

THE PIERRE MONTEUX SCHOOL

for Conductors and Orchestra Musicians

NEWSLETTER

FALL 2003



Maître Monteux's School Turns 60



Marc David



Michael Jinbo

*S*ixty years of fine musical training and performances, plus a newly refurbished hall, provided more than ample reason to celebrate The Pierre Monteux School's 60th anniversary season this past summer. Pierre and Doris Monteux probably couldn't have imagined that their "little" school would continue to grow and flourish to reach this milestone year. Perhaps this is due to the school's continuing commitment to provide an oasis of dedication and idealism within a constantly changing world. Hallmarks of the school's original philosophy and spirit have been maintained throughout the years and have become the school's enduring

legacy. Though physical structures have may have become inadequate over time, the institution has remained strong.

We were all

very pleased with the results of the hall renovation. Finishing touches still remain to be completed, but the Forest Studio was ready just in the nick of time for the

beginning of the 2003 season. With all of these changes, what is most remarkable is that the hall "feels" the same and has retained its acoustic resonance.

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Two of our distinguished alumni returned to perform as guest conductors in celebration of the anniversary. Marc David conducted Tchaikovsky's *Romeo and Juliet* on June 29, in a program that also featured guest viola soloist Timothy Deighton in

Berlioz's *Harold in Italy*. It was wonderful to see Marc after several years away, during which time he has made a great success for himself with a number of orchestras in his native Canada. Neal Gittleman conducted Shostakovich's *Symphony No. 9* on July 6, and also graciously offered to fully re-live his Monteux School experience by playing violin in the orchestra for the rest of the program! The annual Memorial Concert on July 20 included a performance of Rachmaninoff's *Symphonic Dances* under the direction of Music Director Michael Jinbo, and Nancie Monteux-Barendse offered anecdotes about her father to commemorate the occasion. The final Pops Concert was its usual fun romp, replete with podium patter provided by the conductors. Claude Monteux coached and supervised many fine ensembles that performed on the Wednesday evening chamber music concerts.

If you were unable to attend any of our 2003 concerts, we encourage you to visit us next summer. You will be able to experience first-hand how things change, yet remain the same, at The Pierre Monteux School.



Neal Gittleman during a practice session.



The new hall in progress!

Hall Renovation a Resounding Success



By all accounts from musicians and audience alike, the renovation of Monteux's "Forest Studio" has been a resounding success. The lively acoustics of the Hall are even better than before and the intimate atmosphere and ambiance of the hall have been successfully retained as well, a primary aim of the project.

What has the renovation achieved?

- Seating capacity has been enlarged from 200 to 280 with no obstructed views.
- Stage area has been increased by 10 percent.
- Backstage has been tripled in size and musicians have their own screened porch.
- We now have an adequate music library for our valuable collection of scores.
- A large musical instrument storage room has been added at stage level, further increasing usable stage area.
- Three new and (finally!) modern toilets have been added.
- The entire facility is handicapped-accessible.
- Double doors have been added on each side as fire exits for safety and to facilitate entry and exit.



We have been extremely well-served by local tradesmen in timely fashion and at every step along the way. We want to thank:

- Bellows Woodworks, our general contractor and builder for all phases of concrete foundation work and carpentry
- Kenneth Jordan Building Movers for moving the Hall into the parking lot and then back onto its new foundation
- Rudy Bagley for excavation and septic
- Warford Electric for a complete rewiring of the building
- Clayton Nowell Plumbing
- Acadia Professional Tree Service for pruning and saving the great pines that border the Hall

All this was accomplished in timely fashion for the beginning of the School season despite the most severe winter in fifty years. We could not be happier with the result and are proud to have given our musicians a new home for the next sixty years and more.



Memorial Garden Underway

Thanks to the generosity of the Giroux Family, a lovely memorial Garden surrounding the Forest Studio is now being laid out and constructed by Pyramid Landscaping. A gift in memory of Maureen Giroux has made possible the construction and continuing care of this low-maintenance garden, inspired by Japanese themes and incorporating flowering shrubs, paths, and benches that are ideal for rest and meditation. The garden will add immeasurably to the setting of the Hall and will provide a place for students to reflect and for concertgoers to relax at intermission or before or after performances.

The success of this project is leading the trustees to extend their long-range vision to assess the School's other needs, such as student housing, and to expand their fundraising capacity.

An Alum Returns

By Neil Gittleman

What makes an “old boy” head back to the Monteux School for a week in July? Not just that I can’t say no to Nancie and Michael. Not just the call of the tides in Frenchman Bay or a burning desire to strap on a lobster bib at Tidal Falls. I see my occasional visits to Hancock as a chance to reconnect with the School’s values, a “booster shot” of the priceless Monteux-Bruck-Jinbo medicine.

I was honored that Nancie and Michael asked me to conduct on the July 6 concert. It was useful to do my first

Shostakovich Nine in Hancock rather than in Edmonton this November. But what really energized me was the chance to once again immerse myself in the Pierre Monteux School experience.

No cushy digs at the Crocker House. It was Hancock Point, but it was student housing. No sitting out in the audience watching, Mrs.-Mac’s granddaughter generously gave up a week of summer



Neil Gittleman attended the Monteux School between 1978 and 1983. He is currently Music Director of the Dayton (OH) Philharmonic Orchestra.

violin practice so I could use her fiddle in the second violin section. Seven rehearsals, chamber music concert, potluck dinner, Sunday concert. The full monty.

It was great fun. But more important, it showed me that the Pierre Monteux School is still thriving after all these years and the spirit of Pierre Monteux and Charles Bruck is still alive and well, downeast in the State of Maine.

What really energized me was the chance to once again immerse myself in the Pierre Monteux School experience.

Monteux Student Remembers His Maître

During rehearsals, the students conducted in turn and Maître, as we called him, sat on the shallow stage, in the last row of woodwinds between the bassoons and the timpani, facing the conductor, his keen eyes watching every move that was made, his even keener ears listening carefully.”

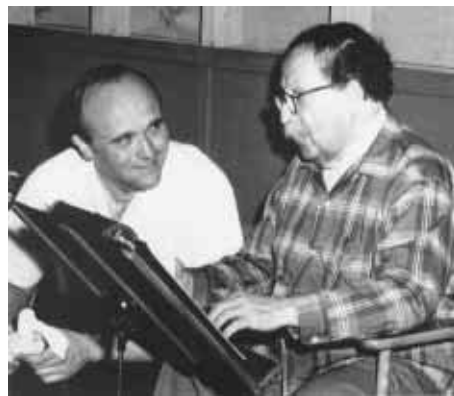
The summers from 1953 through 1958 and 1961, left quite an impression on John Canarina. Or rather, his Maître did. Canarina, a music professor at Drake University in Des Moines, Iowa, recently completed the first major biography of Pierre Monteux, *Pierre Monteux, Maître*.

Canarina has been gathering information and writing for the past 10 years. He visited the cities where Monteux held directorships, and was guided through those symphonies’ archives.



Claude Monteux, Monteux’s son, also assisted him in Paris, where he did extensive research.

Canarina has also spent time visiting the school in the past 10 years. When he attended, “the orchestra was made up only



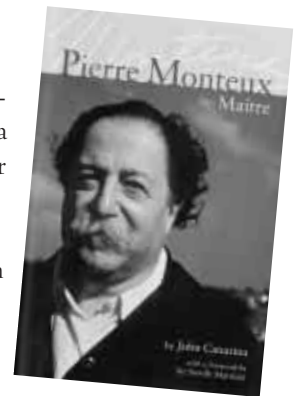
of conducting students of variable playing quality,” said Canarina. “The school works pretty much the same, only now they sound much better because they have orchestral musicians, and only 18 conducting students.”

President and Administrator Nancie Monteux-Barendse, Monteux’s daughter, is pleased with the outcome of the biography. “It’s well-written and well-organized, which is not always the case with biographies,” said Monteux-Barendse. Canarina “was a student, so he knows what my father was like,” said Monteux-Barendse.

Speaking of Monteux, Canarina said “Monteux was firm but he always had a twinkle in his eye—he might have a negative comment, but he would make a joke too. He had a great sense of humor.” Canarina teaches a conducting class at

Drake and tries to incorporate what he learned from Monteux into his teaching. “I try to instill in them a respect for music and the composer,” he said. “Monteux had a general humanity and respect, and people loved him,” said Canarina. “He inspired that.”

The 350-page biography, published this summer by Amadeus Press, is available for \$30.00 and offers several pages of photos of Monteux with his students, family, and colleagues. It has a foreword by Sir Neville Marriner who also studied in Hancock and considered Monteux his mentor.



Copies of *Pierre Monteux, Maître* by John Canarina are available for \$30.00 each and may be ordered from
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 or omissions in the list above.

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