



THE PIERRE MONTEUX SCHOOL
FOR CONDUCTORS AND ORCHESTRA MUSICIANS
Founded 1943

2013 CONCERT SEASON

SYMPHONY CONCERTS

Sundays at 5:00pm: June 23, June 30, July 7, July 14, July 21, July 28

WEDNESDAYS AT MONTEUX

Wednesdays at 7:30pm: June 26, July 3, July 10, July 17, July 24

CHILDREN'S CONCERT

Monday, July 8 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 is in his 18th 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 70-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 2013

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 23, 2013

PROGRAM

Bacchanale from *Samson et Dalila*, Op. 47

Camille Saint-Saëns
(1835-1921)

Conductor: Tiffany Lu

Gigues [Jigs]
(Image No. 1)

Claude Debussy
(1862-1918)

Conductor: Guillermo Villarreal

Rondes de printemps [Round Dances of Spring]
(Image No. 3)

Claude Debussy
(1862-1918)

Conductor: Kyle Ritenauer

INTERMISSION

Symphony No. 4 in F minor, Op. 36

Piotr Il'yich Tchaikovsky
(1840-1893)

1. Andante sostenuto—Moderato con anima (In movimento di Valse)—
Moderato assai, quasi Andante—Molto più mosso—Più mosso. Allegro vivo
2. Andantino in modo di canzona—Più mosso—Tempo I
3. Scherzo. Pizzicato ostinato (Allegro—Meno mosso—Tempo I)
4. Finale (Allegro con fuoco—Andante—Tempo I)

*Conductors: Matthew Wardell (1), John Devlin (2),
David Ellis (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

CAMILLE SAINT-SAËNS (1835-1921)

Bacchanale from *Samson et Dalila*, Op. 47 (1877)

Camille Saint-Saëns' grand opera *Samson et Dalila* had a long genesis, from its original conception as an oratorio in 1867 to its final form in 1876, and it was another year before it was premiered by Franz Liszt in Weimar. Despite this slow start, the opera has become the most enduring of Saint-Saëns' dramatic works. The *Bacchanale*, in particular, with its wealth of percussive colors and oriental-inspired melodies, holds a beloved place in the orchestral repertoire.

The biblical source tale recounts the struggle between the Hebrews, led by their champion Samson, and the Philistines, their captors and sworn enemies. Dalila, a bewitching Philistine woman, seduces Samson and cuts off his long hair after discovering that it is the source of his strength, thus enabling his capture. As Act III begins, the heretical priests of Dagon commemorate the Philistines' victory by preparing Samson's sacrifice to their god, amid a Bacchanalian festival.

The opening measures of the *Bacchanale* feature a sinuous oboe solo, which inaugurates the festivities. As the excitement builds, Saint-Saëns uses castanets, triangle and cymbals to great coloristic effect and the exotic melodies grow more frenzied. In the midst of this revelry comes an unexpectedly serene interlude: a sensuous melody (for strings) soaring over the hubbub of the festival (represented by winds and brass). The reprieve is brief, however, and we are soon thrown back into a spirit of debauchery that continues unhindered, gathering all the forces of the orchestra in an *accelerando* to a hysterical finale.

— Tiffany Lu

CLAUDE DEBUSSY (1862-1918)

Gigues (Image No. 1) (1909-1912)

Rondes de printemps (Image No. 3) (1905-1909)

Claude Debussy composed his three *Images* for orchestra between 1905 and 1912. Each was meant to evoke a different nation: *Gigues* [jigs] representing England and *Rondes de printemps* [Round Dances of Spring], France. The third and central part, *Ibéria*—not to be heard today—is a musical portrait of Spain.

Of his *Images*, Debussy said, "What I am trying to do is something *different*—an effect of reality." Debussy "effected" reality by transforming and disguising well-known folk tunes in the orchestral texture of these works. Even listeners familiar with such songs as *The Keel Row*, *Dansons la gigue* and *Nous n'irons plus au bois* would be unlikely to recognize them in Debussy's setting.

Gigues, originally given the paradoxical title *Gigues tristes* [Sad Jigs], is not entirely the work of Debussy; conductor André Caplet, the composer's friend and colleague, completed the orchestration. *Rondes de printemps*, however, is pure Debussy; a vivid sonic description of a rural springtime celebration.

— William White

PIOTR IL'YICH TCHAIKOVSKY (1840-1893)
Symphony No. 4 in F minor, Op. 36 (1877-1878)

The year 1877 was a turbulent one for Tchaikovsky. In July, after several failed romances, he married his former student Antonia Miliukova. It was a decision that soon proved disastrous. The couple would live together for only two and a half months before Tchaikovsky moved to Switzerland. While remaining legally married, they would never again live under the same roof. During this period, Tchaikovsky met a wealthy widow named Nadezhda von Meck, who would become his patron and, through an enormous amount of letter writing, his close friend. It is in this conflicted emotional environment that Tchaikovsky began writing his *Fourth Symphony*, dedicated to "mon meilleur ami" [my best friend], Nadezhda von Meck.

The symphony opens with a grand introduction, featuring a fanfare in the horns and bassoons that Tchaikovsky would describe as representing Fate. The Fate motif is reiterated by the high woodwinds and trumpets, building to two climactic orchestral chords. The main section of the first movement, *in movimento di valse* [in waltz tempo], follows the introduction. This melancholic, uneasy waltz alternates with a lilting secondary theme. This material is twice interrupted in dramatic fashion by the ever-present Fate motif. The movement concludes with a violent tempest of sound.

The second movement features a lyrical, melancholic melody that is passed around the orchestra, starting with the oboe. The spirit lightens around the middle of the movement and a new theme, introduced by the clarinet and bassoon, is passed around various sections before the opening material returns at the end of the movement.

The third movement, *Scherzo* (subtitled *Pizzicato ostinato*), is a game of orchestral hijinks. The first section (*scherzo*) is just for the strings, always playing *pizzicato* [plucked]. The middle section (*trio*) introduces the woodwinds, who are interrupted by a soft march in the brass, to which the clarinet and piccolo add highly spirited scales and arpeggios. After several exchanges between the strings, woodwinds and brass, the movement returns to the original *scherzo* material and concludes with a *coda* that features all three sections again.

The entirety of the percussion section is introduced for the first time in the fiery and energetic fourth movement, *Finale*. The music is wonderfully bombastic, replete with brass calls and lightning fast scales in the strings and woodwinds. A secondary tune, first played by the oboe, gives momentary respite to the frenetic energy of the rest of the movement. The two themes alternate, building to a series of climaxes and a final arresting appearance of the Fate motif from the first movement. After the Fate motif collapses upon itself, the buoyant optimism of the movement returns, building from near silence to full force, ending the symphony in grandiose fashion.

— David Ellis

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 30, 2013

PROGRAM

Une barque sur l'océan
[A Boat on the Ocean]

Maurice Ravel
(1875-1937)

Conductor: Jeremiah Riddle

Four Tone-Poems after Arnold Böcklin, Op. 128

Max Reger
(1873-1916)

1. Der geigende Eremit [Hermit Playing the Violin]
Perla Fernández, Solo Violin
2. Im Spiel der Wellen [At Play in the Waves]
3. Die Toteninsel [Isle of the Dead]
4. Bacchanal [Bacchanale]

*Conductors: Sean Radermacher (1-2)
and Alejandro Larumbe Martinez (3-4)*

Red Cape Tango
from *Metropolis Symphony*

Michael Daugherty
(1954-)

Conductor: Mario Torres

INTERMISSION

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

Antonín Dvořák
(1841-1904)

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

*Conductors: Gonzalo Farias (1), John McKeever (2),
Hyeyon Lim (3) and Jonathan Moore (4)*

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Remain silent while the orchestra tunes.

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PROGRAM NOTES BY THE CONDUCTORS

MAURICE RAVEL (1875-1937)

Une barque sur l'océan (1904-05; orchestrated 1906)

Une barque sur l'océan was originally conceived by Maurice Ravel as one of five movements in a solo piano work entitled *Miroirs* [Reflections]. Ravel dedicated each movement to a member of "Les Apaches," a loose social club of artists, musicians and intellectuals centered around Ravel himself. *Une barque sur l'océan* was dedicated to painter Paul Sordes, at whose home the group most frequently assembled for their Saturday afternoon meetings.

Une barque sur l'océan [A Boat on the Ocean] was one of two movements of *Miroirs* that Ravel singled out for orchestral treatment, the other being *Alborada del gracioso*. The piece takes the listener on a journey from lulling waves and sunshine through rough seas and stormy weather, finally returning to the calm and peaceful state of the opening. The piece features Ravel's famously evocative orchestration, depicting the many moods of the sea.

— Jeremiah Riddle

MAX REGER (1873-1916)

Four Tone-Poems after Arnold Böcklin, Op. 128 (1913)

Max Reger is a name little known to classical music lovers today, his legacy overshadowed by his contemporaries Gustav Mahler and Richard Strauss. Reger wrote in a distinctive style that combined Baroque and Classical structures with the musical language of the late 19th century. Visual art also influenced Reger's work. The paintings of Swiss artist Arnold Böcklin (1827-1901) were the inspiration for Reger's *Vier Tondichtungen nach Arnold Böcklin* [Four Tone-Poems after Arnold Böcklin]. Böcklin's symbolist paintings often depicted mythological scenes with Greco-Roman architectural elements. Each movement depicts a corresponding painting by Böcklin:

- I. *Der geigende Eremit* [Hermit Playing the Violin]. A hermit dressed in monastic vestments plays the violin as angelic figures look upon him. Reger's slow, unfolding music features a prayer-like violin solo.
- II. *Im Spiel der Wellen* [At Play in the Waves]. Nymphs and other mythological creatures frolic in the sea. The swell and crash of waves can be heard in the playful flourishes of the winds and strings.
- III. *Die Toteninsel* [Isle of the Dead]. Steep cliffs and tall cypress trees loom ominously on an island in the background as a rowboat approaches it, bearing a cloaked figure and a coffin. Tomb-like chambers can be seen carved into the rock. Böcklin ultimately created five different versions of this masterpiece—perhaps his most well known painting—which also served as inspiration for a work by Sergei Rachmaninoff.

IV. *Bacchanal* [Bacchanale]. Robed figures wildly circle a statue in a frenzied dance. Reger captured the crazed nature of the dance in the music of this final tone poem.

— Sean Radermacher

MICHAEL DAUGHERTY (1954-)

Red Cape Tango from *Metropolis Symphony* (1993)

Red Cape Tango is the final part of a multi-movement work entitled *Metropolis Symphony*, inspired by the legendary DC Comics hero Superman. Specifically, the movement was inspired by the 1992 series "The Death of Superman," in which Superman fights to the death with an unstoppable villain named Doomsday. The principal melody of the tango is derived from the *Dies Irae* [Day of Wrath], a medieval hymn from the requiem mass.

Red Cape Tango was commissioned by the Albany Symphony Orchestra and premiered at the Palace Theatre in Albany, New York on October 1, 1993.

— Mario Torres

ANTONÍN DVOŘÁK (1841-1904)

Symphony No. 9 in E minor, Op. 95, *From the New World* (1893)

Antonín Dvořák's *Symphony No. 9, 'From the New World'* was an immediate hit when the New York Philharmonic premiered the work in Carnegie Hall on December 16, 1893. It was such a success that it earned Dvořák a prize of \$300 in a nation-wide contest for the "most original symphony." We now know it as one of the most popular and frequently performed symphonies of all time.

During his three years in New York as Director of the National Conservatory, Dvořák immersed himself in Negro spirituals and Native American music so that he could embody the qualities of American folk music in his own melodies. Though he did not quote specific melodies in this work, Dvořák sought to demonstrate to American composers how to write music using indigenous influences. He said, "I should never have written the symphony like I have, if I hadn't seen America."

Noted Dvořák scholar Otarek Šourek observed the hustle and bustle of New York in the symphony's outer movements, with their "swift flow and surging rhythms, their stormy dynamic movement, their swiftly changing impressions and moods, soaring at times to heights of impressive grandeur." The idyllic middle movements were influenced by Henry Wadsworth Longfellow's poem *The Song of Hiawatha* and, according to Šourek, "the solemn grandeur of the American prairies and virgin forests." The second movement was originally conceived as a sketch for a longer stage work based on Longfellow's poem, which had greatly stirred Dvořák's imagination even before his trip to America. The third movement depicts a feast in which Native Americans are dancing. The final movement restates all of the previous themes in different guises and brings the symphony to a rousing finish.

— Jonathan Moore

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 7, 2013

PROGRAM

Overture to *Colas Breugnon*, Op. 24

Dmitri Kabalevsky
(1904-1987)

Conductor: John Norine, Jr.

Violin Concerto in D major, Op. 35

Piotr Il'yich Tchaikovsky
(1840-1893)

1. Allegro moderato
2. Canzonetta (Andante) —
3. Finale (Allegro vivacissimo)

Violin Soloist: Jeff Thayer
— 2013 Artist in Residence —

Conductors: Tiffany Lu (1) and Kyle Ritenauer (2-3)

INTERMISSION

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev
(1891-1953)

1. Andante
2. Allegro marcato
3. Adagio
4. Allegro giocoso

*Conductors: David Ellis (1), John Devlin (2),
Junping Qian (3) and Guillermo Villarreal (4)*

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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

DMITRI KABALEVSKY (1904-1987)

Overture to *Colas Breugnon*, Op. 24 (1937)

Dmitri Kabalevsky's opera *Colas Breugnon*, based on the French novel *Le Maître de Clamecy* by Romain Rolland, tells the story of a year in the life of the Burgundian sculptor Colas Breugnon. Set in several episodes, the plot eschews a single thread, instead recounting Colas' exploits with the fairer sex, the bubonic plague and a villainous Duke. It was in this last plotline that the opera found its greatest success, as it appealed to the Soviet ideal of the commoner rising up against the aristocracy—especially as World War II was fast approaching Russia's doorstep.

The Overture is a fast-paced gallop, with an opening theme heard first in the brass and woodwinds before making way for a more cinematic second theme, introduced by the strings. Paired with his incidental music for the play *Inventor and the Comedians* (later arranged as the *Suite from 'The Comedians'*), the *Overture to 'Colas Breugnon'* remains one of Kabalevsky's most performed works.

— John Norine, Jr.

PIOTR IL'YICH TCHAIKOVSKY (1840-1893)

Violin Concerto in D major, Op. 35 (1878)

Tchaikovsky's *Violin Concerto* belongs to a group of masterpieces whose opening night was marred by harsh reviews by uncomprehending critics. The premiere took place on December 4, 1881, under the baton of Hans Richter, with the Vienna Philharmonic and Adolf Brodsky as soloist. Nearly every critic present reacted negatively towards the concerto. Eduard Hanslick, one of Vienna's most respected music reviewers, said, "Tchaikovsky is surely no ordinary talent, but rather, an inflated one... lacking discrimination and taste. ...The same can be said for his new, long and ambitious Violin Concerto. ...The violin is no longer played; it is tugged about, torn, beaten black and blue." Today, this piece is regarded as one of the most respected and popular violin concertos in the repertoire.

The concerto was one positive outcome from an otherwise very traumatic time in Tchaikovsky's life, the aftermath of his ill-conceived marriage to Antonina Milyukova in 1877. After the marriage, Tchaikovsky quickly turned his thoughts to composing and wrote in a letter to Nadezhda von Meck: "...my heart is full. It thirsts to pour itself out in music." In January 1878, Tchaikovsky completed his *Fourth Symphony*, and in the next month, his opera *Eugene Onegin*. During March, in the space of just eleven days, he sketched his new *Violin Concerto*.

Tchaikovsky begins the opening movement with a lyrical theme for strings that is not played again in the piece. Tchaikovsky follows this with one of his famous slow-burning build-ups before the solo violin introduces one of his most beautiful themes. The intimate and inward-looking second movement offers some of the

most songful moments in the concerto. The third movement finishes the concerto with driving folk-like melodies and a very Russian second theme, played over a drone in the low strings.

— Kyle Ritenauer

SERGEI PROKOFIEV (1891-1953)

Symphony No. 5 in B-flat major, Op. 100 (1944)

About his *Fifth Symphony*, Prokofiev wrote: "In the Fifth Symphony I wanted to sing the praises of the free and happy man—his strength, his generosity and the purity of his soul. I cannot say I chose this theme; it was born in me and had to express itself." Despite the world war raging around him, the year 1944 was a euphoric time in Prokofiev's life. His second marriage was a healthy one, he was in residence at a protected artists' colony, Russia was securing sound victories in the war, and he was the most famous and oft-performed composer in the Soviet Union. Thus, though the symphony often seems dark, introspective and brooding, there is an underlying theme of optimism, hope and even happiness in this music. The initial version of the piece was written in just one month and Prokofiev marveled at how easily the ideas for the symphony flowed through his pen.

The first movement begins without introduction as the flute and bassoon present the main theme that is taken up by other instruments throughout the movement. The second movement is the symphony's *scherzo*. A mechanistic drive characterizes the main section of the movement and a charming, Baroque-style contrasting theme is presented by the winds and horns. The brooding third movement is in three large sections. A deliberate, incessant rhythm—inspired by Beethoven's *'Moonlight' Sonata*—pervades the movement, and the coda is highlighted by an eerie combination of strings and piccolo. The last movement opens with two short gestures that refer back to the first movement. The violas then kick-off a rousing *finale*, featuring many characteristic solos throughout the orchestra.

— John Devlin

JEFF THAYER, Violin

2013 Artist in Residence

Violinist Jeff Thayer holds the Deborah Pate and John Forrest Concertmaster Chair of the San Diego Symphony. He is also concertmaster and faculty member of the Music Academy of the West (Santa Barbara). Mr. Thayer is one of the founding members of the chamber music ensemble Camera Lucida, which performs throughout the year in the Conrad Prebys Music Center on the UC San Diego campus. Previous positions include assistant concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton (OH) Symphony Orchestra. Jeff Thayer is a graduate of the Cleveland Institute of Music, the Eastman School of Music and the Juilliard School's Pre-College Division. His teachers include William Preucil, Donald Weilerstein, Zvi Zeitlin and Dorothy DeLay.

A native of Williamsport, Pennsylvania, Mr. Thayer began violin lessons with his mother at the age of three. At fourteen, he went to study at the Conservatorio Superior in Córdoba, Spain. He has appeared as soloist with the Atlanta Symphony Orchestra, Jupiter Symphony, North Carolina Symphony, Canton Symphony Orchestra, Pierre Monteux School Orchestra, Spartanburg Philharmonic, Cleveland Institute of Music Symphony Orchestra, Music Academy of the West Festival Orchestra, Williamsport Symphony Orchestra, Nittany Valley Symphony Orchestra and the Conservatory Orchestra of Córdoba, among others. He attended Keshet Eilon (Israel), Ernen Musikdorf (Switzerland), Music Academy of the West, Aspen Music Festival, New York String Orchestra Seminar, the Quartet Program and, as the 1992 Pennsylvania Governor Scholar, Interlochen Arts Camp. Other festivals include the Mainly Mozart Festival (San Diego), Festival der Zukunft (Switzerland) and the Tibor Varga Festival (Switzerland). Mr. Thayer's awards include the Stephen Hahn/Lillybelle Foundation Award in Violin from the Music Academy of the West; the Starling Foundation Award; and the George Eastman Scholarship and Performer's Certificate from the Eastman School of Music. Mr. Thayer was a laureate of the Wieniawski Violin Competition (2001) as well as winner of various competitions, including the Tuesday Musical Club Scholarship Auditions in Akron, OH (2000), the Cleveland Institute of Music Concerto Competition (1999), the Fort Collins Symphony Young Artist Competition (1999), the American String Teachers Association Competition in Pennsylvania and Delaware (1997), the Gladys Comstock Summer Scholarship Competition (1993), the Ithaca College Solo Competition, and the Phyllis Triolo Competition (1992).

Through the generosity of Joan and Irwin Jacobs and the Jacobs' Family Trust, the "Sir Bagshawe" Stradivarius, dated 1708, is on loan to the San Diego Symphony for use by its concertmaster, Jeff Thayer.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Monday, July 8, 2012

CHILDREN'S CONCERT

PROGRAM

How to Become a Composer:
The Tale of a Young Musician

William C. White
(1983-)

Narrator: Kyle Ritenauer
Conductor: William C. White

Instrument Petting Zoo
(Stations located throughout the hall)

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 14, 2013

PROGRAM

Suite No. 2 from *L'Arlésienne*
[The Woman from Arles]

Georges Bizet
(1838-1875)

1. Pastorale
2. Intermezzo
3. Menuetto
4. Farandole

Conductors: Gonzalo Farias (1-2) and Hyeyon Lim (3-4)

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

Richard Strauss
(1864-1949)

Conductor: Matthew Wardell

INTERMISSION

Cockaigne Overture (In London Town), Op. 40

Edward Elgar
(1857-1934)

Conductor: Jonathan Moore

Symphony No. 3 in A minor, Op. 56, *Scottish*

Felix Mendelssohn
(1809-1847)

1. Andante con moto—Allegro un poco agitato
2. Vivace non troppo
3. Adagio
4. Allegro vivacissimo—Allegro maestoso assai

*Conductors: Mario Torres (1), John McKeever (2-3)
and Alejandro Larumbe Martinez (4)*

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PROGRAM NOTES BY THE CONDUCTORS

GEORGES BIZET (1838-1875)

Suite No. 2 from *L'Arlésienne* (1872; orch. Ernest Guiraud 1879)

Bizet composed incidental music for Alphonse Daudet's play *L'Arlésienne* [The Woman from Arles] in 1872. *L'Arlésienne* is a tragic melodrama about the young peasant Fédéri's love for a woman from the Provençal town of Arles. While the play didn't find much success, Bizet drew a popular four-movement concert suite from the score. In 1879, four years after Bizet's death, his friend Ernest Guiraud compiled a second suite.

Suite No. 2 begins with a lovely *Pastorale* that sets the scene for Act 2; the middle section is taken from an off-stage chorus of revelers in the play. *Intermezzo*, based on a Provençal folksong, is the music between the two scenes of Act 2. The *Menuetto* that follows isn't from *L'Arlésienne* at all. As Bizet had used a majority of the best music from *L'Arlésienne* in his first suite, Guiraud turned to the composer's opera *La jolie fille de Perth* [The Fair Maid of Perth] for this charming dance. The final, brilliant *Farandole* is a dance from Act 3 of *L'Arlésienne*. Here it is magnificently expanded and embellished with the addition of the Provençal carol *The March of the Three Kings*, which appears prominently in *L'Arlésienne*.

— Hyeyon Lim

RICHARD STRAUSS (1864-1949)

Till Eulenspiegels lustige Streiche [Till Eulenspiegel's Merry Pranks], Op. 28 (1895)

Richard Strauss's fourth tone-poem, *Till Eulenspiegels lustige Streiche* [Till Eulenspiegel's Merry Pranks], paints an evocative picture of an (in)famous prankster from German folk mythology. The work begins with a short prologue in the strings ("Once upon a time...") before introducing the roguish Till (horn) as he begins his first adventure: galloping through a market, knocking over stall and shopper alike. When Till decides to dress himself as a monk and proselytize his own special message—one not quite appropriate for the general public—he finds himself in love with a young *mädchen*.

Discarding his habit as quickly as he donned it, Till chases after his newfound love and finds rejection around every corner. As Strauss recounted, "A subtle rejection is still a rejection!" Till's passion only grows until he decides to take "revenge on all of Humanity" for this unrequited love. We now find our hero thumbing his nose at the Philistines of academia (full orchestra trill) and, as quickly as he arrived, coolly prancing off to his own tune. After a reprise of previous themes, Strauss allows our beloved buffoon to be caught by the authorities. Till argues his case (piccolo clarinet), but the court (low instruments of the orchestra) finds him guilty and sentences him to be hung. The noose tightens and Till's soul flutters to the great beyond (flute) as his heart slowly comes to a halt (string pizzicato.) The music of the prologue returns and, in the end, Till's spirit lives on to prank for the ages.

— Matthew Wardell

EDWARD ELGAR (1857-1934)

Cockaigne Overture (In London Town), Op. 40 (1901)

After completing *The Dream of Gerontius*, an ambitious large-scale work for voices and orchestra, Elgar began work on a cheery and uniquely British piece. Dedicated to his friends, "the members of the British orchestras," *Cockaigne Overture* is a vivid portrait of 'Belle Époque' London at the turn of the 20th century, complete with a chirpy Cockney tune, church bells, a ragged Salvation Army band, a military band, and a pair of lovers sneaking into a church to escape the mad pace of city life. The second theme, noble and broad, pays homage to Londoners and the grandeur of London itself, the composer's beloved home through thick and thin. Elgar himself described the work as "cheerful and Londony, stout and steaky, honest, healthy, humorous and strong, but not vulgar."

The word "Cockaigne" refers to a fictional land of delight and luxury; the term also gave rise to the native Londoner known as Cockney. At the end of the manuscript score, Elgar quotes a line from a favorite medieval poem by Piers Plowman: "Meteless and moneless on Malverne hilles." It refers to the hills in the countryside outside London, where Elgar would escape the pressures of life by flying kites. The work's triumphant premiere was by the Royal Philharmonic Society, under the direction of Edward Elgar, in Queen's Hall on June 20, 1901.

— Jonathan Moore

FELIX MENDELSSOHN (1809-1847)

Symphony No. 3 in A minor, Op. 56, *Scottish* (1829-1842)

Mendelssohn was inspired to write his *Symphony No. 3, 'Scottish'* during a visit to Scotland in 1829. After seeing the ruins of Holyrood Chapel in Edinburgh, he wrote, "I believe I today found in that old chapel the beginning of my 'Scottish' Symphony." Mendelssohn would not complete the symphony until 1842, thirteen years after his trip to Scotland, making it the last of his symphonies to be completed.

Despite the symphony's nickname and its origins in Scotland, it's difficult to identify exactly what makes it "Scottish." There are no quotations of Scottish folk music in the symphony and none of the musical writing attempts to depict specific scenes of Scottish history or Scotland's countryside. Regarding the lack of Scottish folk music in the symphony, Mendelssohn said: "No national music for me! Ten thousand devils take all nationality! Now I am in Wales and, dear me, a harper sits in the hall of every reputed inn, playing incessantly so-called national melodies; that is to say, the most infamous, vulgar, out-of-tune trash, with a hurdy-gurdy going on at the same time. It's maddening, and has given me a toothache already."

— John McKeever

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 21, 2013

MEMORIAL CONCERT

Pierre Monteux (1875-1964)

Doris Hodgkins Monteux (1894-1984)

Charles Bruck (1911-1995)

Nancie Monteux-Barendse (1917-2013)

PROGRAM

Symphony No. 3 in F major, Op. 90

Johannes Brahms
(1833-1897)

1. Allegro con brio
2. Andante
3. Poco Allegretto
4. Allegro

*Conductors: Kyle Ritenauer (1), John Norine, Jr. (2-3)
and Matthew Wardell (4)*

INTERMISSION

Prelude and Liebestod [Love-Death]
from *Tristan und Isolde*

Richard Wagner
(1813-1883)

Conductor: William C. White

Suite from *The Miraculous Mandarin*, Op. 19

Béla Bartók
(1881-1945)

Conductor: Michael Jinbo

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

Remain silent while the orchestra tunes.

No applause between parts of a multi-section work.

Recording prohibited. Flash photography only allowed between pieces.

PROGRAM NOTES BY THE CONDUCTORS

JOHANNES BRAHMS (1833-1897)

Symphony No. 3 in F major, Op. 90 (1882-1883)

Johannes Brahms began work on his *Third Symphony* late in 1882, completing it in the summer of 1883. The symphony was premiered by conductor Hans Richter and the Vienna Philharmonic Orchestra on December 2, 1883, six years after the debut of the composer's *Second Symphony*.

While the symphony follows no descriptive program, it is based on a motive of extra-musical significance. At the time of the symphony's creation, Brahms' colleague and friend Joseph Joachim adopted a personal motto—"Frei, aber einsam" ["free, but lonely"]—in response to a troubling divorce he was going through. Brahms and fellow composers Robert Schumann and Albert Dietrich composed a violin sonata in tandem for the suffering musician, based on a principal motive consisting of the pitches F-A-E, referring to Joachim's newly minted motto. Partly in jest, Brahms adopted a motto of his own—"Frei, aber froh" ["free, but happy"]—and based his *Third Symphony* on the motive F-A-flat-F. The symphony opens with three strong chords outlining the notes of the motive, with the same motive following in the low strings. The motive is subsequently transformed and transposed, but remains omnipresent throughout the movement.

The first movement is modeled after the first movement of another third symphony, Robert Schumann's *Rhenish*. The opening theme makes reference, in its rhythmic counterpoint and overall blustery character, to the first movement of Schumann's symphony, which was an ode to the river Rhine. What follows at the beginning of the second movement is a pronounced contrast: a simple "white note" melody in C major, introduced by the woodwinds. The mood deepens over the course of the movement, becoming nostalgic and pensive. Brahms continues in this mood with a wistful, melancholic third movement in 3/8 time. The *finale* begins with a brisk tune in the strings marked *sotto voce* (extremely soft) and is characterized by contrasts between music that is heavy and dark, and bright and cheery. The symphony ends quietly—uncharacteristic for its time—fading away as the first movement's opening motive is recalled at the end.

— John Norine, Jr.

RICHARD WAGNER (1813-1883)

Prelude and Liebestod [Love-Death] from *Tristan und Isolde* (1854-1860)

Wagner composed *Tristan und Isolde*, perhaps opera's greatest love story, while desperately in love with the young poetess Mathilde Wesendonck. This proved particularly awkward as Wagner and his wife Minna were living on the estate of Otto Wesendonck, the composer's patron and Mathilde's husband. A second major precipitating event that led Wagner to compose *Tristan* was his encounter with a book entitled *The World as Will and Representation* by the great German philosopher Arthur Schopenhauer. In his book, Schopenhauer introduced the concept of the *noumenon*, the realm beyond the human senses which we each experience only as an endless, blind yearning within us.

Wagner became passionate about Schopenhauer's ideas and sought to express them in operatic form. Schopenhauer believed music to be the most "noumenal" form of art; it could express yearning without any particular meaning attached to it. In *Tristan und Isolde*, Wagner gave more weight to the power of music than in any of his previous operas.

The work you will hear today is the most condensed version possible of the opera: the opening prelude to Act I, followed immediately by the opera's final scene (minus Isolde's vocal line). *Tristan und Isolde* is infamous in the history of classical music for what became known as the "Tristan chord." This chord, played near the beginning of the *Prelude* by the woodwinds, after a brief line in the cellos, is pungently dissonant, but oddly directionless. Hearing it, one yearns for it to resolve, while struggling to imagine a clear resolution. (Not as in Mozart, for example, where dissonances always lead to logical resolutions.) Despite its exquisite beauty, the *Prelude* is filled with restless, unrequited emotion. In this concert excerpt, which was assembled by Wagner himself, the *Liebestod* [Love-Death] follows the *Prelude* without interruption. In the final scene of the opera, Isolde sings over the dead body of Tristan, expressing her desire to be united with her lover in death. As the final notes of the opera drift away, Isolde sinks to the ground, her life ended only by her desire for the ultimate consummation of her love in death.

— William C. White

BÉLA BARTÓK (1881-1945)

Suite from *The Miraculous Mandarin*, Op. 19 (1918-1924)

Béla Bartók composed the last of his three stage works, the one-act ballet *The Miraculous Mandarin* (subtitled 'pantomime grotesque'), during the period 1918-1924. The Expressionist ballet was based on a scenario by Menyhért (aka Melchior) Lengyel, which Bartók had found in an avant-garde literary magazine in 1917. (Lengyel was also the author of the story upon which the Greta Garbo film *Ninotchka* was based.) The extremely lurid nature of the ballet, filled with lascivious and violent elements, meant that a premiere in Budapest was not possible. In fact, the ballet did not receive a premiere until 1926, in Cologne, and closed after only one performance. A premiere in Bartók's native Hungary did not occur until two decades later, after the composer's death.

The ballet contains common Expressionist themes of isolation and alienation, set amid the squalor of urban decay, both physical and moral. Reality is heightened and exaggerated to the point of distortion, even verging on the supernatural. The story centers on the mysterious figure of the Mandarin, whose seeming impassivity and remote other-worldliness at his first appearance give way to a deep, uncontrollable and terrifying lust. Bartók's music ranges a gamut of emotions: harsh and chaotic at the beginning, in which the jarring noises of a city are depicted and we are introduced to the unsavory quartet of three tramps and the girl they use as a decoy; suggestive and alluring in the three seduction scenes (clarinets); strangely beautiful in the girl's dance with the young man; exotic in the depiction of the Mandarin, with a pentatonic melody dressed in a sort of post-modern *chinoiserie* (trombones); demonic and driven as the possessed

Mandarin chases the girl. For the concert suite, Bartók excerpted most of the first two-thirds of the ballet score. The scenario 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.*

— Michael Jinbo

The Pierre Monteux School lost two very special people over the past several months: Nancie Monteux-Barendse and Claude Monteux. Nancie served as the school's Administrator for over 35 years and as President of the school's board of trustees for over 20 years. Claude began as chamber music coach at the school in the summer of 1995; as Musical Advisor from 1996 to 2005, he continued in his role as chamber music coach and gave private lessons in score study to conductors.

NANCIE MONTEUX-BARENDSE

(January 8, 1917 – April 30, 2013)

Nancie Monteux-Barendse died in Ellsworth on April 30, 2013, at the age of 96. She was born in Boston on January 8, 1917, to Edward Purslow of Boston, Massachusetts and Doris (Hodgkins) Purslow of Hancock, Maine.

Nancie spent her early childhood in Milton, Massachusetts and Waldoboro, Maine. In 1924, Nancie and her older brother Donald, late of Hancock, relocated with their mother and stepfather, Pierre Monteux, near Waterloo, Belgium, south of Brussels. Nancie attended the Dalcroze School in Brussels, where she studied modern dance and ballet. In 1930, the family moved to Paris, France, where Monteux conducted the Orchestre Symphonique de Paris. In 1935, Nancie debuted as a dancer with the Orchestra Symphonique, under her stepfather's baton. Later that same year, the family left France for San Francisco, where Monteux had assumed the directorship of the San Francisco Symphony Orchestra. Nancie made her American debut in Los Angeles in 1935, dancing to music by Bach, Schubert, Brahms and Debussy, all with her father conducting the Los Angeles Philharmonic. While at home in San Francisco, she played a variety of roles in theater and also appeared as a nightclub singer at the Palace Hotel.

In the years that followed, Nancie pursued a career in entertainment, performing and socializing with friends and fellow professionals including violinist Yehudi Menuhin, columnist Herb Caen, and entertainer Merv Griffin, with whom she performed as a USO volunteer. Nancie preferred her singing voice to her speaking voice and auditioned for roles in theater and film, but it was modern dance and cabaret that she enjoyed more. She also developed a serious interest in fashion and she began in earnest to sketch and fabricate her own costumes and clothes. This soon became a passion and, in time, her ambitions as a performing artist gave way to her interests in design, the visual arts and literature. Though she had traveled widely, was bilingual, and knew music and dance, a traditional education had eluded her and she now sought to make up for this.

In 1941, she met and married Simon Barendse of Paris, France. During the war years, while her husband served in the U.S. Army, Nancy lived in the Washington, DC area, and later in Hancock, Maine. Over the next several years, the couple had four sons and, in 1946, the family moved to Westchester County, in close proximity to Simon's new business in New York City.

Nancie and Simon purchased a summer home in Arlington, Vermont in the late 1950s. In 1960, the family moved full time to nearby Manchester, Vermont, where they opened a country inn. Over the course of a decade, aided by reviews in *The New York Times* and *Holiday* magazines, the inn earned a loyal following.

In 1970, after 10 years of inn-keeping and with her children now on their own, Nancie left Vermont to take up her mother's offer to return to Hancock to serve as administrator of the music school founded by her stepfather. When Doris Monteux died in 1984, Nancie became president of the Pierre Monteux Memorial Foundation's board of trustees. During the years she presided, the campus grew by several buildings, which included housing for students as well as a major renovation and expansion of the concert hall. Nancie retired from all responsibilities in 2005.

Nancie was a voracious reader of biographies and mysteries. She also loved to travel (Russia; France, many times; Italy) and to entertain. Invitations to her roast chicken suppers were highly sought.

Nancie leaves four sons, Pierre, Henry, Jan Paul and Robert; and four grandchildren. Contributions to a scholarship fund in memory of Nancie can be made to the Pierre Monteux School, P.O. Box 457, Hancock, ME 04640-0457.

CLAUDE MONTEUX

(October 15, 1920 – February 22, 2013)

Renowned flutist and symphony orchestra conductor Claude Monteux passed away at his residence in California on February 22, 2013, at the age of 92. He was preceded in death by his beloved wife Marianne Monteux and his son Alain Monteux. He is survived by his sons Kirk, Gerard and Robert Monteux; his daughter Sylvia Monteux; and his stepsons Fredi and Morton Cahn.

Claude Monteux, son of Pierre Monteux and Germaine Benedictus Monteux, was born in Brookline, Massachusetts in 1920, but spent his childhood in France. When he was 17 years old, he attended Black Mountain College in North Carolina. He began his musical career as a pianist, later switching to the flute and studying with Georges Laurent, principal flutist of the Boston Symphony Orchestra. He served in the U.S. Army during World War II, performing in the show "This is the Army," and later served as a translator at Gen. Patton's headquarters in France.

After the war, Claude embarked on a musical career that included concerts in the U.S. and Europe, as well as performing in the pit orchestra for several Broadway shows, including Meredith Willson's *The Music Man*. He recorded numerous albums, including several with the Academy of St. Martin-in-the-Fields under the direction of Sir Neville Marriner. Claude served as assistant conductor of the Ballet Russe de Monte Carlo and conductor and music director of the Columbus (OH) Symphony Orchestra. In 1963, one year prior to his father's death, Claude performed as soloist with the London Symphony Orchestra under the baton of his father; it remains the only recording that they made together. In 1959, Claude assumed directorship of the Hudson Valley Philharmonic Orchestra in Poughkeepsie, New York, transforming it over the next 15 years into a highly regarded professional orchestra. Throughout his musical career and indeed until his death, he was a beloved teacher and mentor to flutists around the world. He taught flute at the New England Conservatory of Music, Peabody Institute, Vassar College and San Diego State University.

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 28, 2013

SYMPHONIC POPS CONCERT

PROGRAM

Wiener Blut, Op. 354
[Viennese Blood]

Johann Strauss, Jr.
(1825-1899)

Conductor: Junping Qian

Latin-American Symphonette
(Symphonette No. 4)

Morton Gould
(1913-1996)

1. Rhumba
2. Tango
3. Guaracha
4. Conga

Conductors: Mario Torres (1-2) and Jeremiah Riddle (3-4)

Danzón No. 2

Arturo Márquez
(1950-)

Conductor: David Ellis

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

Highlights from *Show Boat*
[arr. Rosario Bourdon]

Jerome Kern
(1885-1945)

Conductor: Tiffany Lu

Highlights from *Wicked*
[arr. Ted Ricketts]

Stephen Schwartz
(1948-)

Conductor: Sean Radermacher

Overture to *Girl Crazy*
[orch. Don Rose]

George Gershwin
(1898-1937)

Conductor: Jonathan Moore

Selections from *My Fair Lady*
[arr. Robert Russell Bennett]

Frederick Loewe
(1901-1988)

Conductor: Michael Jinbo

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CONDUCTOR BIOGRAPHIES

The Pierre Monteux School 2013

CONDUCTING ASSOCIATE

William C. White is pleased to return for his fifth year as the Monteux School's Conducting Associate, having attended the school as a conducting student during the summers of '04, '05, and '06. Mr. White recently completed his second season as Assistant Conductor of the Cincinnati Symphony Orchestra and Conductor of the Cincinnati Symphony Youth Orchestra. In 2010, he completed a Master's degree in Orchestral Conducting at Indiana University, Bloomington, studying under David Effron and Arthur Fagen. He earned his BA in Music at the University of Chicago in 2005, where he studied composition under Easley Blackwood. He maintains an active career as a composer, writing works for concert, church and film projects.

John Devlin (3rd year) is Music Director of the University of Maryland Repertoire Orchestra and the Youth Orchestras of Prince William; and Associate Conductor of the Capital City Symphony. John's activities this year include: his Carnegie Hall debut; conducting the world premiere of *La Saulaie*, written by Claude Debussy and completed by Robert Orledge; his debut with the National Symphony Orchestra, serving as the off-stage conductor for a Chris Brubeck premiere; and conducting members of the Los Angeles Philharmonic and the Los Angeles Opera Orchestra at Capitol Records in the recording session for *Life is Love*, a new film by Halldan Hussey.

David Ellis (2nd year) is currently pursuing his Master of Music in Conducting at the Oberlin Conservatory. His teachers for this degree are Raphael Jimenez and Tim Weiss. Additionally, David has participated in conducting masterclasses taught by Giancarlo Guerrero. In May 2012, David received two degrees from Oberlin: a Bachelor of Music in Cello Performance and a Master of Music in Historical Performance. He studied for both degrees under the tutelage of Catharina Meints. As a viola da gambist and baroque cellist, David has performed in many ensembles in Northeast Ohio and elsewhere, including The Bach Project, Apollo's Fire, Burning River Baroque, and the Atlanta Baroque Orchestra.

Gonzalo Farias (1st year) was born in Santiago, Chile and began his piano studies at the age of seven at the Catholic University of Chile. Mr. Farias continued his graduate studies at the New England Conservatory under Wha-Kyung Byun and Russell Sherman, earning his Master's Degree and a Graduate Diploma in piano performance. Currently, he is a full-scholarship student in the Doctor of Musical Arts program at NEC. As a conductor, he has studied privately and in workshops with conductors William Drury, Charles Peltz, Hugh Wolff, Diane Wittry, Harold Farberman, Larry Rachleff, Donald Schleicher and Otto Werner Mueller. He has conducted several groups in the Boston area, as well as the Norwalk Symphony, Bard Conductors Institute Orchestra, Pleven Philharmonic (Bulgaria) and Bohuslav Martinu Philharmonic (Czech Republic). Currently, he is serving as Assistant Conductor of the Cambridge Symphony Orchestra.

Alejandro Larumbe Martínez (1st year) is a Doctoral candidate at Louisiana State University, under Maestro Carlos Riazuelo. He has guest conducted the Xalapa Chamber Orchestra, the Daniel Ayala Symphony Orchestra, the Carlos Chávez Symphony Orchestra, and has worked with the LSU ensembles. As a violinist, he has been a member of the Daniel Ayala Symphony Orchestra, Veracruz State Youth Symphony, Miami Symphony Orchestra, Baton Rouge Symphony Orchestra, Louisiana Sinfonietta, and Louisiana Philharmonic. Other conducting teachers include Kenneth Kiesler, George Hurst and Rodolfo Saglimbeni.

Hyeyon Lim (1st year) is currently a senior at Gordon College in Massachusetts, working on her Bachelor's degree in Violin Performance. She began her studies in conducting two years ago with Maestro Bruce Hangen of the Boston Conservatory. She has served as the assistant conductor of her college's symphony orchestra and wind ensemble, conducting in numerous concerts throughout the 2012-13 academic year, as well as going on a music tour to Ireland with the Wind Ensemble in May 2013. She is originally from Korea, but grew up in post-Soviet Kazakhstan and Uzbekistan, where she was trained in the Russian tradition during the early years of her musical studies.

Tiffany Lu (2nd year), from Tampa, FL, is entering the second year of her MM degree in Orchestral Conducting at Ithaca College, where she studies under Dr. Jeffery Meyer with a graduate assistantship. Prior to her studies in Ithaca, she was assistant conductor at the Tampa Bay Metropolitan Youth Orchestras. She also conducted at the National Music Festival in 2011 and 2012, and participated as a conducting fellow in the European American Musical Alliance in 2011. Tiffany is also an active orchestral and chamber violinist and violist.

John McKeever (3rd year; 1st year as conductor) will be starting his Master's of Music in Orchestral Conducting this fall at the UNC School of the Arts, under the direction of James Allbritten. As a conductor, John has worked mainly on operas and musicals. He has served as assistant conductor for the Piedmont Opera Company's productions of *Carmen* and *The Barber of Seville*. He will be returning to the Piedmont Opera Company in the fall to assist with their production of Wagner's *The Flying Dutchman*. Most recently, John helped to produce a show featuring the music of Stephen Sondheim with students from the School of the Arts.

Jonathan Moore (1st year), born in Nice, France, just completed Master's degrees in horn performance and instrumental conducting at Southern Methodist University in Dallas, TX, 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 horn performance and a BM in political science from the University of Florida. Jonathan has participated in the Burgos International Chamber Music Festival, the Eastern Music Festival, and has played with various orchestras in Florida, including the Gainesville Chamber Orchestra, Ocala Symphony and Venice Symphony.

John Norine, Jr. (5th year) holds a Bachelor's of Music degree from the Crane School of Music, as well as master's and doctoral degrees in conducting, both from the University of North Texas, where he studied with Anshel Brusilow. He is a regular music director in the Dallas/Fort Worth theatre scene, working on both professional and educational shows. His most recent production of *Legally Blonde* at McKinney (TX) Boyd High School was invited to perform at the 2013 International Thespian Conference, one of only eight school productions in the country to earn the honor. In addition to conducting, John is active as a classical music critic for TheaterJones.com, the leading arts website in the DFW area.

Junping Qian (1st year) currently studies at the University of Cincinnati. He holds degrees in viola from the Curtis Institute of Music and Shanghai Conservatory. He began studying the violin at age five. As a violist, he is a prizewinner in many international competitions. His first appearance as a conductor was at 10 years old, with his school chorale. He has been assistant conductor of the Shanghai Youth Orchestra since 2008 and the Shanghai Festival Symphony Orchestra since 2013. He was the music director and conductor for the Chinese movie *The Allure of Tears*, which was produced in 2011. He has conducted several concerts in China with the Kunming Orchestra, Qingdao Symphony Orchestra and Chinese International Principal Orchestra. His festival experiences have included the Verbier Festival,

Shanghai Spring Music Festival, Dresden Music Festival, Morningside Music Bridge, Great Mountain Music Festival, and Benjamin Britten Festival at Philadelphia.

Sean Radermacher (1st year) is currently pursuing his bachelor's degree in violin performance at Duquesne University's Mary Pappert School of Music in Pittsburgh, PA. In addition to studying violin with Charles Stegeman, Sean also studies conducting at Duquesne with Robert C. Cameron. In 2012, Sean served as concertmaster and assistant concertmaster of the Duquesne Symphony Orchestra. As a conductor, Sean has worked with ensembles such as the Duquesne Symphony Orchestra and Wind Symphony, as well as the chamber and string orchestras of North Allegheny Senior High School. Sean regularly enjoys attending concerts of the Pittsburgh Symphony Orchestra in his hometown.

Jeremiah Riddle (1st year) is a native of Brandon, Florida and will be a rising senior this year at Stetson University, where he will complete his Bachelor's Degree in Music and Business while studying orchestral conducting with Anthony Hose. Over the past two years, he has attended the South Carolina Conductors Institute as both an Associate and a Fellow. He plans on obtaining his Master's in Business at Stetson University and then will apply for graduate programs in orchestral conducting.

Kyle Ritenauer (4th year) feels extremely grateful to be spending his fourth summer in Hancock, and his second as an Orchestra Assistant. Growing up in Macedonia, OH, he moved away to attend the Interlochen Arts Academy and, later, the Manhattan School of Music. As a percussionist, Kyle has performed with orchestras all over the world, including the Malaysia Philharmonic and the Nice Festival Orchestra in Nice, France. He also performs frequently with the Huntsville Symphony in Alabama and serves as the Principal Percussionist of the Hudson Valley Philharmonic. Kyle does extensive outreach work in schools K-12, performing as a soloist and teaching artist for the Associated Solo Artists in upstate New York. This fall, he will be attending the Manhattan School of Music as the school's first ever graduate student in Contemporary Conducting.

Mario Torres (2nd year; 1st year as conductor), a native of Honduras, holds a BM in Viola Performance and a BS in Computer Information Systems and Business Administration from Northwestern State University of Louisiana. While he was a student at NSU, he twice won the Natchitoches-Northwestern Symphony Concerto Aria Competition. He also won the Young Artist Competition at Rapides Symphony in Alexandria, Louisiana, where he made his professional solo debut in the USA. He has conducted the Orquesta de Camara de San Pedro Sula, the youth orchestra of Escuela Victoriano Lopez, and the Natchitoches-Northwestern Symphony Orchestra.

Guillermo Villarreal (2nd year) has a bachelor's degree in music with an emphasis in choral and orchestra conducting as well as a master of arts degree from the UANL. He last studied at the Pierre Monteux School in 1999. He has served as assistant director of the Symphony Orchestra of the University of Guanajuato, founding music director of the Chamber Orchestra of Santiago de Cuba, and Chief Conductor of the Nuevo León Sinfonietta. He is also Chief Conductor of the Youth Orchestra of Nuevo León and General Music Director of the Sinfonietta of UANL, where he teaches full time. Currently, Guillermo is a Ph.D. student in Art, with a concentration in Music, at the Instituto Superior de Arte in Havana, Cuba, under the guidance of prominent Cuban orchestra conductor Dr. Jorge López Marín.

Matthew Wardell (5th year) was born in Jacksonville, FL. When Matthew was appointed Music Director of the Ocala Symphony Orchestra (FL) in 2009, the *Ocala Star Banner* declared that, "Maybe more important than his musical credentials is Wardell's youthful enthusiasm and unabashed zest... Wardell is not only a daring and dynamic choice as the Ocala Symphony Orchestra's new conductor, but a smart one." In 2013, guest appearances

with the Charlotte Symphony Orchestra were hailed as "nothing short of amazing," having "been taken on a wonderful journey, from death to resurrection" (*The Florida Weekly*); and in April 2013, Matthew was honored to recognize the 100th anniversary of *The Rite of Spring* with two sold-out performances in Ocala. Matthew holds a Bachelor of Music degree in Percussion Performance from the University of North Florida and a Master's degree in Orchestral Conducting from the University of Florida. His conducting mentors are Raymond Chobaz and Michael Jinbo, and he has additionally studied with Keith Lockhart, Thomas Cockrell, and in Salzburg, Austria with Peter WesenAuer.

ORCHESTRA BIOGRAPHIES

The Pierre Monteux School 2013

VIOLIN

Roman Carranza (1st year) was born in San Pedro Sula, Honduras. He started his music training at the age of seven at the Victoriano Lopez Music Conservatory. In addition, he has participated in many music festivals in Central America, Brazil and the United States. In Honduras, he was a member of the Chamber Orchestra of San Pedro Sula and the National Philharmonic Orchestra of Honduras. Currently, Roman is in his senior year at Northwestern State University of Louisiana.

Emilio Castro (1st year) was born in San Pedro Sula, Honduras. At the age of eight, he showed talent to play the violin. He attended an elementary school of music and later went to Victoriano Lopez Music Conservatory. In Honduras, he was a member of the Chamber Orchestra of San Pedro Sula and the National Philharmonic Orchestra of Honduras. In the summer of 2008, he was awarded a scholarship to study at Washburn University in Topeka, KS, where he was a member of the Topeka Symphony Orchestra. He has participated in various music festivals in Central America, South America and the United States. Currently, he studies music performance at Northwestern State University of Louisiana in the studio of Dr. Andrej Kurti.

Perla Fernández (1st year), originally from Xalapa, México, graduated from the Superior Institute of Music of Veracruz in 2009, where she studied with Manuel Lozano and Carlos Marrufo. She was concertmaster of the Philharmonic Orchestra of Sonora as well as violin teacher of the Youth Orchestra of Sonora. She also played with the Symphonic Orchestra of Sinaloa and is now a member of the Bangor Symphony. She is currently pursuing a Master of Music performance degree at the University of Maine with Dr. Anatole Wieck. She is also a teaching assistant and recipient of a Fulbright grant.

Alejandro Larumbe Martínez (*see Conductor Biographies*)

Hyeyon Lim (*see Conductor Biographies*)

Tiffany Lu (*see Conductor Biographies*)

Diana Ortiz began her violin studies at the age of 10 at the Colegio San Bartolomé la Merced in Bogotá, Colombia, where she was the recipient of the Artistic Merit award in 2005 and 2007. She continued her studies at Uni Música and at the Juan N. Corpas University Foundation, where she performed as a soloist with the university orchestra and also served as its concertmaster. She has attended the summer program at the Brooklyn Conservatory of Music and the International Strings Camp in Villa de Leyva, where she won the Best Chamber Group award. Her principal teachers include Leonardo Federico Hoyos, Eduardo Berrio, Luis Casal and Lana Greco. Ms. Salazar has performed in masterclasses for artists including Fabio Santana, Ilya Kaler, Bella Hristova and Robert McDuffie. She is currently earning a BA in music at The College of Saint Rose as a student of Amanda Brin.

Sean Radermacher (*see Conductor Biographies*)

Jeremiah Riddle (*see Conductor Biographies*)

Benedict Sin (2nd year), from Sai Ying Pun, Hong Kong, started playing the violin in the second grade. He is one year away from earning his Bachelor of Music degree in Violin

Performance and Bachelor of Science degree in Instrumental Music Education (K-12) at the University of Missouri, where he studies with Susan Jensen. He attended the Monteux School in the summer of 2011 and the Bowdoin International Music Festival in the summer of 2010. After spending last summer catching up with his academic work and the spring semester student teaching, Benedict decided to return to the Monteux School. He is excited about the Monteux repertoire, Maine ice cream, lobsters and mountains.

VIOLA

Jonathan Jackson (1st year) began studying violin at the age of 8, later switching to viola at the age of 12. He is currently an undergraduate at Temple University in Philadelphia, where he is working towards a BM in Music Education. He studies viola under the instruction of Ana Tsinadze.

Junping Qian (*see Conductor Biographies*)

Mario Torres (*see Conductor Biographies*)

William C. White (*see Conductor Biographies*)

VIOLONCELLO

Steven Albert (3rd year) is a senior in his undergraduate studies at Otterbein University, working towards a Bachelor of Music in Cello Performance. He has studied under Amanda Amos and Rachel Pinkney, and is currently under the instruction of Cora Kuyvenhoven. He is actively involved in various ensembles, including the Otterbein String Orchestra, Westerville Symphony, and chamber music groups. He is from Findlay, Ohio, and is really looking forward to this, his third summer playing at the Monteux School.

David Ellis (*see Conductor Biographies*)

Kurt Harrison (5th year) completed studies at the University of Michigan, Ann Arbor (BM '85, MM '86) with Samuel Mayes and Jeff Solow. He also studied at the Eastern Music Festival ('83) with Ellen Westerman and at Chautauqua ('84 and '85) with Chaim Zemach. He presently performs with orchestras in the central Ohio area.

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

Natalie Parker (2nd year) just earned a Bachelor's of Music degree from the University of North Carolina School of the Arts (UNCSA) in Winston-Salem, NC. She began playing cello in the fourth grade, when the instrument was indeed bigger than she was, and has been in love with it ever since. Once she was accepted into UNCSA as a high school student, there was no stopping her in pursuing her passion to share her love of music with others, either in school, at summer festivals, or within the community. Next year, she will attend the University of Oregon as a Graduate Teaching Fellow in the cello studio.

CONTRABASS

Matthew Guse (1st year), from Poughkeepsie, NY, is the son of a church musician and has been involved with music since he could walk. He is majoring in Bass Performance at the The Hartt School in Connecticut, where he will be a senior in the fall.

John McKeever (see *Conductor Biographies*)

Ian Narlock (1st year) is a double bassist from El Paso, TX. He has performed with regional symphonies in West Texas and North Carolina. Ian graduated from Texas Tech University in 2008 with a Bachelor of Music degree in both music performance and music education. He is currently pursuing a Master of Music degree in double bass performance at the University of North Carolina School of the Arts, under famed teacher Paul Sharpe.

FLUTE / PICCOLO

Alyssa Greengrass (1st year) will begin her Master's degree this fall, studying with Linda Chesis at the Manhattan School of Music. She just finished her Bachelor's of Music degree in Flute Performance from the Mason Gross School of the Arts at Rutgers University (NJ). While there, Alyssa won the Concerto Competition, performing *Ballade* by Frank Martin with the Sinfonia Orchestra. Festivals attended include the Orford Center for the Arts, Oxford Flute Summer School and the Brevard Music Center.

Min Ji Kwon (1st year) is from Seoul, Korea. She is currently pursuing a doctoral degree at Rutgers University and received BM and MM degrees from the University of Illinois at Urbana-Champaign. Her teachers have included Jonathan Keeble, Peter Middleton and Bart Feller.

Megan Natoli (1st year), originally from New Jersey, holds a BM in Flute Performance and Music Management from The Hartt School. She is currently pursuing a Graduate Performance Diploma in Flute Performance at The Hartt School, where she studies with Janet Arms and plays with the Performance 20/20 honors chamber music program.

Kathryne Salo (1st year) is a Miyazawa Emerging Artist and will begin a doctoral teaching assistantship at Michigan State University in the fall. Originally from New Orleans, she has received degrees from Louisiana State University (BMus), the Royal Academy of Music (MA/LRAM), and the University of Tennessee (MM). A national finalist of the MTNA Young Artist Woodwind Competition (2012), she performed most recently with the Oak Ridge Symphony Orchestra and Knoxville Symphony Orchestra.

OBOE / ENGLISH HORN

Bonnie Farr (1st year) recently graduated with a Bachelor's of Music Performance degree from the University of Cincinnati College-Conservatory of Music. Her teachers include Dr. Mark Ostoich, Dwight Parry and Phylis Secrist. She is originally from Knoxville, TN and previously attended the University of Tennessee. She has participated in several summer music festivals, including the American Wind Symphony, the Imani Winds Chamber Music Institute, and John Mack Oboe Camp. In 2012, she served as principal oboe for the "Making Mozart" summer opera festival in Cincinnati. Next year, she plans to continue at CCM in pursuit of her master's degree in music performance.

Jeffrey Kish (1st year) began studying the oboe at the age of 14 and went on to study with James Caldwell at Oberlin Conservatory. Jeff will begin the final year of work on his master's degree at the University of Cincinnati College-Conservatory of Music, studying with Mark Ostoich. Originally from Cleveland, he pursues an active freelance career.

Rachel Schlesinger (1st year) is a native of Macon, GA, where she studied under Adrian Gnam. In 2009, Rachel performed with the Macon Symphony Orchestra as the winner of the

Georgia Music Concerto Competition. Deciding to replace humid summers with eight months of winter, she earned her bachelor's degree from Ithaca College (NY), under the instruction of Paige Morgan. Winner of the 2013 IDRS award and an active alumna of the professional fraternity Mu Phi Epsilon, Rachel plans to pursue a master's degree at the University of Southern California, under the instruction of Allan Vogel.

CLARINETS

John Devlin (*see Conductor Biographies*)

Charlotte Kies (1st year) began her musical studies at the age of five, taking piano lessons from her parents. She began studying the clarinet when her hands were big enough, around the age of eight. Charlotte is an avid chamber musician and mostly recently premiered a concerto for clarinet and orchestra by her father, Christopher Kies, at the University of New Hampshire. She earned her Bachelor of Music degree in Clarinet Performance at Indiana University, studying with James Campbell, and is currently pursuing a Master of Music degree at Carnegie Mellon University, under the instruction of Michael Rusinek. She also speaks Italian and recently returned from Italy, where she worked as a guide and interpreter in an abroad program run by the University of New Hampshire for music studies in Ascoli Piceno, Italy.

Dena Orkin (3rd year) is a vagabond clarinetist originating from Los Angeles, CA. She currently holds an MM from the Eastman School of Music as well as a BA in music performance and education from the University of California, Los Angeles. She will begin doctoral studies at Rutgers University in the fall under the tutelage of Jessica Phillips Rieske. Previous teachers include Yehuda Gilad, Kenneth Grant and Gary Gray. In her free time, Dena enjoys gazing at puppies on petfinder.com.

Ryan Sauer (1st year) is currently an undergraduate student at Rutgers University. He has performed in such venues as Carnegie Hall and Steinway Hall in New York, and at Royal Albert Hall in London with the Trinity Symphony Orchestra. In 2012, while studying with members of the Royal Philharmonic Orchestra, he won the Trinity Laban Chamber Competition, earning a performance at Wigmore Recital Hall, London. His teachers include Maureen Hurd, Alan Kay and Michael Whight.

BASSOON/ CONTRABASSOON

Sumner Arano (1st year), a native of Long Beach, CA, earned her Master of Music degree in Bassoon Performance from Carnegie Mellon University. She received her Bachelor of Arts degree with concentrations in Bassoon Performance and Music Education from the University of California, Los Angeles, where she was a Regent's Scholar. Her primary teachers include Nancy Goeres, John Steinmetz and John Campbell. Sumner is currently a freelance musician in the Los Angeles area and frequently performs with the Pacific Opera Project.

Cullen Blain (1st year) hails from Glastonbury, CT. He received his BA in Music from Central Connecticut State University, his Master's of Music in Bassoon Performance from the University of Cincinnati College-Conservatory of Music, and is currently working on his Doctorate in Performance at CCM. His primary teachers include William Winstead, Martin James, Brian Kershner and Donald Bravo.

Jessica Goldbaum (2nd year) is pursuing a Master's degree in bassoon performance at Rice University. She received her BM from Florida State University, with additional studies at

the Brevard Music Center, Madeline Island Music Camp, and the Pierre Montoux School. She has recently performed with the Pensacola, North Florida and Space Coast Symphonies, as well as the American Wind Symphony Orchestra. "She plans on taking professional orchestra auditions bassooner or later." (Mike B.)

HORN

Stephanie Everett (1st year) grew up in Bangkok, Thailand, where she began playing the horn at age 13. Originally from Michigan, she returned to the U.S. in 2009 to complete her high school education at Interlochen Arts Academy. Stephanie is currently pursuing a Bachelor's degree in Music Performance at Southern Methodist University in Dallas, TX, under Gregory Hustis, retired principal horn of the Dallas Symphony Orchestra. Other teachers have included Haley Hoops, Roger Kaza, Gene Berger, and Daren Robbins. Stephanie has attended summer festivals such as the Chautauqua Music Festival, Interlochen Arts Camp, and the National High School Music Institute.

Nathanael Minor (2nd year) is pursuing an MM in horn performance at the Cincinnati College-Conservatory of Music as a student of former Philadelphia Orchestra horn player, Randy Gardner. He previously earned his BM at the University of Southern Mississippi. Nathanael has been a member of the Gulf Coast and Meridian Symphony Orchestras. He has also performed with the Louisiana Philharmonic and The American Wind Symphony Orchestra. Previous teachers include Heidi Lucas and Duane Dugger.

Jonathan Moore (*see Conductor Biographies*)

Chelsea Nelson (1st year) hails from North East, PA, and is currently a horn performance major at the Eastman School of Music, studying with Professor W. Peter Kurau. She is an active member of several ensembles, including the Eastman Wind Orchestra, Eastman School Symphony Orchestra, Eastman Horn Choir, and the Zephyr Wind Quintet. Aside from performing, Chelsea has taken an interest in the promotion of the classical arts through the Sound Exchange Orchestra and as an intern at the Erie Philharmonic. In her free time, she likes to travel, read, sail, and make new acquaintances.

Caitlin Smith (1st year) hails from Albany, NY, and is extremely excited to be participating in the Pierre Montoux School this summer. She will be entering her junior year at the Eastman School of Music this coming fall, studying horn performance with Peter Kurau. In the past two years, Caitlin has enjoyed performing with the Eastman School Symphony Orchestra, Eastman Wind Ensemble, Sunshine Horn Quartet, and Eastman Jazz Ensemble, as well as multiple other chamber groups. Past teachers have included Patrice Malatestinic and Gustavo Camacho. Outside of music, Caitlin's other passions are astrology and dancing.

TRUMPET

Steve Felix (1st year) is currently a Master's student at the Eastman School of Music. He received his Bachelor's degree from the University of Massachusetts-Amherst in Trumpet Performance and Music Education. Steve was awarded second place in the Undergraduate Solo Division of the 2011 National Trumpet Competition, and has also been the recipient of multiple scholarships from the International Trumpet Guild. He has attended the prestigious *Chosen Vale* trumpet seminar, a two-week long program where participants are able to study with some of the most esteemed trumpet players in the world. Steve's primary teachers include Eric Berlin at the University of Massachusetts and James Thompson at the Eastman School.

Garrett Lindholm (1st year) is currently pursuing a BM in Trumpet and Music Education from Southern Methodist University in Dallas, TX. At SMU, he studies with Tom Booth of the Dallas Symphony and performs with the Orchestra, Jazz Orchestra and the Wind Ensemble. Outside of SMU, Garrett has performed with the Honor Orchestra of America at the Music For All National Festival and with several ensembles at the Midwest International Band Clinic in Chicago. He is also an enthusiastic teacher, teaching trumpet in the Richardson Independent School District and at music and leadership camps across the country.

Gregory MacArthur (1st year) is currently pursuing his Doctorate of Musical Arts degree at Rutgers University in New Brunswick, NJ, under the tutelage of David Krauss. He earned his MM in Trumpet Performance at the Hartt School of Music, under the tutelage of Kevin Cobb, and his BM in Music Education under William Fielder. He regularly appears with the Sinfonietta Nova in Princeton, under the baton of Gail Lee, and has been a member of the New York Youth Symphony, under the direction of Ryan McAdams.

Matthew Nishida (1st year) served six years as a Forward Observer in the Army National Guard. Shortly after a one-year deployment to Iraq, he decided to return to school to pursue a degree in music. Mr. Nishida has just completed his first year at the Boston Conservatory, under the direction of Mr. Steve Emery.

TROMBONE

Chris Brosius (1st year) started playing trombone at the age of eleven. He is a student of Rick Stout at the Cleveland Institute of Music and is a rising junior. Chris has participated in the Marrowstone and Brevard Music Festivals and has also participated in masterclasses with Ko Ichihiro Yamamoto, Charles Vernon and Shachar Israel. In 2011, he won third place in the WMEA solo and ensemble competition for his performance of the Sulek *Sonata*.

Joshua Tidd (1st year) is a tenor trombonist pursuing a Master of Music degree at the University of Nebraska-Lincoln. A native of Iola, KS, he received his undergraduate degree from Pittsburg State University in Pittsburg, KS, where he studied with Robert Kehle. While at Pittsburg State, he was selected the winner of the Southeast Kansas Symphony Concerto-Aria Competition, performing the Christoph Wagenseil *Alto Trombone Concerto*. Joshua currently studies with Dr. Scott Anderson (Monteux '85) and is active in the ensembles at UNL, including the Nebraska Trombone Choir.

BASS TROMBONE

Todd Eames (1st year), originally from Seattle, WA, is currently pursuing a graduate certificate at the USC Thornton School of Music, where he previously earned his Master's degree in bass trombone performance. In addition to his studies, Todd is an active freelance musician in the Los Angeles area and performs regularly as a member of the Vista Brass Quintet.

TUBA

Zach Van Pelt (2nd year) is currently pursuing a Doctorate of Musical Arts in Tuba Performance at Rutgers University (NJ). He previously earned his BA in Tuba Performance from UCLA and his MM in Tuba Performance from Rutgers. He currently studies with Alan Baer, principal tuba of the New York Philharmonic. His previous teachers include Tommy Johnson and Pat Sheridan. He has performed with numerous orchestras in California

and New Jersey, including the Young Musicians Foundation Debut Orchestra. His past summer activities include an internship with the Los Angeles Philharmonic and festivals in New York, California and Canada.

HARP

Jacqueline Marshall (1st year) holds a BA from UCLA, a performance degree from the San Francisco Conservatory of Music, and will soon be receiving an MM from UCLA. Highlights of Jacqueline's performance career include work as a substitute musician with the Los Angeles Philharmonic, regular engagement with the Charleston Symphony Orchestra as second harpist, television appearances with Rod Stewart and on *Glee*, and performances as a featured recitalist. Jacqueline's most notable work is as a teacher and co-founder of The Harp In Our Public Schools Project, which provides free harp lessons to under-served students in South Los Angeles (www.ourschoolharp.com).

Caitlin Mehrrens (1st year) is currently pursuing a Bachelor of Music in Harp Performance at the Oberlin Conservatory of Music, under Yolanda Kondonassis. She is rotating principal harpist in the Oberlin Conservatory ensembles under Maestro Raphael Jimenez and Timothy Weiss, and was accepted into a Performance Improvisation Ensemble under renowned world percussionist, Jamey Haddad. In 2012, she attended Eastern Music Festival, and in the summer of 2013, attended the Hot Springs Music Festival. She is currently employed as a Secondary Harp teacher at the Oberlin Conservatory of Music. Caitlin began studying the harp at age nine and is a native of Thornton, PA.

TIMPANI / PERCUSSION / KEYBOARDS

Michael Basak (1st year) has served as the principal percussionist of the Beloit-Janesville Symphony and substitute percussionist for the Dubuque and Madison Symphony Orchestras. He has played in showcase concerts at the Percussive Arts Society International Convention. Mike holds a BM in Percussion Performance from the University of Wisconsin-Madison, with additional studies at the Boston University Tanglewood Institute and the Eastern Music Festival. Mike is an Eagle Scout, a professional custom drum builder, and is currently pursuing his MM at Boston University.

Gonzalo Farias (*see Conductor Biographies*)

Kathryn Norring (1st year), a native of Los Angeles, is currently pursuing her DMA in Piano Performance at the USC Thornton School of Music in the studio of Professor Bernadene Blaha. She is also earning minor fields in Music Theory, Harpsichord Performance and Music Technology. Recently, she was the first place winner in the CAPMT Sonata Competition and a finalist in the Redlands Bowl Competition. An active orchestral pianist, Kathryn has performed extensively with local orchestras. In addition to her work with large ensembles, she is an avid performer of new music, and has performed with many contemporary music ensembles and premiered numerous works by young composers.

Kyle Ritenauer (*see Conductor Biographies*)

Guillermo Villarreal (*see Conductor Biographies*)

Matthew Wardell (*see Conductor Biographies*)

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* John Devlin (Bronxville, NY)
 Charlotte Kies (Pittsburgh, PA)
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 Gregory MacArthur (Flanders, NJ)
 Matthew Nishida (Honolulu, HI)

TROMBONE

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 Joshua Tidd (Iola, KS)

BASS TROMBONE

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Enrique Barrios Conductor, Orquesta Sinfónica de Aguascalientes — Nathan Brock Assistant Conductor, Orchestre Symphonique de Montréal — Anshel Brusilow — John Canarina — Michael Charry — Mei-Ann Chen Music Director, Memphis Symphony; Music Director, Chicago Sinfonietta — George Cleve — John Covelli — Marc David Artistic Director, L'Orchestre Symphonique de la Montérégie; Principal Conductor, Newfoundland Symphony — Emery Davis — Aram Demirjian Assistant Conductor, Kansas City Symphony — Enrique Diemecke Music Director, Flint Symphony; Music Director, Long Beach Symphony — Leon Fleisher — Peter Frewen Music Director, Oratorio Chorale — Neal Gittleman Music Director, Dayton Philharmonic — Michael Griffith Director of Orchestral Activities, University of Wyoming — David Hayes Music Director, The Philadelphia Singers; Dir. Orchestral Conducting Studies, Mannes College of Music — Joseph Henry — Sarah Hatsuko Hicks Principal Pops/Presentations Conductor, Minnesota Orchestra — Richard Hoenich — Thomas Hong Associate Conductor, Dallas Symphony Orchestra — Ming-Feng Hsin Principal Guest Conductor, New Amsterdam Symphony Orchestra; First Violinist, Metropolitan Opera Orchestra — Apo Hsu Orchestra Director, National Taiwan Normal University — Sara Jobin Music Director, Center for Contemporary Opera — David Katz Artistic Director, Hat City Music Theater — Dennis Keene — Artistic Director, Voices of Ascension Chorus & Orchestra — Julian Kuerti — Shizuo Kuwahara Music Director, Augusta Symphony Orchestra (GA) — Anthony LaGruth Artistic Director, Garden State Philharmonic — Juan Carlos Lomónaco Music Director, Orquesta Sinfónica de Yucatán — Michael Luxner Music Director, Millikin-Decatur Symphony — Lorin Maazel — Sir Neville Marriner — Claude Monteux — Ludovic Morlot Music Director, Seattle Symphony — Sean Newhouse Assistant Conductor, Boston Symphony — Erik E. Ochsner Music Director, Sonos Chamber Orchestra — Dwight Oltman Music Director, San Jose Ballet; Orchestra Director, Baldwin-Wallace Conservatory — André Previn — Carlos Miguel Prieto Music Director, Orquesta Sinfónica Nacional de México; Music Director, Louisiana Philharmonic — Jeffrey Rink Music Director, Northwest Florida Symphony Orchestra — Xavier Rist — John Morris Russell Conductor, Cincinnati Pops Orchestra; Music Director, Hilton Head Symphony Orchestra — Victor Sawa Music Director, Regina Symphony — Kirk E. Smith — Michael Stern Music Director, Kansas City Symphony — Kerry Stratton — Jean-Philippe Tremblay Music Director, L'Orchestre de la Francophonie Canadienne — Philip Ventre Music Director, Wallingford Symphony — Taavo Virkhaus — Robert Vodnoy Dir. Orchestral Activities, Northern State University — William C. White Assistant Conductor, Cincinnati Symphony — Hugh Wolff Director of Orchestras, New England Conservatory of Music — Barbara Yahr Music Director, Greenwich Village Orchestra — Christopher Zimmerman Music Director, Fairfax Symphony — David Zinman Music Director, Tonhalle Orchestra Zürich

THE PIERRE MONTEUX SCHOOL P.O. Box 457 Hancock, ME 04640-0457
 Phone/Fax 207-422-3280 Email admin@monteuxschool.org Web www.monteuxschool.org