## MONTEUX SCHOOL & MUSIC FESTIVAL





### From Board of Trustees President PHIL DEVENISH

Dear Monteux Friends,

Construction will soon begin on four new two-room practice buildings for our students, sited in the meadow below Devenish Hall and across from the Forest Studio. Let me provide a bit of background for this project.

Less than ten years ago, the rental of private homes for student housing was the largest single item in our budget. This was the bad news. The good news was that our students could practice there.

With the advent of airbnb and VRBO, the cost of such rentals has gone through the roof. Fortunately, we had anticipated this and have been able during this period to acquire and to build housing that can accommodate nearly everyone—so that now this is only a minor expense.

This is the good—indeed, VERY good news! The bad news is that we no longer have those old practice spaces . . . hence the upcoming push to build new ones.

This is the major news on the secondary front of physical facilities.

The major news on the primary musical front of the musical program for which we exist is that we have six highly qualified candidates to succeed Maestro Michael Jinbo as our Music Director. And this news is all good—all 'up-' and no 'downside' to it. We are excited!

Our teaching occurs for our students, our students play for the sake of the music, and the music is for the benefit of us all. It is that simple. First things first, and the rest follows.

I hope and trust that this simple logic will see us through for many more years to come: What is secondary is for the school what is primary, and what is primary for the school is our teaching, our students, all for the sake of the music.

For this we can all be grateful, and of this we can all be proud. Please be more and more generous in your support of this wonderful place and the wonderful music it brings to us all.

As ever,

Philip E. Devenish, President





## From Executive Director STAN RENARD

Dear Friends and Alumni of the Monteux School and Music Festival.

It brings me much joy to share this newsletter with you just about a month away from the start of our season and I am thrilled to welcome the 2023 Monteux cohort of musicians to Hancock. I also hope that you enjoy perusing this newsletter and learn what some of our alumni have been doing, read about the Monteux online archive from Archivist and Executive Director Emeritus, Ron Schwizer, and save the dates for upcoming broadcasts from last vear's performances.

As many of you are keenly aware of, we will have an unusual season with six guest conductors (Tiffany Lu, Arthur Fagen, Julius Williams, Hugh Wolff, Kenneth Kiesler, and Markand Thakar) that will be teaching and interviewing for the Music Director position. It is a pivotal time for the school, but please rest assured that our search committee is doing its due diligence.

It has also been over a year since the passing of our Maestro of 27 years, Michael Jinbo. There isn't a day that goes by when I don't think about Michael, and I am certain that many of you feel the same. This past summer, the Monteux School inherited several of Michael Jinbo's most beloved assets. The Monteux School became the custodian of Michael Jinbo's entire score library that he had amassed over a lifetime (literally thousands of scores, some very rare that belonged to Charles Bruck and Pierre Monteux). and his violin, a fine French instrument. What are our plans for both of those assets you may ask? Well, first we will build **the Michael Jinbo Music Library** in one of the new rooms at Tamarack Place that were given so generously to the School by Ron Schwizer and Doug Kimmel. Students for generations to come will be able to use the library to study and peruse through this impressive catalog. We will break ground on cataloging and shaping the library this summer.

There will be announcement of the unveiling of the library. Also, Michael Jinbo's violin is currently being restored by Stacey Styles in Holyoke, MA and will return to Hancock ahead of the start of the season.

Also, we have big expansion plans to build eight new practice studios—this project is finally going to take place and we intend to break ground in the coming weeks and at the very least to have some of them ready to use ahead of our 2023 season. It has been a goal of the school to increase its practice space capacity for several years. Talking about capacity, our students will for the first time reside in our facilities without the need for outside rentals. I want to congratulate the Board for their vision and for anticipating the surge of the rental market in Hancock County and thank all our donors for supporting the multitude of campaigns that it took to bring us there. I welcome any alumni to please plan a visit and see just how far the Monteux School and Music Festival has come along.

Another improvement to amplify the Monteux experience is our plan to install Air Conditioning and Heat Pumps in the Forest Studio. The heat in recent years has made some of rehearsals and concerts in the Forest Studio unbearable for both musicians and audience members, particularly in the later part of the season. We are working on a solution and stay tuned for more details about this initiative.

I would like to conclude with a request. If you have attended or are friends of the Monteux School, we want to celebrate you. Please contact me directly at info@monteuxmusic.org

Wishing everyone a wonderful summer ahead and hope to see many of you in Hancock!

Warmest regards,

Stan

### MONTEUX SCHOOL & MUSIC FESTIVAL

### 2023 CURRICULUM

(subject to change)

BARBER Overture to The School for Scandal

BARBER Adagio for Strings

BARTÓK Romanian Folk Dances, Sz.56a (full orch. version)

BEETHOVEN Symphony No. 3 in E-flat major, Op. 55 Eroica [publ. Bärenreiter, ed. Del Mar]

BEETHOVEN Leonore Overture No. 3, Op. 72b
BERLIOZ Le carnaval romain, Op. 9

BERNSTEIN Symphonic Dances from West Side Story
BERNSTEIN Three Dance Episodes from On the Town
BRAHMS Symphony No. 2 in D major, Op. 73

BRAHMS Tragic Overture

BRITTEN Passacaglia from Peter Grimes, Op. 33b

CLYNE Masquerade

COLERIDGE-TAYLOR Ballade for Orchestra, Op. 33
DAWSON Negro Folk Symphony

DEBUSSY Rondes des Printemps (Images No. 3)
DEBUSSY Prélude à l'après-midi d'un faune

DVOŘÁK Symphony No. 9 in E minor, Op. 95 From the New World [critical edition, ed. Šourek]

ELGAR Variations on an Original Theme, Op. 36 *Enigma* 

FALLA Suite No. 2 (Three Dances) from *El sombrero de tres picos* 

FAURÉ Masques et Bergamasques, Op. 112

FRANCK Les Éolides, Op. 26

FRANK Three Latin American Dances
HANSON Symphony No. 2, Op. 30 *Romantic* 

HAYDN Symphony No. 49 in F minor, Hob. I:49 *La Passione* [critical edition ed. Landon]
HUMPERDINCK Three Excerpts from *Hänsel und Gretel* [Witch's Ride, Evening Prayer and Dance

Pantomime, Gingerbread Waltz]

KODÁLY Dances of Marosszék
LITTLE Haunted Topography
LUTOSŁAWSKI Concerto for Orchestra

MENDELSSOHN Symphony No. 5 in D major, Op. 107 *Reformation*MENDELSSOHN Hebrides Overture (Fingal's Cave), Op. 26

MOZART Overture to *Don Giovanni*, K. 527 [critical edition publ. Bärenreiter]
MOZART Symphony No. 29 in A major, K. 201/186a [critical ed. publ. Bärenreiter]

OKOYE Voices Shouting Out
PROKOFIEV Lieutenant Kijé Suite, Op. 60

PROKOFIEV Romeo and Juliet, Suites 1 & 2 (Op. 61bis, Op. 61ter)

RESPIGHI Pini di Roma

RIMSKY-KORSAKOV Capriccio espagnol, Op. 34 SHOSTAKOVICH Festive Overture, Op. 96

SHOSTAKOVICH Chamber Symphony for Strings, Op. 110a [arr. Barshai]

SIBELIUS Symphony No. 2 in D major, Op. 43

SMETANA The Moldau

STRAUSS, Johann Jr. An der schönen blauen Donau, Op. 314

STRAUSS, Richard Don Juan, Op. 20

STRAVINSKY Suite from *L'oiseau de feu* [1919 version]

STRAVINSKY Octet for Winds

STRAVINSKY Le sacre du printemps [original version ed. Nieweg, publ. Kalmus]

SUPPÉ Light Cavalry Overture

PERKINSON Grass: Poem for Piano, Strings and Percussion

TCHAIKOVSKY Symphony No. 5 in E minor, Op. 64
VERDI Overture to La forza del destino

WAGNER Siegfried Idyll

WAGNER Prelude and Liebestod from *Tristan und Isolde* 

TICKETS GO ON SALE

**MAY 15!** 

www.monteuxmusic.org



### Interview with Monteux Archivist RON SCHWIZER

Executive Director Stan Renard talks to Ron Schwizer about the Monteux Archive—the only public archive about the legacy of legendary conductor Pierre Monteux. To access the Free and Public Monteux Online Archive please visit: <a href="https://www.monteuxmusic.org">www.monteuxmusic.org</a>

## How did you become the archivist for the Pierre Monteux Memorial Foundation?

I've been attending concerts at the school since the summer of 1982 and and I've missed very few concerts much to my joy and appreciation. But after several years, I got to know Nancie Monteux Barendse, Pierre's Monteux daughter. She invited me to join the board of the school in 1990. I was glad to do so. I served initially as treasurer of the school for the foundation that runs the school. After several years, some students had made it clear to me when I was later administrative and executive director that they thought it very wise for us to understand what was actually present in the Monteux study at Winterhaven, which is his family home. And they were willing to compile a list of items near the end of their summer season here.

Up until that time, Monteux's study had rarely been accessed by anyone other than conductors who were summoned there to receive feedback from Monteux's successor Charles Bruck following the Sunday Symphony concerts they had just performed in a couple hours earlier. It was a very special place that very few people had access to. A few years prior to that, Nancie created a legal document that expressed her intention to bequest the contents of the study and some other items around the house such as photographs and recordings to the school upon her demise. Once Nancie died, several members

of the Board began collecting items from the study to keep them safe and acknowledge our wish that we have the materials and brought them to the school's office at Tamarack Place where they were kept for quite a bit of time before actually being looked at.

A couple of years before I stepped down as the Executive Director, Doug Kimmel, the curator of the Monteux archives and I, thought it was time to take some of the materials out, spread them out on tables in the great room at Tamarack Place—at our disposal at the time—and take photographs of some of the items. We found a website to store material for use as an archive. We started out with one company and spent a couple of years putting material in there, starting with the recordings that we had, which was easier to do because they could be identified in very specific ways by the numbers and the years the recordings were made from the albums. And there were quite a few of them.

Three years ago, we moved to the current site called <u>Cataloglt</u>, which is far easier to use. It's much more intuitive. We can put almost any kind of information we want into it, including photographs of documents and materials such as press clippings and photographs. We've done that now for the last several years. I'm very pleased that we have currently over 1,700 items present in the archives, many of which are available to the public. We have an opportunity to publish "to the public" anything that we put in

there, and to keep others that are not meant for the public yet, so that we can continue to work on them. And some material isn't relevant for the public to see. But that's how we work at this point.

The type of material that can be found on the website is guite extensive. One of the obvious things people might look for is their own name and the association with the school. There are lists that we've been able to compile of students from the Pierre Monteux and Charles Bruck eras. There is not a list of Michael Jinbo's students yet. Although there is a part of the site that indicates the year that certain students attended here. We've been able to put up the programs from those performances, those summers, and photographs of the classes to the extent that we have them available. There is material that we simply don't yet have available because things were not necessarily collected on a regular basis and kept in a place that was secure or that we had reserved for keeping that material in. There are archives that we still need to look at online to find lists of performances of Monteux. I've just begun to look at the listing from the Metropolitan Opera alone. And it is quite extensive for the years 1917 and 1919 and then from his time there in the mid-1950s. The Boston Symphony, that Monteux conducted, has archives as well. And many of the world's great orchestras do.

## I believe that you also acquired some artifacts over the years beyond what was in the Monteux study at Winterhaven. Could you tell us more about those acquisitions?

There are several people who have donated items over the years that we've made part of the archives - things that were quite relevant. The names of those people are listed in each of those collections so that the person can get credit for what in fact they contributed. I was delighted to collect many of Monteux recordings on CDs, and those are also now part of the archives.

## How would you recommend that someone navigates the online archives site?

The easiest way to do that is to click on the "Explore the Entire Collection" button at the bottom of the homepage. And then there is a list of collections that come up that show the various categories where items are currently

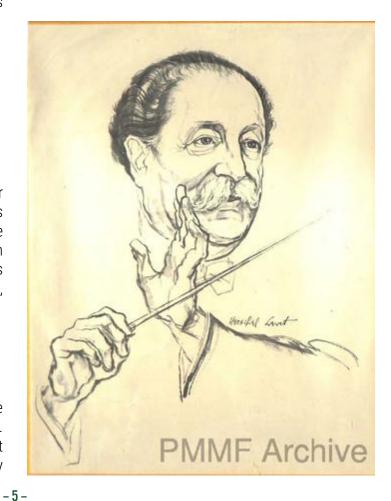
placed. As an alternative, you could type a search term in the search bar. It could be a year such as 1955, a piece of music, a composer, etc. It could be a student's name and most people would be delighted to find their name in there somewhere if we have that information. It could be a location. Type in "Rome" and you will find recordings of the Rome Opera House that would come up. Those words are all searchable. There are multiple recordings in the collections that people would certainly want to look at. And yet there are many items that are not on the site yet.

There are 1,700+ items already there. And there are probably another thousand items that have yet to be processed to put into the collection.

### Can you tell us about those items?

There are letters, photos, press clippings, lists of Monteux performances, and items from collections at the Hancock Historical Society. They were kind enough to allow us access to the materials that they had there. In fact, one of the locations on the website collection is about the materials from the Hancock Historical Society.

### Continued



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We do not have any of the programs from the Monteux and Bruck eras prior to 1987. The school did not print programs until then. The programs prior to 1987 were always announced by Madame Monteux or Nancie from the stairs leading up to the stage. So, there is a lot of material that we simply don't have. However, we have a collection of bound programs of Monteux's concerts from his tenure with the Boston Symphony and the San Francisco Symphony that were presented. They were given to Monteux upon his retirement by each of those organizations and account for his concert's year-by-year. Those still need to be digitized and uploaded in the online archives.

### What are some of the future projects? What can we expect to see being added to the archives in the next six months or so?

There are several photos documenting the history of the Monteux family. There are scores in the collection of the school that might somehow be able to be made available. A list of items in the school's music library would be very interesting. And we have not made any attempts to do anything like that yet. But it is quite expandable in terms of what the opportunities are. We do have a couple audio files of Monteux speaking that come from several commercially released CDs. And we have material of memory, remembrances of Monteux on tape. We have some old recordings that we are sure have never been released that are related to the school and perhaps not necessarily conducted by Monteux, but we want to be able to make as much of that material available online as

we can. I should say that there's a scrapbook. If one just types "scrapbook" in the search query of the online archive, there are two significant scrapbooks of clippings that were put together by Doris Monteux in 1935 and 1936. Many of them were in newspapers at the time that Monteux was being considered to become the next conductor and music director of the San Francisco Symphony. Some of them are in French and some of them are in English. And there many photographs of Monteux and stories about how excited the San Francisco Symphony was about him arriving. You must scroll through each of those pages to see them all. And I must say just the other day I was looking at some new material and just kept reading letters between Doris Monteux and her publisher before she published Fifi's book, a book about the world seen from the family's French poodle (Fifi). Fascinating!

### Is there anything else you want to share?

I would invite anyone who's participated in the school's program from whenever they were here to please feel free to send inquiries to me at the archives asking if we'd be interested in various materials that they might have. We would be happy to receive them, make copies of them, send them back, or give them the opportunity to send digital copies of anything that they have. And we would certainly love to add that material to the archives since it would apply to certain years that they were here.



## SAMPLE ARCHIVE ITEMS







If you have attended the Monteux School and Music Festival and have photos and other documents that you would like us to consider including in the archives, please contact Ron Schwizer directly at <a href="mailto:pmmfarchives@gmail.com">pmmfarchives@gmail.com</a>

The Monteux Memorial Foundation online archives can be accessed at hub.catalogit.app/5075 or on the Monteux School and Music Festival website: www.monteuxmusic.org



Emerging onto the international stage over the past two years, Kensho Watanabe is fast becoming one of the most exciting and versatile young conductors to come out of the United States. Most recently, Kensho was recognized as a recipient of a Career Assistance Award by the Solti Foundation U.S. He held the position of Assistant Conductor of The Philadelphia Orchestra from 2016 to 2019, and during this time, made his critically acclaimed subscription debut with the Orchestra and pianist Daniil Trifonov, taking over from his mentor Yannick Nézet-Séguin. He would continue on to conduct four subscription concerts with the Philadelphia Orchestra in 2019, in addition to debuts at the Bravo! Vail Festival and numerous concerts at the Mann and Saratoga Performing Arts Centres.

Recent highlights have included his debuts with the Houston Symphony, Royal Scottish National Orchestra, Detroit Symphony, Brussels Philharmonic and the BBC National Orchestra of Wales, as well as his Japanese debut at the Matsumoto Festival. Recent returns include the Orchestre Metropolitain in Montreal. Highlights of the 2019-20 season include his debuts with the London Philharmonic and Tokyo Philharmonic Orchestras, Orchestre National du Capitole de Toulouse, San Antonio Symphony Orchestra as well as his Finnish debut with the Jyväskylä Sinfonia.

To buy tickets and learn more about Kensho go to <a href="https://www.kenshowatanabe.com/upcoming-performances">www.kenshowatanabe.com/upcoming-performances</a>

## **KENSHO WATANABE** (2009-2011) returns to the MET for a performance of *The Champion* on May 13, 2023.

Brief Synopsis of *Champion*:

"When Terence Blanchard's Fire Shut Up in My Bones opened the Met's 2021–22 season to universal acclaim, it marked a historic moment in the annals of the company. Now, the six-time Grammy Award—winning composer's operatic retelling of the dramatic story of boxer Emile Griffith arrives in New York. Bass-baritone Ryan Speedo Green stars as the closeted young hatmaker-turned-prizefighter, who rises from obscurity to become world champion and, in one of the great tragedies in sports history, kills his homophobic archrival in the ring. A stellar cast that also features bass-baritone Eric Owens as Griffith's older self, haunted by the ghosts of his past. Soprano Latonia Moore is Emelda Griffith, the boxer's estranged mother, alongside mezzo-soprano Stephanie Blythe as bar owner Kathy Hagen. Director James Robinson—whose productions of Fire and Porgy and Bess brought down the house—oversees the staging, and Camille A. Brown, whose choreography electrified audiences in Fire and Porgy, also returns."

-Source: The Metropolitan Opera Website



SUNNY XIA (2018-2021) renews contract as Associate Conductor with the Seattle Symphony for 2023-2024 Season – Congratulations, Sunny!

The Seattle Symphony is pleased to announce that Sunny Xia's tenure is now extended for the 2023/2024 season as Douglas F. King Associate Conductor.

"Recognized for her innate musicality, compelling presence and technical precision, Assistant Conductor Sunny Xuecong Xia joined the Seattle Symphony at the beginning of the 2022/2023 season. During her tenure, she has led many performances, including conducting three Family Concerts, the Celebrate Asia program with violinist Kerson Leong, four Link Up performances and three Community Concerts, which includes this past weekend's world premiere performance of Artist in Residence Angelique Poteat's new work, Dear Humanity for Youth Chorus and Orchestra. Xia has made a tremendous contribution as the orchestra's Assistant Conductor this season and the Symphony is thrilled to have her continue her tenure as the 2023/2024 season's Douglas F. King Associate Conductor."

-Source: Seattle Symphony Press Release

Read more about Sunny at www.seattlesymphony.org/en/beyond-the-stage/welcome-sunny-xia

## ANNA EDWARDS (2010-2012) and JOHN DEVLIN (2011-2013) present

their first edition of *The Everything but Conducting Seminar* in partnership with the Omaha Symphony May 29 through June 2, 2023 in Omaha, Nebraska.

The seminar offers an insider view into the behind the scenes of what goes on with a professional orchestra and the conducting profession including but not limited to how to be cover or assistant conductor, mock audition interviews and how to win one, curating an education or pops concert, discussion with orchestra administrators, DEI programming, and much more. The faculty and presenters include:

- Ankush Kumar Bahl Music Director of the Omaha Symphony
- · John Devlin Music Director of the Wheeling Symphony
- Anna Edwards Music Director of the Seattle Collaborative Orchestra and Saratoga Orchestra
- Enrico Lopez-Yañez Principal Pops Conductor of the Nashville Symphony
- Jennifer Boomgaarden Daoud President/CEO
- Dani Meier Vice President of Artistic Administration
- Liz Kendall Weisser Director of Education and Community Engagement
- Alejandro Gómez Guillén Assistant Conductor

To apply and for more information go to www.everythingconducting.com/seminar





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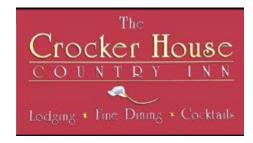
Wednesday JULY 19

**AUGUST Broadcast (Date to be determined)** 

For more information, tune in at

www.mainepublic.org/maine-public-classical-schedule#weekly-schedule

### **SPECIAL THANKS TO:**















We are still seeking two cellists for the upcoming season.

Please encourage your friends and colleagues to apply.

Direct inquiries to: Stan Renard, Executive Director

info@monteuxmusic.org

Advertise with us this season!

## MONTEUX SCHOOL & MUSIC FESTIVAL

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If an ad is digital or a logo is available digitally, please e-mail to info@monteuxmusic.org.

PDF files are preferred. JPG, PNG, Microsoft Word or Publisher files are accepted as well, but please keep in mind that the better quality ad copy provided, the better quality the ad will be.

**THURSDAY JULY 13** 

10:30 AM

for our 2023

## FREE CHILDREN'S **CONCERT**

**FOREST STUDIO** 42 Melody Lane · Hancock, ME (off Old Track Rd)





### Fun for the whole family!

BOOK RAFFLE · INSTRUMENT PETTING ZOO

Some children will be randomly selected to conduct the orchestra!

Group tickets are available.





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### **MONTEUX FESTIVAL ORCHESTRA CONCERTS** SUNDAYS - 5:00 PM June 25 & July 2, 9, 16, 23, and 30

### **MAINELY CHAMBER MUSIC CONCERTS**

WEDNESDAYS - 5:00 PM June 28 & July 5, 12, 19, and 26

### FREE! CHILDREN'S CONCERT

Thursday, July 13 at 10:30 am



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