

THE PIERRE MONTEUX SCHOOL

for Conductors and Orchestra Musicians

NEWSLETTER FALL 2007



Osher Scholars Honored

A generous gift from the Bernard Osher Foundation enabled us to provide full scholarships this past summer to conductors Kate McLoughlin and Michael Shane Wittenburg, and instrumentalists Kristen Dirmeier and Adam Parnell. School Administrator, Ron Schwizer, introduced these four talented musicians as Osher Scholars to orchestra colleagues and members of the audience gathered at a post-concert reception in the Forest Studio on July 15.



Osher Scholars and Maestro Jinbo at July 15 reception honoring the scholarship recipients. From left to right: Kate McLoughlin, Michael Jinbo, Adam Parnell, Kristen Dirmeier, and Michael Shane Wittenburg.

Kristen Dirmeier (horn; 3rd year) recently completed both her Master's Degree in Horn Performance and a Graduate Diploma with a Music-in-Education Concentration at the New England Conservatory. Her undergraduate studies took place at the Eastman School of Music, where she received a Bachelor in Horn Performance and Music Theory, as well as the school's prestigious Performer's Certificate. Now a Boston area freelancer and horn instructor, Kristen plays regularly with the Atlantic Symphony Orchestra and Plymouth Philharmonic.

Kate McLoughlin (bassoon & contrabassoon; 4th year) is currently assistant conductor of the Oakland Civic Orchestra and Berkeley Youth Orchestra. A native of Vermont, Kate studied bassoon performance and music theory at McGill, obtaining a B.Mus. degree in June 2002. She completed a master's degree in orchestral conducting at McGill in 2004. 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.

Adam Parnell (oboe and English horn; 2nd year) started his musical studies on piano at the age of 13. Adam learned the oboe at the beginning of his Junior year of high school and was accepted to Oberlin Conservatory of Music two years later to study with James Caldwell. Following

Caldwell's death, Adam transferred to the University of Southern California to study with Allan Vogel. Adam has played as principal oboist with the Corvallis Symphony, and was the recipient of the National Symphony Orchestra Fellowship for two consecutive summers, where he studied with NSO oboist Carol Stephenson. Adam has also studied with

John Mack, Jonathan Blumenfeld, Rudolph Vrbsky, David Weiss and Joel Timm.

Michael Shane Wittenburg (piano and violin; 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, and conducted performances of *The Mikado*, *Die Fledermaus*, *The Magic Flute*, and Virgil Thomson's *The Mother of Us All*, among others. As a solo pianist, he has appeared with the Louisiana Philharmonic, World Youth Symphony Orchestra, and Eastman Wind Ensemble. Michael is also a violinist in the Chattanooga Symphony and Opera and organist at Christ United Methodist Church. A graduate of Interlochen Arts Academy, he earned Bachelor's and Master's degrees in Piano Performance from 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.

Bernard Osher, a respected business and community leader, founded the Bernard Osher Foundation, headquartered in San Francisco, in 1977. 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 college 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.

Celebrating Success!

On July 25, friends, students, and board members of the Pierre Monteux School gathered in the Forest Studio to celebrate the conclusion of Phase I of the Campaign to Ensure the Legacy. With pledges and contributions now totaling over \$600,000, we have concluded the capital phase of fundraising and begun the long-term task of raising endowment to support scholarships and guest artists. Hooray!

Conducting student Kate McLaughlin served as mistress of ceremonies for the festive event that included chamber music, tasty hors d'oeuvres donated by Le Domaine, and plenty of speeches. As Board President Ginia Davis Wexler noted, "It is hard to understate the campaign's significance to the School. As the first major fundraising effort ever, it really saved this school and has ensured that the legacy of Pierre and Doris can continue well into the future. It has accomplished an extraordinary amount in the four years, allowing us to renovate and expand this hall, restore the Baldwin grand piano, build a new rehearsal studio, and repair student housing."

The Campaign to Ensure the Legacy was co-chaired by Peggy Karns, a long-time Sullivan summer resident and former Monteux board member, and Doug Kimmel, a resident of Hancock for 25 years and long-time supporter of the School, who was instrumental in creating the Friends of the Monteux School—a group that has been critical to the campaign's success. Other committee members included Kurt

Wray, Bill Ceckler, Jean O'Meara, Ron Schwizer, and George Draper; alumni Michael Charry, Neal Gittleman, and Marc David; and early members Phil Devenish and Ginia Davis Wexler. The committee benefited from the wise counsel and support of Gary Friedmann and Heidi Welch of Gary Friedmann and Associates of Bar Harbor and Bangor. All in all, it was a terrific team!

Although we have celebrated success in concluding Phase I, there is much work still to be done. With a Legacy Club to recognize those who have made provision for bequests to the School, the hard work of cultivating potential donors and writing foundation proposals lies ahead. Raising funds for endowment is a long-term task. The Foundation board has decided that the School's endowment will be managed by the Maine Community Foundation.

To all of you that have contributed to the campaign, we THANK YOU again! Whatever your gift has been, it has made a difference. If you have not yet made a commitment to the campaign, we invite you to do so now! The School depends on you – its long-time and newer friends, its alumni, foundations that have provided grants, and local businesses that have provided services. Your annual contributions are critical to the School's program; campaign contributions from here on will help us build the endowment to support student scholarships and guest artists, ensuring the Monteux legacy for years to come.



Campaign co-chairs, Doug Kimmel and Peggy Karns, address guests at the July 25 celebration in the Forest Studio

All Contributions for Fiscal Year . . .

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We apologize for any errors.

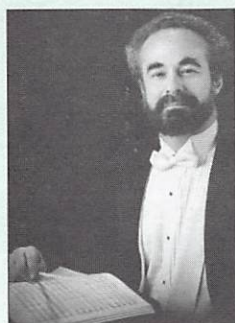
At the Podium: Michael Luxner

The artistic legacy of the Monteux School resonates everywhere in the musical world, every single day. Since 1943, students of Pierre Monteux, Charles Bruck, and Michael Jinbo have gone forth from the tiny town of Hancock, Maine, to orchestras and schools in every corner of the globe, representing the highest standards of artistic integrity. As conductors, instrumentalists, and teachers, alumni of the Monteux School pass on to our audiences, communities, and students the values and traditions that we have learned, in clear, committed performances of meaningful repertoire, based on thorough knowledge of the music, and faithful to the composer's intent. At all times and in every context, we are guided by the qualities for which Monteux's conducting will always be known: technical security, stylistic understanding, textural transparency, emotional depth, respect for the score, and joy in making music.

We come to the Monteux School for six highly focused weeks in the summer, not to achieve recognition by critics or agents, nor to compete with one another for choice assignments or influential favor. We come to work hard, gain the professional skills and attitudes we will need to serve music with distinction and humility, and to support each other in our efforts. For the rest of the year, we strive to maintain the standards we have learned, be it on the international stage, in cities large and small, or in colleges and conservatories. Sometimes we may have the misfortune of observing or playing for an ill-prepared or grandstanding conductor who makes us wish that everybody could have studied at the Monteux School. But generally we have the good fortune, and the

emotional satisfaction, of knowing that we are musicians for the right reasons, that every day of our professional lives is about what we can do for music, not what music can do for us. This is the core of the Monteux legacy.

It is sometimes tempting to be dismayed by the triviality of much of early 21st century culture, in which so much value seems to be placed on celebrity, marketing, "presentation," and consumption for its own sake, and so little on actual content. One may despair for the future of authentic artistic experience, or perhaps even of any authentic experience. But my musical life as an alumnus of the Monteux School has taught me otherwise. In the 35 years since my first summer in Hancock, I have conducted many hundreds of concerts with orchestras of every level in communities of every type, and have mentored generations of students. What I have found everywhere is an intense, almost visceral hunger for authentic artistic experience, for something that really matters. Audiences know it when they hear it, and respond in an entirely unique manner when a performance truly reveals what great music has to offer the human soul. And young people, despite (or perhaps because of) the shallowness of popular culture and the multiplicity of their transient electronic diversions, are searching for careers that will give substantive meaning to their lives. Training in the Monteux tradition prepares us to meet these needs and to satisfy this hunger. The ripple effect in our communities and schools is substantial and perpetual. Pierre's wish, to create a legacy true to his gifts and ideals, has come true, and will live on as long as there is a Monteux School.



Michael Luxner ('72 - '81) is Professor of Music at Milliken University and Music Director/Conductor of the Milliken-Decatur Symphony Orchestra. Dr. Luxner also conducts the String Arts Ensemble and teaches theory, in which he holds a PhD from the Eastman School of Music. Formerly conductor of the Owensboro (KY) Symphony and the Savannah (GA) Symphony, he has been a frequent guest on podiums around the United States and throughout the world. He is a board member of the Illinois Council of Orchestras and a former director of the Conductors Guild, an international music service organization devoted exclusively to the advancement of the highest standards of the art and profession of conducting.

Pierre Monteux School

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THE PIERRE MONTEUX SCHOOL

FOR CONDUCTORS AND ORCHESTRA MUSICIANS

Sponsored by The Pierre Monteux Memorial Foundation

November 2007

Michael Jinbo
Music Director

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Dear Friends,

Another successful season is over and I write to share with you our news.

In 2007 we received three foundation grants to support our program and maintenance needs. Funds from the Bernard Osher Foundation enabled us to name four Osher Scholars and provide them with full scholarship support. The Maine Community Foundation awarded a grant to help us expand our community outreach efforts by supporting a free brass and percussion concert for over 160 enthusiastic children who came by foot, stroller, car, and bus. We have already planned to feature Prokofiev's "Peter and the Wolf" next summer. In addition, a grant from the Davis Family Foundation enabled us to install new roofing on the Forest Studio. We are truly grateful for the opportunities these foundations provided us.

Musicians came to our program from five foreign countries and nineteen states. The six symphonic concerts they performed were often to full houses, and we had good audiences as well for the popular chamber music concerts. "The Last Knight," a piece composed by my mother, was conducted by Michael Shane Wittenburg and was well received and a thrill for me!

As our costs continue to rise, we become increasingly reliant upon donors to help us meet our financial obligations. Utilities, maintenance, off-campus housing, advertising, printing, office space, salaries, guest artist stipends, and our expanded outreach to attract talented conductors and instrumentalists — all these and other costs continue to escalate as we strive to keep our program affordable to participating musicians. You can help us in two significant ways: by contributing to our annual fund, and by giving to the *Campaign to Ensure the Legacy*, which now turns its focus on building an endowment for scholarships to enable future generations of talented musicians to attend our unique program. Please be as generous as you can.

We hope to hear from you soon and to see you next summer for our 65th season.

Cordially,



Ginia Davis Wexler
President