



**THE PIERRE MONTEUX SCHOOL
FOR CONDUCTORS AND ORCHESTRA MUSICIANS**

Founded 1943

2002 CONCERT SEASON

SYMPHONY CONCERTS on Sundays at 5:00pm
June 23, 30; July 7, 14, 21, 28

CHAMBER MUSIC CONCERTS on Wednesdays at 7:30pm
June 26; July 3, 10, 17, 24

*Sponsored by The Pierre Monteux Memorial Foundation, Inc.,
with the generous support of friends and local businesses*

A DISTINGUISHED HISTORY

French-born conductor Pierre Monteux (1875-1964) premiered many masterworks of this century, including Ravel's *Daphnis et Chloé*, Debussy's *Jeux*, and Stravinsky's *The Rite of Spring* and *Petrushka*. He enjoyed a long life, spanning a remarkable period in history. Originally trained as a violist, he performed for both Edvard Grieg and Johannes Brahms as a member of the Quatuor Geloso. Over the course of his conducting career, he held directorships of Diaghilev's Ballets Russes, the Metropolitan Opera, the Boston Symphony, the Amsterdam Concertgebouw Orchestra, the Orchestre Symphonique de Paris (which he formed), the San Francisco Symphony, and the London Symphony, among others. Monteux became an American citizen in 1942, and made his permanent residence in Hancock, Maine, the childhood home of his wife Doris Hodgkins Monteux (1894-1984). In 1943, Pierre and Doris Monteux founded a summer school for conductors and orchestra musicians in Hancock, inspired in part by Monteux's earlier conducting classes in France. Musicians came from all over the world to Hancock to study with their beloved "Maître." Monteux once said: *Conducting is not enough. I must create something. I am not a composer, so I will create fine young musicians.*

A few years after Pierre Monteux's death, Doris Monteux named Charles Bruck (1911-1995) the second music director of the school. Monteux's pupil in Paris, Bruck had enjoyed a close friendship with Monteux throughout the years and was uniquely qualified to carry on the traditions of the school. He served as the school's music director and master teacher for over a quarter century, becoming one of the great conducting teachers of his generation. In 1995, Charles Bruck's long-time student and associate Michael Jinbo was named the school's third music director. Jinbo's teaching, consistently praised by colleagues and students, continues the tradition established by Monteux and Bruck, and exemplifies the musical integrity and high standards of excellence of his distinguished predecessors.

MICHAEL JINBO, Music Director

Michael Jinbo has enjoyed an affiliation with The Pierre Monteux School since 1983, having previously served as the school's Associate Music Director. Jinbo is the third music director in the school's 58-year history, following his mentor Charles Bruck and the school's founder, Pierre Monteux. He is the Music Director of the Nittany Valley Symphony and for four seasons also served as the Assistant Conductor of the North Carolina Symphony, with whom he performed some 60-75 concerts each season, including classical, ballet, pops and educational programs. He has performed with a wide range of artists, including pianist Garrick Ohlsson, violinist Kyoko Takezawa, *prima ballerina assoluta* Galina Mezentseva and the St. Petersburg Ballet of Russia, and the late Cab Calloway.

Michael Jinbo received a B.A. in Music from The University of Chicago and an M.M. in Conducting from the Northwestern University School of Music. In addition to his training at The Monteux School, he received further conducting training at the Herbert Blomstedt Institute, the Scotia Festival of Music, and at workshops of the American Symphony Orchestra League and the Conductors Guild. Jinbo was appointed twice to the instrumental music panel of the Pennsylvania Council on the Arts, which reviews grant applications from orchestras throughout the state of Pennsylvania. He made his European debut in three concerts in Switzerland and Germany with the Basel Symphony Orchestra. He recently appeared as guest conductor with the Bangor Symphony and with the Orquesta Sinfónica Carlos Chávez in Mexico City. Jinbo is also a violinist, and has appeared as soloist with the Honolulu Symphony Orchestra, among others. Born in Honolulu, Hawaii, he currently resides in New York City.

THE PIERRE MONTEUX SCHOOL

**Symphony Concert Programs
Summer 2002**

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 23, 2002

PROGRAM

Russian Easter Overture, Op. 36 Nikolai Rimsky-Korsakov
(1844-1908)
Conductor: Ruth Ochs

Sinfonietta Francis Poulenc
(1899-1963)
1. Allegro con fuoco
2. Molto vivace
3. Andante cantabile
4. Finale
Conductors: Germán Tort (1-2) and François Bernier (3-4)

INTERMISSION

Symphony No. 8 in G major, Op. 88 Antonin Dvorak
(1841-1904)
1. Allegro con brio
2. Adagio
3. Allegretto grazioso
4. Allegro, ma non troppo
*Conductors: Sean Newhouse (1), Jonathan Girard (2),
and Anthony LaGruth (3-4)*

*PLEASE... Turn off watch alarms, pager beepers, cell phones, etc.
Remain silent while the orchestra tunes.
No applause between parts of a multi-section work.*

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, June 30, 2002

PROGRAM

Le Corsaire Overture, Op. 21

Hector Berlioz
(1803-1869)

Conductor: Thomas Hong

Symphony No. 2 in D major, Op. 36 Ludwig van Beethoven
(1770-1827)

1. Adagio – Allegro con brio
2. Larghetto
3. Scherzo e Trio
4. Allegro molto

*Conductors: Nora-ath Chanklum (1),
Gary White (2), and Daniel Perttu (3-4)*

INTERMISSION

Suite No. 2 from *Romeo and Juliet*, Op. 64b Sergei Prokofiev
(1891-1953)

1. Montagues and Capulets
2. The Child Juliet
3. Friar Laurence
4. Dance
5. Romeo and Juliet Before Parting
6. Dance of the Antilles Maidens
7. Romeo at Juliet's Grave

*Conductors: José Luis Bustillos (1-2),
Gail Lee (3-5), and Mark Seto (6-7)*

Four Sea Interludes
from *Peter Grimes*, Op. 33a

Benjamin Britten
(1913-1976)

1. Dawn
2. Sunday Morning
3. Moonlight
4. Storm

Conductors: Ming Luke (1-2) and Robert Tuohy (3-4)

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*Join us for an early
Independence Day celebration*

Wednesday, July 3, at 7:30pm
CHAMBER MUSIC CONCERT
featuring musicians of The Monteux School

NEXT SUNDAY AT THE MONTEUX SCHOOL

Sunday, July 7, at 5:00pm
Guest soloist MING-FENG HSIN,
performing *Violin Concerto in D major*
by Johannes Brahms

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 7, 2002

PROGRAM

Overture to *Oberon* Carl Maria von Weber
(1786-1826)
Conductor: Martin MacDonald

Violin Concerto in D major, Op. 77 Johannes Brahms
(1833-1897)
1. Allegro non troppo
2. Adagio
3. Allegro giocoso, ma non troppo vivace
Violin Soloist: Ming-Feng Hsin
Conductors: Ruth Ochs (1) and Jonathan Girard (2-3)

INTERMISSION

Suite from *The Tender Land* Aaron Copland
(1900-1990)
1. Introduction and Love Music
2. Party Scene —
3. Finale: The Promise of Living
Conductors: Sean Ryan (1) and Katherine Kilburn (2-3)

Dance Suite Béla Bartók
(1881-1945)
1. Moderato
2. Allegro molto
3. Allegro vivace
4. Molto tranquillo
5. Comodo
6. Finale (Allegro)
Conductors: Gail Lee (1-3) and François Bernier (4-6)

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MING-FENG HSIN, Violin
Guest Artist-in-Residence

Violinist and conductor Ming-Feng Hsin began his musical career as a violin soloist when he won the Glasgow International Violin Competition at the age of fifteen. He subsequently soloed with the Scottish National Orchestra and the BBC Orchestra, and made his London debut at Queen Elizabeth Hall. Mr. Hsin performed throughout Great Britain with his mentor, the late Lord Yehudi Menuhin, and was invited to Washington DC as the featured soloist in a special bicentennial celebration concert for President Ford and Queen Elizabeth of England. After coming to the U.S. to study with Ivan Galamian at the Curtis Institute, Mr. Hsin won top prizes at the Montréal and Carl Flesch International Violin Competitions, and he has concertized extensively as both soloist and chamber musician in the U.S., Europe and Taiwan. In 1994, Mr. Hsin was selected as a first violinist of the Metropolitan Opera Orchestra under James Levine, and he performs more than 70 operas and regular symphony concerts each season with that company.

Mr. Hsin has also managed to keep up a very active conducting career. Recent engagements include the operas *Aida* and *The Flying Dutchman* at the National Theater in Taipei, featuring internationally-renowned casts, *La Bohème* and *Un ballo in maschera* with the Silesian State Opera in the Czech Republic, and two performances with the Curtis Chamber Orchestra at the Taipei Theater in New York City. In addition to his responsibilities as the music director of the South Shore Symphony on Long Island and the Prometheus Chamber Orchestra in New York City, Mr. Hsin has been a regular guest conductor of the National Symphony Orchestra of Taiwan and the Taipei Symphony Orchestra, and has appeared as both conductor and violin soloist with the Taipei Chamber Orchestra and the Roanoke Symphony Orchestra. He has also appeared as conductor with the Juilliard Symphony, the Juilliard Pre-College Symphony, the Focus Festival Orchestra at Lincoln Center, the Shepherd School Symphony, the Empire State Youth Orchestra, the New Jersey All-State Orchestra, the Houston Youth Orchestra, the Norwalk Youth Symphony, the New Amsterdam Symphony, the Lar Lubovitch Dance Company at City Center in New York, the Solisti New York Chamber Orchestra, and the OK Mozart International Festival Orchestra.

Ming-Feng Hsin is a graduate of the Juilliard conducting program under Otto Werner Mueller and was a student for five summers at The Pierre Monteux School with Charles Bruck. A recipient of the Bruno Walter Memorial Scholarship for Conducting, Mr. Hsin also studied conducting with Samuel Jones at the Shepherd School of Music, and with Gustav Meier and Simon Rattle at Tanglewood. As a Conducting Fellow at the Aspen Music Festival, he worked with David Zinman, Stanislaw Skrowaczewski, Lawrence Foster and Murry Sidlin, and led performances with the Aspen Festival Concert Orchestra.

THIS WEEK AT THE MONTEUX SCHOOL

Wednesday, July 10, at 7:30pm

Chamber music concert featuring
Violinist MING-FENG HSIN, Guest Artist-in-Residence,
and musicians of The Pierre Monteux School

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 14, 2002

PROGRAM

Variations on a Theme of Haydn, Op. 56a Johannes Brahms
(1833-1897)

Conductor: Anthony LaGruth

Concerto for Orchestra
(1913-1994)

Witold Lutoslawski

1. Intrada
2. Capriccio, Notturmo e Arioso
3. Passacaglia, Toccata e Corale

*Conductors: Ming Luke (1), Thomas Hong (2),
and José Luis Bustillos (3)*

INTERMISSION

El sombrero de tres picos
[The Three-Cornered Hat]

Manuel de Falla
(1876-1946)

1. Introduction
Part One
Afternoon
Dance of the Miller's Wife (*Fandango*)
The Corregidor – The Miller's Wife
The Grapes
Part Two
2. The Neighbors' Dance (*Seguidillas*)
The Miller's Dance (*Farruca*)
3. The Corregidor's Dance
Final Dance (*Jota*)

Soprano Soloist: Katherine Kilburn

*Conductors: Sean Newhouse (1),
Mark Seto (2), and Robert Tuohy (3)*

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EL SOMBRERO DE TRES PICOS [The Three-Cornered Hat]

The origins of Manuel de Falla's ballet *El sombrero de tres picos* [The Three-Cornered Hat] can be found in the incidental music he wrote for a pantomime entitled *El corregidor y la molinera* [The Governor and the Miller's Wife], which received its premiere in 1917 at the Eslava Theatre in Madrid. The pantomime, with a story adaptation by Martínez Sierra, was based on Pedro Antonio de Alarcón's short novel *El sombrero de tres picos* (1874). Impresario Serge Diaghilev heard Falla's music while on tour in Spain with his company, the Ballets Russes. He persuaded the composer to rework his music as a ballet. Falla made revisions to his pantomime score, including the addition of a *farruca* and a *jota*, and the work was retitled *El sombrero de tres picos*. The ballet was choreographed by Léonide Massine, who also created the role of the miller. Falla, Diaghilev and Massine traveled throughout the Andalusian countryside, in search of atmospheric details for their ballet. Ballets Russes presented the premiere of *El sombrero de tres picos* at London's Alhambra Theatre on July 22, 1919, under the musical direction of Ernest Ansermet, with designs by Pablo Picasso.

A brief musical introduction, which includes a soprano solo, precedes the action of the ballet. The following narrative by Ronald Herder, based upon the ballet's original synopsis, describes the action of the ballet:

Part One (Afternoon)

Near the mill that also serves as their home, a miller and his lovely young wife take pleasure in a light-hearted afternoon, tending the grapes, playing with a caged blackbird, drawing water from the well for their garden, and playfully enjoying each other's company. The wife flirts with a passing dandy, but her husband sees only his own good fortune to have married such a jewel.

The elderly governor [*corregidor*] approaches, attended by his wife and retinue. He is taken with the beauty of the miller's wife, but seeing his own wife's suspicious look, continues on his way. The miller's passing flirtation with a girl from the mill angers his wife to tears, yet his earnest vows of love win her over and all is well once again.

At the unexpected return of the philandering governor (this time accompanied only by one bodyguard), the miller quickly hides as his wife pretends to be absorbed in a vivacious solo dance [Dance of the Miller's Wife (*Fandango*)]. Fooled by her play-acting—which includes a seductive dance with bunches of grapes—the old gallant's clumsy lunge for a kiss ends with his awkward fall to the ground. The miller instantly leaps out of hiding, armed with a stick, pretending to think that robbers have come to ransack his mill. The couple feigns sympathy for the old fool, who quickly becomes aware of their game. Furious at being tricked, he leaves, to their amusement. The governor's bodyguard appears with a menacing look. His quick departure, however, signals the resumption of the couple's joy and the completion of the *fandango*.

Part Two (Night)

It is evening of the same day—the celebration of St. John's Night. Inside the mill the neighbors celebrate the feast with drink, dance and high spirits [The Neighbors' Dance (*Seguidillas*)]. The miller dances for his friends [The Miller's Dance (*Farruca*)]. Festivities are cut short by the arrival of the governor's bodyguards, who have come to arrest the miller! Off they go with him, much to the dismay of his wife, who futilely tries to follow. The intimidated partygoers leave one by one. Alone in her grief, the miller's wife withdraws into the silence of her bedroom in the deserted mill. Now, from afar, she hears a song that wounds her aching heart [*Por la noche canta el cuco...*]. The cuckoo clock strikes nine, as she draws the curtains and extinguishes her light.

With the way cleared for his amorous adventure, the governor appears out of the darkness, indulging in the mannerisms of an aging Don Juan [The Corregidor's Dance]. As he crosses a little bridge to the mill, the unexpected darkness of a hidden moon alarms him and he tumbles into the water. His shouts bring the astonished miller's wife to the scene. She is indignant at his intrusion, yet even more furious that this would-be lover persists in his romantic entreaties. Enraged at her rejection, he draws his pistols, but the unintimidated young woman produces her own pistol, intent on shooting the old fool. Suddenly frightened by her target's fearful trembling, the miller's wife runs off. She drops her gun to the ground. Alone, soaked and shaking with fear and chill, the governor undresses, hangs his clothes and three-cornered hat on a chair to dry, jumps into the miller's bed, and draws the curtains.

The escaped miller suddenly reappears, unaware of all that has passed. He sees the strange clothes hung next to his bed, draws his own conclusions, picks up the gun, and furiously contemplates the darkened bedroom! Torn between doubt and despair, the pacing miller collides in the dark with the laden chair; the governor's three-cornered hat rolls to the ground. The miller kicks the hat in indignation, then suddenly hatches a plot to avenge his imagined betrayal. He exchanges his clothes for the governor's, leaves a note scrawled on the wall—"Dear Governor: I'm off to avenge myself. Your wife, too, is very handsome..."—and strides off.

[Final Dance (*Jota*)] Ignorant of the miller's arrival and departure, the shivering governor peers out of the bed curtains to discover that his clothes have vanished! Even more alarming is the note on the wall! In a frenzy of despair, he puts on the miller's clothes. But as he leaves the mill, the governor is abruptly seized by his own bodyguards, who have returned to search for the escaped miller. Suddenly, the miller's wife returns, desperately searching for her husband. There he is! Mistaking the disguised governor for the miller, she leaps on the bodyguard! The neighbors appear, attracted by the uproar. Now the miller is back—still dressed as the governor—hotly pursued by more bodyguards. But there's his wife, protecting the governor (he thinks). The jealous miller leaps on his rival. It is a merry free-for-all. Adding to the general din and confusion, a large crowd of townspeople appears on the scene, buoyed by the endless festivities of St. John's Night. No fear, however, for all's well that ends well. To the strains of a festive dance, the miller and his wife are finally reconciled. The tottering Don Juan, now revealed in his true identity, is playfully buffeted by the crowd, who end up tossing him in a blanket like some pitiable rag doll—enacting the traditional (and fitting!) ritual of St. John's Night.

TEXT AND TRANSLATION

(Introducción)

Olé! Olé! Olé! Olé!
Casadita, casadita,
Cierra con tranca la puerta!
Que aunque el diablo esté dormido,
A lo mejor se despierta!

(Introduction)

Olé! Olé! Olé! Olé!
Little wife, little wife,
Carefully bolt the door!
For even if the devil is asleep,
He can awaken when least expected!

(Segunda Parte)

Por la noche canta el cuco,
Advirtiéndolo a los casados.
Que corran bien los cerrojos,
Que el diablo está desvelado!
Por la noche canta el cuco,
'Cucú! Cucú! Cucú!'

(Part Two)

Through the night the cuckoo sings,
Warning husbands
To fix the bolts firmly,
For the devil is awake!
Through the night the cuckoo sings,
'Cuckoo! Cuckoo! Cuckoo!'

PLEASE NOTE...

*There is no Children's Concert on Monday, July 15,
as was previously advertised.*

NEXT SUNDAY AT THE MONTEUX SCHOOL

Sunday, July 21, at 5:00pm

MEMORIAL CONCERT

*Featuring Music Director Michael Jinbo
and students of The Pierre Montoux School*

Sunday, July 21, 2002

Pierre Monteux (1875-1964)
Doris Hodgkins Monteux (1894-1984)
Charles Bruck (1911-1995)

Meeresstille und glückliche Fahrt, Op. 27 Felix Mendelssohn
[Calm Sea and Prosperous Voyage Overture] (1809-1847)

La Mer [The Sea] Claude Debussy
(1862-1918)

- Conductors: Sean Newhouse (1),
François Bernier (2), and José Luis Bustillos (3)

Elegy 911-01 Robert Rohe

Conductor: Michael Jinbo

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ELEGY 911-01

ELEGY 911-01 is a tonal sharing of the aftermath of September 11. As the piece opens, the full strings speak like the great organ. The muted drum is quiet doom. Bells ring for departed spirits. Various groups then express their pain, their anguish. The string quartet speaks in quiet despair. In the final moment, bells ring out hope.

ROBERT ROHE
Hancock, Maine

A PERSONAL REFLECTION

Nancie will share special memories of her father with you, as she does each summer at the memorial concert. I consider myself fortunate to have enjoyed a relationship with Nancie that is approaching twenty years. Despite her usual disclaimer that I've "heard all her stories before," each year she shares something new that gives me further insight into a man that I never met. I often wonder what Pierre Monteux would think of what the school has become... what he would think of me... To be sure, the school has evolved over the years, but I hope he would find its essence unchanged. I feel a strong personal connection to the history of the school, and to Pierre Monteux himself. Perhaps it's just wishful thinking, but I hope he would approve of what I've done here in Hancock.

Charles Bruck was my mentor. He helped to shape what I am as a musician and a conductor. He encouraged me to ask more questions and not settle for easy answers, and to constantly strive for higher standards. I cannot look at a piece of music without hearing his voice. And yet, we were very different people. I remember my first few days here as a student. I thought Charles Bruck was a madman! I found him impatient, irritable, irrational, and totally unpredictable. I silently cursed all those so-called friends of mine who had been to the school before me and hadn't given me a clue of what he was like. It wasn't that he was particularly hard on me—in fact, I even suspected that he saw something in me that he liked—but I came very close to packing up my belongings and just leaving. It's a good thing I didn't!

As Maestro Bruck's assistant, I remember many occasions when I battled with him in defense of a student I thought had been judged wrongly or written off too quickly. He often accused me of being too sentimental and soft-hearted. Sometimes he teased me about all the little things I did for the school. Once, he said in a gently mocking tone and with a twinkle in his eye, "You! There's no one who is more The Monteux School than you!" In his own dry way, I know he was telling me that he was proud of me and proud of my dedication to the school. I inherited that dedication from him, and it has never waned.

MICHAEL JINBO

FINAL WEEK AT THE MONTEUX SCHOOL

Wednesday, July 24, at 7:30pm
CHAMBER MUSIC CONCERT

Sunday, July 28, at 5:00pm
SYMPHONY POPS CONCERT
Final concert of the season

THE PIERRE MONTEUX SCHOOL ORCHESTRA

Sunday, July 28, 2002

POPS CONCERT

PROGRAM

Overture to *Orpheus in the Underworld* Jacques Offenbach
(1819-1880)

Conductor: Martin MacDonald

Latin-American Symphonette Morton Gould
(1913-1996)

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

Conductors: Katherine Kilburn (1-2) and Gary Lewis (3-4)

Wine, Women and Song, Op. 333 Johann Strauss, Jr.
(1825-1899)

Conductor: Nora-ath Chanklum

Marche slave, Op. 31. Piotr Il'yich Tchaikovsky
(1840-1893)

Conductor: Nathan Brock

INTERMISSION

Overture to *Candide* Leonard Bernstein
(1918-1990)

Conductor: Sean Ryan

Selections from *Gypsy* Jule Styne
(arr. Bennett) (1905-1994)

Conductor: Daniel Perttu

Selections from *My Fair Lady* Frederick Loewe
(arr. Bennett) (1904-1988)

Conductor: Jonathan Girard

Adventures on Earth from John Williams
E.T., The Extra-Terrestrial (1932-)

Conductor: Anthony LaGruth

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CONDUCTORS OF THE PIERRE MONTEUX SCHOOL 2002

François Bernier (3rd year) is the music director and conductor of the Sherbrooke Youth Symphony Orchestra, the Joliette Youth Symphony Orchestra, and the University of Sherbrooke Wind Ensemble, and was the founder and conductor of the Prestissimo Instrumental Ensemble. He was a semi-finalist for the position of Assistant Conductor with the Quebec Symphony Orchestra. In May 2001, François had the opportunity to work with the Saint Louis Symphony Orchestra and Youth Orchestra. A 1997 graduate of McGill University, François earned a master's degree in instrumental conducting from Indiana University School of Music in Bloomington.

Nathan Brock (1st year) received an Honours B.A. with High Distinction from the University of Toronto in 2001, with majors in History and Music and a minor in French. In 2002, he completed the Advanced Certificate in Performance at the Faculty of Music in Toronto, studying cello with Shaunna Rolstan and conducting with Raffi Armenian. Nathan currently resides in Toronto and will continue his studies in Europe next year.

José Luis Bustillos (3rd year) is a native of Chihuahua, Mexico. He studied at the National Conservatory of Mexico and at the Olin Yolitzli School of Music, where he is now teaching music theory and serves as the assistant conductor of the school orchestra. He is permanent guest conductor of the Coyoacan Symphony Orchestra.

Nora-ath Chanklum (1st year) is a native of Bangkok, Thailand. He received a B.M. from the Department of Fine and Applied Arts of Chulalongkorn University in Bangkok, and a M.M. in violin performance from the New England Conservatory of Music in Boston. He is an instructor in the Department of Western Music of Chulalongkorn University, a member of the Bangkok Symphony Orchestra, and the assistant music director of the Chulalongkorn Symphony Orchestra.

Jonathan Girard (2nd year) is currently the associate conductor of the Brockton Symphony Orchestra (MA). From 1996 to 2000 he was the assistant conductor of the Portland Opera Repertory Theater (ME). His teachers have included Jonathan Cohler, Richard Russack, Paul Oakley, Michael Jinbo, and Benjamin Zander. He has conducted the Cambridge Symphony, the Providence Singers, the Worcester Youth Symphony, and the Harvard-Radcliffe Gilbert and Sullivan Players. He graduated *summa cum laude* in saxophone performance from the Hartt School of Music, where he won the prestigious Emerson String Quartet Solo Competition. He is the orchestra conductor at Wellesley High School (MA). Also a pipe organist, he is the music director of St. Mary of the Assumption Church in Dedham/Boston.

Thomas Hong (1st year) was born in Inchun, Korea, and immigrated to the United States in 1979. He began his musical studies as a piano performance major at Philadelphia Biblical University. He is a recent graduate of the Curtis Institute of Music orchestral conducting program, where he was the recipient of the Leopold Stokowski Fellowship. He is currently the assistant conductor of the Curtis Opera Theatre. He has conducted the Spokane Symphony, The Juilliard Symphony, the Mannes Chamber Ensemble, the Indiana University Chamber Orchestra, and Temple University's Recital Orchestra.

Katherine Kilburn (1st year) holds a M.M. in orchestral conducting from the University of Michigan-Ann Arbor, and a M.M. in choral conducting from Indiana University-Bloomington. She was the assistant conductor of the St. Louis Symphony Chorus and more recently was conductor of the Campus Symphony and Campus Philharmonia Orchestras at the University of Michigan. She has conducted concerts in the U.S., France and Germany, and has concertized extensively in the U.S. and throughout Europe.

Anthony LaGruth (15th year) is entering his third season as artistic director and conductor of the Garden State Philharmonic (NJ). This past season, he was invited to conduct the Alcala Symphony Orchestra (CA), the Plainfield Symphony Orchestra (where he was assistant conductor), and the Livingston Symphony Orchestra (NJ). He is a member of the Board of Directors of the Conductors Guild, where he chairs the national conference committee and the serves on the workshop committee. He has worked with notable composers, including John Corigliano, Joan Tower, and Pulitzer Prize winner Karel Husa. He has attended master classes given by Zubin Mehta and Kurt Masur, and his teachers include Charles Bruck, Michael Jinbo and Pamela Gearhart. Next season's engagements include invitations to California, Ohio and Rumania.

Gail Hsiu-Wen Lee (1st year) is currently in her fourth season with the New Brunswick Chamber Orchestra (NJ), serving as its artistic director and conductor. As an American Symphony Orchestra League conducting workshop participant, she was chosen to conduct the Seattle Symphony Orchestra as part of a masterclass with the orchestra's music director, Gerard Schwarz. She has attended workshops in the Czech Republic and was invited to guest conduct the Filharmonie Hradec Králové. She has guest conducted the Women's Philharmonic (CA) and the Varna State Philharmonic (Bulgaria), and served as the associate conductor of the Taiwan Symphony Orchestra. An alumna of Rutgers University, she also holds a master's degree in orchestral conducting from Northwestern University.

Ming Luke (1st year) is working for Participate America, an organization funded by the United States Congress to promote cultural events in remembrance of September 11. He is the coordinator of events for the city of Pittsburgh and he will present a series of concerts and events in conjunction with Carnegie Mellon University. He was recently a finalist for the position of music director and conductor of the Young Musicians Foundation Orchestra in Los Angeles, and is currently the assistant conductor of the Mendelssohn Choir of Pittsburgh. He is a graduate in conducting of Carnegie Mellon University.

Martin MacDonald (1st year) holds a B.M. in cello performance from Memorial University of Newfoundland, Canada, where he also studied conducting. He has studied conducting with Donald Buell and Douglas Dunsmore. He has conducted and played in numerous ensembles throughout eastern Canada. Born and raised in Ironville, Cape Breton, Nova Scotia, he currently resides in St. John's, Newfoundland, where he is a full-time member of the Newfoundland Symphony Orchestra, under the direction of Marc David.

Sean Newhouse (2nd year) is an undergraduate at the University of Rochester and the Eastman School of Music, where he has studied conducting with Bradley Lubman, William Weinert, and Christine Myers. He spent spring 2002 in Paris, studying violin, chamber music and conducting at the Alfred Cortot School of Music and the Chopin Conservatory, philosophy at the Sorbonne, and translation at the Institute for European Studies. He was the conducting apprentice at the 2002 Hot Springs Music Festival. His conducting coaches have included Richard Rosenberg, Paul Vermel, Christopher Wilkins, David Hoose and Samuel Jones. He has also studied at the Conductor's Institute of South Carolina and has been a staff conductor for the Vermont Youth Orchestra Camp.

Ruth Ochs (4th year) graduated from Harvard University with a B.A. in music and recently completed studies for a M.M. in orchestral conducting from the University of Texas-Austin. She served as music director of the Austin Philharmonic and finished her third year as conductor of the Vermont String Project. A former Fulbright Scholar in Berlin, Germany, she will attend Princeton University in the fall to pursue a doctorate in musicology.

Daniel Perttu (1st year) is currently pursuing a M.M. in orchestral conducting and bassoon at Kent State University, where he studies conducting with Frank Wiley and bassoon with David DeBolt. He is a winner of the Jacob K. Javits Fellowship from the United States Department of Education and the Arthur Judson Prize from Williams College, where he received his bachelor's degree *magna cum laude*. He is a member of *Phi Beta Kappa* and has played with the Cleveland Philharmonic, the Euclid Symphony and the Berkshire Symphony, with whom he also appeared as guest conductor.

Sean Ryan (1st year) is a senior at Harvard University, where he is pursuing a degree in music. Recently, he studied composition with Bernard Rands and conducting with Isaiah Jackson. He is the Music Director of the Bach Society Orchestra at Harvard. He thanks his parents for enabling him to attend this summer's program.

Mark Seto (1st year) is a native of Cupertino, CA. He will be a senior at Yale University, where he is pursuing a bachelor's degree in music. He is the founder of the Timothy Dwight Chamber Players, the first undergraduate contemporary music ensemble on campus at Yale University, and the co-music director of the Saybrook Chamber Orchestra. He plans to pursue graduate studies in musicology.

Germán Tort (2nd year) is a native of México City. He studied piano with José Ordoñez and violin with Rosendo Monterrey. He holds a bachelor's degree in orchestral conducting from the National Conservatory of Music in México City, where he studied with Jorge Delezé and Juan Carlos Lomónaco. He is currently the assistant conductor of the Orquesta Sinfónica del Conservatorio Nacional de México.

Robert Tuohy (1st year) is currently pursuing a master's degree in orchestral conducting at the Cleveland Institute of Music, where he studies with Carl Topilow and Louis Lane. In addition to his duties as assistant conductor of the CIM orchestras, he was recently appointed assistant/cover conductor of the Cleveland Pops.

Gary D. White (1st year) is currently the music director and conductor of the Philadelphia Sinfonia Youth Orchestra. Concert season highlights included performances with soprano Julianne Baird and a tour of Italy. He has studied with Luis Biava (Sr.), conductor-in-residence of the Philadelphia Orchestra, and has guest conducted the Philadelphia All-Catholic Youth Orchestra Festival. Next season, he will guest conduct the Delaware All-State Orchestra and tour Europe with his youth orchestra. Also a french horn player, he is an active performer in the Philadelphia area.

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