trombone (*Adam Jones*)
4. Tuba (*David Morgan*)
5. Hosaphone (*Frederick Sienkiewicz, Eric Drew and Alexander Cannon*)

Fanfare for St. Edmundsbury Benjamin Britten
Frederick Sienkiewicz, Eric Drew and Alexander Cannon, Hosaphones

Musical Timbre:

Selection from *Changing Moods* Gordon Jacobs

On Being a "Team Player":

Selection from *The Carnival of the Animals* Camille Saint-Saëns
Betsy Bright and Alexander Cannon, Trumpet
David Patrick Thomas, Horn
Andrew Converse, Trombone
David Morgan, Tuba

Fanfare for the Common Man Aaron Copland
Monteux School Brass and Percussion Sections

Instrument Petting Zoo

Members of The Monteux School Brass and Percussion Sections

Betsy Bright, Alexander Cannon, Eric Drew and Frederick Sienkiewicz, Trumpet
Kristen Dirmeler, David Patrick Thomas, Patrick Walle and Jeffery Whaley, Horn
Andrew Converse, Daniel Linden and Adam Jones, Trombone
David Morgan, Tuba
Sean Kieve, Wesley Schulz and Matt Wardell, Percussion
Jeffrey Means, Conductor

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 22, 2007

MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Doris Hodgkins Monteux (1894-1984)

Charles Bruck (1911-1995)

PROGRAM

Variations on a Theme of Haydn, Op. 56a

Johannes Brahms
(1833-1897)

Conductor: Kate McLoughlin

Suite from *The Miraculous Mandarin*

Béla Bartók
(1881-1945)

Conductor: Ming Luke

INTERMISSION

The Last Knight

Hilda Emery Davis
(1895-1995)

Conductor: Michael Shane Wittenburg

Suite No. 2 from *Daphnis et Chloé*

Maurice Ravel
(1875-1937)

Conductor: Michael Jinbo

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BARTÓK: Suite from *The Miraculous Mandarin*

Bartók composed music for his one-act ballet pantomime *The Miraculous Mandarin* during the period 1919-1925. The ballet was based on a scenario by Menyhért Lengyel, writer of the Garbo film *Ninotchka*. Bartók later excerpted large portions of the ballet score to form a concert suite. The expressionism of this 'pantomime grotesque' and the post-modern *chinoiserie* that characterizes the Mandarin are included in the music comprising the concert suite, as are the clarinet interludes that accompany three seduction scenes. The action of the ballet is as follows:

Noises of the city. Three tramps and a girl are in a shabby room in the slums. The tramps go through their pockets and a table drawer, but discover they are out of money. They force the girl to stand at the window; her job is to lure men from the street so that they can be robbed.

First seduction. The tramps hide as a shabby old rake climbs the stairs. The rake enters the room and makes comic gestures of love to the girl. The three tramps leap from their hiding place. Upon discovering that the old rake has no money, they throw him out. The girl is forced to return to the window.

Second seduction. A young man appears at the door. He is shy and awkward. The girl encourages him with her caresses and they dance, timidly at first, then faster and more passionately. She feels his pockets and finds that he has no money. The tramps jump out, seize the impoverished youth and throw him out.

Third seduction. The girl sees the eerie figure of the Mandarin come up from the street. The tramps hide. The Mandarin enters but remains immobile in the doorway. The girl is terrified by the Mandarin's impassivity and flees to the other end of the room. The tramps signal to the girl from their hiding place that she should lure the Mandarin a little closer, so that they can ensnare him. The girl overcomes her reluctance and beckons to the Mandarin, beginning a hesitant dance. The dance grows livelier and more erotic, but the Mandarin continues to regard the girl with a fixed impassive stare in which his incipient passion is hardly perceptible. The girl embraces the Mandarin and he trembles with feverish excitement. She shudders at his ardor and tears herself from him. She flees from him but he chases her more and more wildly. The Mandarin stumbles, but rises again as quick as lightning, continuing the chase even more passionately than before. He catches the girl and they struggle.

[Music for the following action is not included in the concert suite.]

The tramps leap out and seize the Mandarin. They strip him of his jewelry and money and try to kill him by smothering him with pillows from the bed. They believe they have killed him, but the Mandarin's head appears from between the pillows and he gazes longingly at the girl. The four shudder in terror. The tramps try once again to kill the Mandarin by stabbing him three times with a rusty sword. The Mandarin

sways and almost collapses, but suddenly he draws himself up and leaps at the girl. The tramps grab him, but all the while the Mandarin never ceases to look longingly at the girl. They drag the Mandarin to the center of the room and hang him from the lamp hook. The lamp falls, shattering on the floor, and the Mandarin's hanging body begins to glow with a greenish-blue light. His eyes remain fixed on the girl. The girl motions to the tramps to take him down. When the Mandarin falls to the floor, he immediately lunges at the girl. The girl does not resist and they embrace. His longing finally requited, the Mandarin grows weaker and dies.

HILDA EMERY DAVIS: The Last Knight

Hilda Emery Davis composed her tone poem *The Last Knight* in 1936, during a time of great uncertainty in Europe. While touring Germany on bicycle that summer, Hilda's son, Meyer Jr., saw signs saying "Juden verboten" ["Jews not allowed"]. A line from G.K. Chesterton's poem *Lepanto* ("The last knight of Europe takes weapons from the wall") inspired Hilda to pour her feelings into a composition. In her tone poem, we hear the ominous signs of unrest and then war, but the theme of peace finally emerges triumphant.

Hilda played her piece on the piano for her brother-in-law Pierre Monteux in the summer of 1937, at his conducting school in Les Baux-de-Provence. He made her repeat it some ten times before announcing, "I'm now convinced that you have something to say in music. I will play it with the NBC Symphony." *The Last Knight* was premiered by Monteux and the NBC Symphony in New York City on May 7, 1938, in a program of music by American composers. Monteux also performed the work with the San Francisco Symphony and it received subsequent performances by the Philadelphia Orchestra, under the direction of Eugene Ormandy, and the Minneapolis Symphony, under the direction of Eugene Goossens. Charles Bruck conducted *The Last Knight* at the Domaine School (now The Pierre Monteux School) on August 6, 1980.

[Notes adapted from Hilda Emery Davis' autobiography, *In Time With The Music*.]

RAVEL: Suite No. 2 from *Daphnis et Chloé*

Daphnis et Chloé was premiered by conductor Pierre Monteux and the Ballets Russes in Paris on June 8, 1912. The music of the second concert suite was taken from the third part of the ballet. The following scenario describes the action of this final section:

No sound but the murmur of rivulets swollen by dew that runs from the rocks. Daphnis is still stretched out before the grotto of the nymphs. Little by little, day breaks. One hears the singing of birds. A shepherd passes in the distance with his flock. Another shepherd crosses the back of the stage. A group of shepherds enter, in search of Daphnis and Chloé. They discover Daphnis and awaken him. Anguished, Daphnis looks about 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, with whom the god was once smitten.

PANTOMIME. Daphnis and Chloé mime the adventure of Pan and Syrinx. Chloé takes the part of the young nymph Syrinx, running across the meadow. Daphnis appears as Pan, proclaiming his love for Syrinx. The nymph spurns the god, who in turn becomes more insistent. When Syrinx disappears among the reeds, the desperate Pan cuts a stalk, fashions 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, with a giddy turn, she falls into the arms of Daphnis. Before the altar of the nymphs, they swear their fidelity.

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

Post-Concert Reception

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FINAL WEEK OF THE MONTEUX SCHOOL 2007

CHAMBER MUSIC CONCERT
Wednesday, July 25, at 7:30 pm

SYMPHONIC POPS CONCERT
Sunday, July 29, at 5:00 pm
Program of light classical and popular selections

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 29, 2007

SYMPHONIC POPS CONCERT

PROGRAM

Pomp and Circumstance March No. 1, Op. 39 Sir Edward Elgar
(1857-1934)

Conductor: Rachel Grubb

Masques et Bergamasques, Op. 112 Gabriel Fauré
(1845-1924)

1. Overture
2. Menuet
3. Gavotte
4. Pastorale

Conductor: Jeffrey Budin

An der schönen, blauen Donau, Op. 314 Johann Strauss, Jr.
[On the Beautiful, Blue Danube] (1825-1899)

Conductor: Michael Ingram

Overture to *Dichter und Bauer* Franz von Suppé
[Poet and Peasant] (1819-1895)

Conductor: Aram Demirjian

INTERMISSION

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

Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

INTERMISSION

Sinfonia India (Symphony No. 2)

Carlos Chávez
(1899-1978)

Conductor: Stan Renard

Pops Hoe-Down

Richard Hayman
(1920-)

Conductor: Matt Wardell

Selections from *The Producers*
(arr. Ted Ricketts)

Mel Brooks
(1926-)

Conductor: Harrison Hollingsworth

Cuban Overture

George Gershwin
(1898-1937)

Conductor: Michael Shane Wittenburg

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A Chance To Be Involved In Our Future

The Pierre Monteux Memorial Foundation is looking for a few dozen volunteers to make up a newly created Associates Board. Associates will work on behalf of the Foundation through a variety of volunteer efforts, helping to preserve classical music performance and the legacy of The Pierre Monteux School. Don't miss this wonderful opportunity to get involved and influence the future of classical symphonic music!

If you are interested in joining our Associates Board, please see the receptionist at the hall entrance during intermission, speak with one of the trustees listed on the back cover of the program, or contact us by phone (207-422-3280) or email (assist@monteuxschool.org).

Thank you!

Thank you for attending our concerts and supporting the Pierre Monteux Memorial Foundation and its program of activities. Your support ensures that professional music education continues to flourish at The Pierre Monteux School as we close our 64th season!

*Mark your calendars...
Only 329 days until next summer's first concert!*

THE PIERRE MONTEUX SCHOOL 2008

SYMPHONY CONCERTS on Sundays at 5:00pm
June 22, 29; July 6, 13, 20, 27

CHAMBER MUSIC CONCERTS on Wednesdays at 7:30pm
June 25; July 2, 9, 16, 23

CHILDREN'S CONCERT on Monday, July 14 at 10:00am

CONDUCTORS

The Pierre Monteux School 2007

Jeffrey Budin (1st year) is currently principal trombone with the San Francisco Ballet Orchestra and performs regularly with the San Francisco Symphony, San Francisco Opera, Bay Brass, and annually at the Saint Bart's Music Festival. He is the former principal trombone of the Pittsburgh Symphony Orchestra, Orchestre Symphonique de Montréal, Orquestra de la Ciutat de Barcelona and Honolulu Symphony Orchestra. He has performed with the Los Angeles Philharmonic, St. Louis Symphony, Empire Brass and Summit Brass, and is a touring member with the Portland-based band "Pink Martini." Born and raised in Los Angeles, Jeff studied composition, arranging, film scoring, jazz improvisation and trombone at the Dick Grove School of Music and Northwestern University. He is currently on the faculty of the San Francisco Conservatory and can be heard on recordings with the Pittsburgh, Montréal and San Francisco symphonies and on many film soundtracks. His orchestral compositions have been performed by the Honolulu, Delaware and Lancaster symphonies and his jazz compositions have been performed at the Monterey Jazz Festival.

Aram Demirjian (1st year) is a senior Music and Government concentrator at Harvard University, where he serves as Music Director of the Harvard Bach Society Orchestra. His other conducting credentials include appearances with the Harvard-Radcliffe Contemporary Music Ensemble, the Harvard Gilbert and Sullivan Players, and as Assistant Conductor of the Newton Symphony Orchestra. A bass-baritone, he is also a member of the Choral Fellows of the Harvard University Choir. Aram is a conducting student of Jeffrey Rink of the Longy School and Edward Jones of Harvard University.

Rachel Grubb (1st year) is currently working towards a Bachelor's degree in Conducting Performance at the University of Tennessee, Knoxville. Her recent guest conducting includes appearances with the Indianapolis Chamber Orchestra, Astoria Symphony, Oak Ridge Civic Orchestra and the University of Tennessee Chamber Orchestra. Her principal teachers are James Fellenbaum and Kirk Trevor. Later this summer, Rachel will attend the 17th International Workshop for Conductors in Kromeriz, Czech Republic. Off the podium, Rachel performs in the Knoxville Symphony Orchestra with both of her parents and enjoys taking long hikes with her dogs.

Harrison Hollingsworth (1st year) is a conductor, bassoonist and violinist from Kingwood, Texas. Next year, he will be a senior at the Curtis Institute of Music and will continue to play in the Haddonfield Symphony, where he is principal bassoon. In addition to his duties at Curtis and in the Haddonfield Symphony, Harrison plays fiddle for the Philadelphia local bluegrass band Wissahickon Chicken Shack.

Christian Hørbøv-Møller (1st year) started playing the violin at the age of eight in his native Denmark. He entered conservatory in 1997 and received an orchestra diploma with major in violin from The Royal Academy of Music in Århus, Denmark. In 2001, he started conducting a community orchestra as well as serving as assistant conductor of other community orchestras. In the fall of 2004, Christian won a position as the conductor of a semi-professional orchestra in Fredericia, Denmark. After participating in the "Shenandoah Performs" music festival in the summer of 2005, Christian started studies towards a Master's in Conducting with Jan Wagner at Shenandoah University in January 2006. In August 2006, Christian was chosen as one of 24 participants in the Vakhtang Jordania International Conducting Competition in Chattanooga, Tennessee.

Michael Ingram (1st year) began conducting at age 16 in his hometown of Columbia, Missouri. He currently studies conducting, piano and German at Gordon College in Boston, where he also serves as associate conductor of the Gordon College Wind Ensemble and Gordon Symphony Orchestra. His principal teachers have included James Buswell and Carol Ou (conducting), as well as Mia Chung and Alina Polyakov (piano). In addition to being a musician, Michael is a published poet and essayist, a stage manager, a National Public Radio announcer, and noted speaker.

Ming Luke (5th year) is Director and Conductor of the Berkeley Symphony Education Programs, Chorus Master of the Sacramento Opera, General Director and Conductor of the Napa Valley Youth Symphony, and Assistant Conductor for the Sacramento Philharmonic. Making his piano debut at Carnegie Hall's Weill Recital Hall at age 18, he recently performed as piano soloist with the Pittsburgh Symphony and Sacramento Philharmonic. As a tenor with numerous choirs, he has performed with the New York Philharmonic, Philadelphia Orchestra, New Jersey Symphony and Pittsburgh Symphony, and he has prepared choirs for Charles Dutoit, André Previn, Mariss Jansons, Michael Stern and Lucas Richman. Ming was recognized nationally by MENC, Sen. Barbara Boxer and Gov. Arnold Schwarzenegger for his work in music education.

Kate McLoughlin (4th year) is currently the assistant conductor of the Oakland Civic Orchestra and Berkeley Youth Orchestra. She completed a master's degree in orchestral conducting at McGill University (Montréal, Canada) in 2004. A native of Vermont, Kate also completed undergraduate work in bassoon performance and music theory at McGill, obtaining a B.Mus. degree in June 2002. Kate is the manager of the Berkeley Youth Orchestra and on staff with the San Francisco Contemporary Music Players. 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.

Jeffrey Means (1st year) has been hailed as a performer displaying "outstanding gifts and accomplishments" (*Boston Globe*) and characterized as "charismatic and highly capable" (*New Music Connoisseur*). As a percussionist and conductor, he has worked with many of Boston's finest orchestras and new music ensembles. He holds a BM with distinction in performance from New England Conservatory, where he was awarded the 2005 John Cage Award for outstanding contribution to contemporary music and the 2006 Tourjee Alumni Award for the outstanding undergraduate returning for an advanced degree. He is currently pursuing a MM in conducting at NEC with Charles Peltz. Jeffrey has recorded for Mode and Albany records.

John Norine, Jr. (1st year) is currently pursuing a Doctoral Degree in Orchestral Conducting at the University of North Texas under Anshel Brusilow. He holds a Bachelor's Degree in Music from the Crane School of Music and a Master's Degree in Orchestral Conducting from the University of North Texas. At UNT, John administers the school's orchestral library, assists in the teaching of classes in instrumental conducting, and is the director of the school's Repertoire Orchestra.

Jason Hart Raff (1st year) recently completed a Master of Music in Orchestral Conducting at the University of Tennessee Music School, under the instruction of James Feilenbaum. He received his Bachelor's in cello performance and Spanish from Indiana University and has studied with many major conducting pedagogues in the United States, including Gustav Meier, Victor Yampolsky, Kenneth Kiesler, Carl St. Clair and Clifford Colnot. Jason has appeared as guest conductor on subscription concerts of the New Symphony Orchestra of Sofia and at the Medomak Conductors Retreat. He made his opera debut in November with UT Opera Theater's production of *Così fan tutte*.

Stan Renard (1st year), a native of France, studied conducting with Lanfranco Marcelletti and Harvey Sollberger. As a violinist, he was the pupil of Veda Reynolds (Curtis Institute) and Alexandre Brussilovsky (Moscow Conservatory). Stan holds a Master's in Music from the Versailles Conservatory and the University of Massachusetts, Amherst. He is a founding member of the newly established Bohemian Quartet and is completing his Ph.D in International Business at Southern New Hampshire University, where he serves as an adjunct professor.

Wesley Schulz (1st year) begins his second year as Music Director of the University of Texas at Austin University Orchestra this fall. He will also lead concerts at the University of Texas with the Symphony Orchestra, New Music Ensemble, and Texas Chamber Group. A native of Omaha, Nebraska, Wes graduated *magna cum laude* from Ball State University in 2006 with a Bachelor of Music in Percussion Performance, a Bachelor of Science in Music Education, and a minor in cello performance. He was the winner of the 2004-2005 National Federation of Music Clubs Biennial Student Audition Competition in the percussion classification and won the Kokomo Symphony Orchestra's Concerto Competition that same year on marimba. Currently, Wes is pursuing a Master's degree in Orchestral Conducting at the University of Texas under Gerhardt Zimmermann.

William Blair Skinner (1st year) is currently pursuing a Bachelor of Music degree in Violin Performance at the Wheaton Conservatory of Music (Chicago, IL). He has studied with Nancy Steffa, Misha Rosenker, Dr. Lee Joiner, Paul Zafer and Sharon Polifrone, and participated in master classes with Stephen Clapp, Brian Lewis, David Zafer, Martin Beaver, Andreas Cardenas, James Buswell, Peter Slowik and Robert Vernon. As an orchestral musician, he has performed with the Paducah (KY) Symphony, Southern Illinois Music Festival Orchestra, National Festival Orchestra, Camerata Chicago and Chicago Chamber Orchestra. His conducting instructors include David Barg, Richard Ryan, Daniel Sommerville and Paul Wiens. Blair currently serves as a music ministry intern at First Baptist Church in Geneva, Illinois, leading the Sanctuary Orchestra in sacred and classical concert repertoire, and is a founding member and co-director of Canticum Novum, an ensemble dedicated to historically informed performances of Baroque and Pre-Classical repertoire on modern instruments.

Matthew Thomas Troy (1st year) is currently the Founder and Music Director of the Fibonacci Chamber Orchestra and the Education Director and Conducting Assistant with the Winston-Salem Symphony, working under Robert Moody. Matt holds a Master of Music degree in Orchestral Conducting from the University of North Carolina at Greensboro (UNCG), where he was a student of Robert Gutter. He has served as Conductor of the Wake Forest University Orchestra, Conductor of the Salisbury Youth Orchestra, Assistant Conductor of the UNCG Symphony Orchestra, Assistant Conductor of the Salisbury Symphony Orchestra, and Assistant Conductor of the Winston-Salem Youth Symphony. Last month, he conducted Midori in concert as part of her Orchestra Residencies Program. Guest conducting performances have been with the Carolina Chamber Symphony, Kensington Consort, North Carolina High and Middle School All-State Clinics and the Greensboro Symphony Youth Chamber Orchestra.

Matthew Wardell (1st year) is a graduate student currently residing in Jacksonville, Florida. Matthew studies conducting with Dr. Raymond Chobaz at the University of Florida and serves as the Assistant Conductor of the University of Florida Symphony Orchestra. Also a composer, his compositions for full orchestra, wind ensemble, chamber groups and solo instruments have been performed in the United States, France and Germany. As a percussionist, he has performed with the Florida All-State band, Jacksonville Symphony Youth Orchestra, Gainesville Chamber Orchestra, and the University of Florida Symphony Orchestra.

Michael Wheatley (1st year) studied orchestral conducting with Christopher Zimmerman and Gerhard Samuel at the Cincinnati College Conservatory of Music. In 1995, he was awarded a fellowship for summer study at the Eastern Music Festival with Carl Roskott and Sheldon Morgenstern. Michael was the founder and Music Director of the American String Orchestra and currently holds the post of Music Director of the Seven Hills Sinfonietta (Cincinnati, OH). This fall, he will travel to Russia to conduct symphonies of Dmitri Shostakovich and Sergei Prokofiev with Vassily Sinaiski. While in Russia, he will conduct the St. Petersburg State Symphony Orchestra, and the Maikop Symphony Orchestra in concert. An author as well as a conductor, his first book, *DSCH – An Introduction to the 15 Symphonies of Dmitri Shostakovich*, will be published this year. As a violinist, Michael has recorded on the Centaur and Claremont labels.

Michael Shane Wittenburg (4th year) has completed six years as an Assistant Professor of Music at Lee University, where he served as Music Director of both the Chamber Orchestra and Opera Theatre. At Lee University, he led performances of *The Mikado*, *Die Fledermaus*, *The Magic Flute*, Sousa's *El Capitan*, Puccini's *Suor Angelica*, and this year's production of Virgil Thomson's *The Mother of Us All*. As a pianist, he has made solo appearances with the Louisiana Philharmonic, World Youth Symphony Orchestra, and Eastman Wind Ensemble. An active musician in the greater Chattanooga area, Michael is a violinist in the Chattanooga Symphony and Opera and the organist at Christ United Methodist Church. A graduate of the Interlochen Arts Academy, his training includes Bachelor's and Master's degrees in Piano Performance from the Eastman School of Music, where he held a fellowship in opera coaching and was awarded the prestigious Performer's Certificate, and a Master's degree in Orchestral Conducting from the University of Tennessee at Chattanooga.

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