

THE PIERRE MONTEUX SCHOOL

for Conductors and Orchestra Musicians

NEWSLETTER • FALL 2013



Kurt Harrison (1950 - 2013)

We at the Pierre Monteux Memorial Foundation deeply regret learning of the death on November 10 of Kurt Harrison ('09-'13), a dear friend and passionate musician.

Within minutes of contacting the hundreds of friends he got to know at the Monteux School, we heard the clear message that they wanted to honor Kurt's memory in some tangible way. We are pleased to announce that to keep his memory and passion for music alive for years to come, our Trustees have established

The Kurt Harrison Memorial Scholarship Fund for Orchestra Players

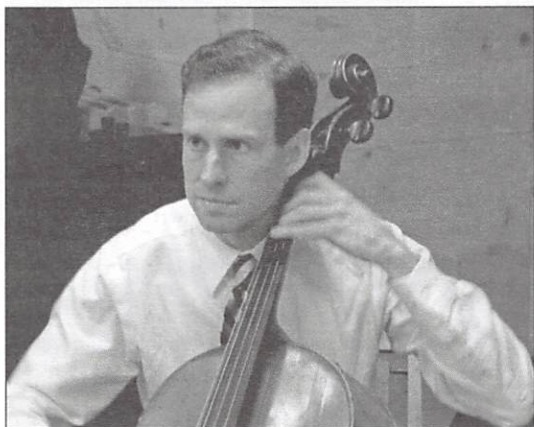
Here is Maestro Jinbo's message to Kurt's family and friends:

"No one loved music more than Kurt Harrison. He practiced for countless hours, constantly striving to perfect his craft. When he talked about music, it was as if the flood gates opened. This seemingly reserved person spoke with such passion and commitment, revealing an evangelical fervor to get to the heart of the music he so loved. He also had great respect and love for his fellow musicians. In one of our first conversations, it was clear that he loved the ethos of the Monteux School. He said that he planned on coming back every summer, if we would have him. He kept his word. I couldn't imagine how he would get through this past summer, given our grueling schedule, his debilitated condition, and biweekly trips back to Columbus for chemo treatments. But he did. He talked about getting past the treatments and procedures and returning to a normal life. Perhaps he was just putting up an optimistic front, but I truly believe that Kurt saw his illness as just a temporary inconvenience. If only he could have 'practiced away' the disease, in the same way he surmounted musical challenges on the cello. I do know one thing: Kurt lived life on his own terms, to the very end. I'm so proud and grateful that he got through the six weeks he was with us this past summer. I will miss him."

Anyone wishing to contribute to this fund may do so by sending a check or money order made out to the Pierre Monteux School (with Kurt Harrison Fund in the memo line) to:

Kurt Harrison Fund, Pierre
Monteux School, PO Box 457,
Hancock, Maine 04640

or contribute using any of four major credit cards (AmEx, Discover, MasterCard, VISA) on our website at www.monteuxschool.org. Click on the DONATE button near the bottom of the homepage. It is not necessary to have a PayPal account to use this.



Robert Kenneth Rohe (1916 - 2013)



Robert "Bob" Rohe, 97, a musician and composer of Hancock, Maine and New Orleans, passed away peacefully on Friday, November 22 at Passages Hospice in New Orleans.

Born in Bronx, NY, he graduated with high honors from Cooper Union for the Advancement of Science and Art in New York City. Mr. Rohe had worked for 25 years as a Principal Bass with The New Orleans Symphony and later with the Bangor Symphony Orchestra in Maine. He built his home on Hupper's Island off the coast of Maine with his own hands, which was later sold to United States Supreme Court Chief Justice, John Roberts.

Monteux School musicians knew Bob as a skilled cello maker. Over the years many string players in our orchestra whose instrument needed repair benefitted from Bob's skill and generosity. Many concertgoers also knew Bob as a friend and neighbor. He and his wife Terry lived within a stone's throw from the School property prior to their move back to New Orleans a mere three weeks before Bob's death.

Survivors include his devoted wife, Terry Flettrich Rohe; her daughters, Patty F. Pulitzer of Walker, LA and Lo-An Flettrich of New York, NY; a nephew, Albert Rohe of Shelton, Connecticut; three grandchildren and six great grandchildren. He was the widower of first wife, Dottie Rohe. A Jazz Funeral will be held in December for family and friends to celebrate Bob's musical life.

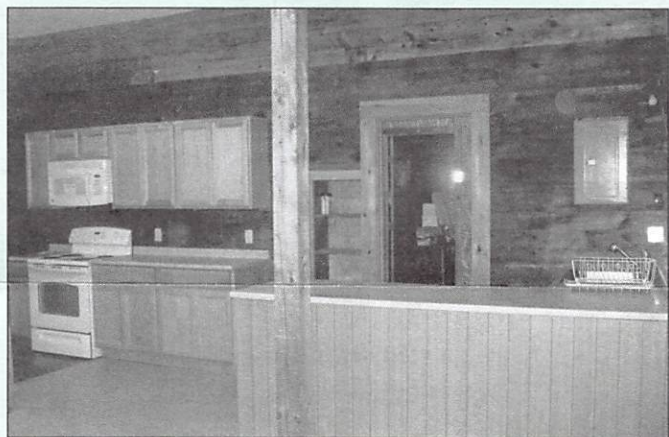
Expressions of sympathy may be mailed to his wife, Terry Rohe, c/o Home Life in the Garden, 1101 Aline Street, New Orleans, LA 70115

Barn Kitchen Gets Makeover

Thanks to a generous grant from the Home Depot Foundation, the barn kitchen has been completely renovated. August and September witnessed the installation of new cabinets replacing the open plywood shelving. A new countertop, microwave, sink, and floor were also installed.

The improved kitchen facilities will enhance the quality of the experience for Monteux School musicians living on campus for many years to come.

We are grateful to the Home Depot Foundation for their generous grant and to the employees of the Ellsworth store for their advice and assistance in making this project a reality.



Can you help with our percussion instrument needs?

The Monteux School provides our orchestral musicians with school-owned percussion instruments. After many summers of use, certain instruments are now in dire need of replacement.

We would be delighted to receive cash donations to purchase one or more items or in-kind donations of high quality used instruments in excellent condition.

Here's our wish list with current market values:

Marimba (\$10,000)

Chimes (\$8,000)

Glockenspiel & Stand (\$2,000)

Bass Drum & Tilting Stand (\$1,500)

Set of Temple Blocks (\$600)

16" Suspended Cymbal (\$300)

Timpani Stool, adjustable, swivel,
with back (\$250)

For more information contact:

Ron at admin@monteuxschool.org



Is there a "Monteux Sound?"

By Michael Luxner

Those of us who have studied in Hancock are familiar with the traits that made Pierre Monteux a legend among the great conductors: respect for the composer's intent, consummate professionalism, a crystal-clear technique with no extraneous gestures or histrionics, artistic integrity, and personal humility. We know that connoisseurs praised him, audiences adored him, and other musicians loved working with him.

But what did it *sound* like? How did Monteux's celebrated musicianship and civility translate into aural experience? In the middle of the last century, one heard much about the bright "Stokowski sound," the sumptuous "Philadelphia sound," the sinewy "Furtwängler sound," and so forth. Was there a "Monteux sound?"

Indeed there was. And like all great music, it is hard to describe in words. But we do have ample evidence, from contemporary accounts, recordings, and the legacy we still experience today, that a Monteux performance was in a class by itself. For the critics who heard them, a key concept is "transparency." They return again and again to the idea of clarity, of Monteux's ability to let the music speak for itself. They write of perfectly balanced and blended sounds, of translucent textures.

Listen to a recording and see if it isn't so. Even in repertoire that we think of primarily as imposing, powerful, or even aggressive, like the *Eroica* Symphony or *Rite of Spring*, Monteux's readings are a revelation of subtlety, nuance, and detail, without sacrificing any of the music's strength. Monteux was perhaps the only French conductor of his generation to be taken seriously in the German repertoire, for precisely this reason.

The French-German question is a significant subtext to this story, particularly when it comes to the musical culture of the United States. The first major wave of immigration from continental Europe was German, including many musicians, and a distinctly Germanic sensibility underlay the founding of most of the orchestras, music schools, and teaching studios in our young country. Americans learned to hear the standard repertoire in performances that were often somewhat slower, thicker, louder, and more mannered than they needed to be. Even through most of the 20th century, the kind of supple, graceful lyricism that Monteux coaxed from an orchestra, his revelatory attention to detail, and the tasteful interplay of line and timbre that marked his performances, was decidedly a minority opinion.

But never in Hancock! The most compelling evidence for a "Monteux sound" is not what the critics have said, or even the recordings he left, but the music that you can still hear every summer at the Monteux School. Like many an alum, I've spent more than a few winter concert seasons hearing prominent orchestras playing at high levels of virtuosity, but rarely a true pianissimo, or the eloquently finessed textures and tone colors that every generation in Hancock has learned. Perhaps you too, at some point in that first Sunday concert every year, find yourself saying to yourself, "Ah. Yes. There it is." *That's* the Monteux sound.

Pierre Monteux Memorial Foundation, Inc.
All Contributions for Fiscal Year September 1, 2012 – August 31, 2013

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^o In honor of Kimmel-Schwizer
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*Denotes Conductor

THE PIERRE MONTEUX SCHOOL

FOR CONDUCTORS AND ORCHESTRA MUSICIANS

Sponsored by The Pierre Monteux Memorial Foundation

Michael Jinbo
Music Director

December 2013

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Dear Friends of the Monteux School,

As so many of you know, our School began as a family affair. Doris Monteux built the Forest Studio for Pierre while he was away and surprised him with it upon his return to Hancock from touring.

Here we are seventy years later! Pierre's grandson, Gerry, is on our Board, and the Monteux tradition continues, as Maestro Jinbo passes on the craft and art of conducting which he inherited from his mentor and Pierre's student, Charles Bruck.

But our School family extends far beyond the Monteux name and tradition, to the many, many students and guests who have come here now for generations, and we feel their successes, their failures, the births of their children, and even their deaths as our own. Just this past month we have lost two who were very dear to us: Kurt Harrison, brave and passionate cellist for five years, to cancer, still young at age 50, and Bob Rohe, bassist and composer, venerable at age 97! We honor their memory.

The Monteux School is special—as it was to each of them, and as it is to each of us. Why this is so is ineffable—I believe this is the right word. Its spirit is felt, as is the music and the teaching and learning it exists to serve.

Please try to sense that spirit yourself as the holidays and the year-end approach, and give generously to support this special family and to keep its spirit alive.

Most sincerely yours,



Philip E. Devenish
President

