THE PIERRE MONTEUX SCHOOL
for Conductors and Orchestra Musicians

NEWSLETTER SPRING 2007

Monteux's New Success with Foundation Grants

Grant seeking is a relatively new activity for The Pierre Monteux School, but we have scored some significant successes this spring. In 2004-05, we were successful in securing a grant from the STK (Stephen & Tabitha King) Foundation to renovate the cabins used for student campus housing and another from the Maine Arts Commission for capacity-building for a major campaign. This spring we have been awarded three grants: from the Bernard G. Osher Foundation of San Francisco, the Davis Family Foundation of Falmouth, Maine and the Maine Community Foundation in Ellsworth. Not only do these provide new sources of funds for the School, but they also signal others' recognition of the value of the School's mission to develop talented conductors and orchestra musicians and to provide cultural benefits to our local area and summer visitors.

The Osher Foundation will support four scholarships this season: two for conductors and two for instrumentalists. This gives a much needed boost to our limited capacity to provide financial support to talented musicians.

The Davis Family Foundation grant will enable us to replace the Forest Studio roof. When the hall was expanded and renovated a few years ago, the new sections, of course, had a new roof. The hall's original roof still had a few years of service life left, but that life was shortened when the building was moved to install a new foundation. Inspection last fall indicated that it would not withstand more than one more winter. Needless to say, we want to protect the building and the precious music library and instruments that are stored there! We plan to put on a new roof this fall after the end of school.

The third grant from the Maine Community Foundation will allow the School to reinstate the Children's Concert. Last year we revived the Children's Concert offering a wood wind quintet which was a much appreciated and successful event. The Community Foundation's support will enable us to expand and publicize the program.

Finally, we took a "giant step" in grant-writing this spring and submitted a proposal to the National Endowment for the Arts (NEA). Stay tuned to see if we have more good news!

Above Photo: Wind Quintet performs at 2005 Children's Concert

Volunteer Opportunities

Are you looking for a way to get involved in the school? The school needs you! We are in need of volunteers for the Sunday Symphony concerts and the Wednesday Chamber concerts to distribute programs, seat ticket holders, help set up for receptions, and to serve guests, in addition to other activities. Please call our administrative assistant, Roslynne Lowry, at 422-3280 or 667-4449 to get more details and to sign up to help.

Ensuring the Legacy*

The Campaign for the Future of the Pierre Monteux School

The Pierre Monteux Memorial Foundation gratefully acknowledges the generosity of the following individuals, foundations, and businesses that have pledged and contributed to support our first Capital Campaign.

CONDUCTOR'S CIRCLE

David DeNunzio &
Jocelyne Giroux DeNunzio
In memory of
Maureen McNalley Giroux
Phil & Phoebe Devenish
Peter J. Doehring &
Monique Giroux
In memory of
Maureen McNalley Giroux
Alberta Bergh Gamble
Anne W.Geier
Patricia & Nicholas Holt
Nancie Monteux-Barendse
Nowick-Taylor Trust
Ron Schwizer & Doug Kimmel
Louise H. Shipman
In memory of
C. William Shipman
STK (Stephen & Tabitha King)
Foundation
Ginia Davis Wexler
Kurt & Torj Wray

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Bellows Woodworks
Peter & Sally Bryant
John Canarina
Bill & Polly Ceckler
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In memory of Charles Bruck
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Van W. Knox, III &
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Ron Schwizer
Jos. B. Thomas, IV &
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Katharine A. Thompson
Dr. Edward Walworth
Kurt & Torj Wray

* List compiled April 1, 2007
We regret any errors or omissions.

Contributions to the Annual Fund, September 1, 2005 - August 31, 2006

PATRONS ($5,000 +)

Davis Family Foundation
David DeNunzio &
Jocelyne Giroux DeNunzio [a]
Bernard Osher Foundation

BENEFACTORS ($1,000-$4,999)

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Philip & Nancy Standel
Katharine A. Thompson
Philip Winograd
Hugh Wolff & Judy Kogan

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First Chair: Allison Kiger, flute

Having attended the Monteux School for more than five summers, I am often asked why an instrumentalist would want to sit and play for conducting lessons for six weeks. The answer is because its not just six weeks of conducting lessons!

At the Monteux School, the orchestral training for instrumentalists is excellent and virtually unmatched anywhere. Maestros Bruck and Jinbo were giving conducting lessons, but in the context of orchestral master classes, where no detail in the execution of the music or instrumental section was overlooked. From the first rehearsal, the highest standard of musicianship and responsibility is expected. Conductors must know their scores inside and out, and instrumentalists are required to quickly learn dozens of hours of music for the daily rehearsals and weekly concerts, all under the intense scrutiny of the Maestro. At first it was nerve-wracking to be caught in the Maestro's radar and called upon to explain in front of the entire orchestra why you were playing a solo with a certain dynamic, phrasing, note length or character. For many players and conductors, that's a huge shock.

Often musicians do not think so deeply about their interpretation and consider the score and the composer's markings to be more like guidelines that can be adapted to be self-serving for the interpreter. For example, a tempo may be taken slower to highlight a beautiful tone or expressive style or to hide weaknesses in technique; at other times passages are glossed over when the conductor or player can't make an emotional connection with the music. These kinds of shortcuts are not acceptable at the Monteux School. It's all about being true to the score. Maestro Jinbo often uses a Socratic style of teaching, where he uses his vast wealth of knowledge about orchestral music and keen insight into human nature to ask the player questions and lead them to a thoughtful conclusion or a real emotional connection with the music. Maestro Bruck used the same methods, but was often able to challenge players and get results by sheer obstinate persistence. The rehearsals can be very academic and fascinating, and sometimes it can be very humorous—such as when a musician has to attempt a dance like the "Can-Can" to really feel the correct tempo of Offenbach's *Overture*—or very emotional. Once a conductor was asked to imagine his recently deceased grandfather to achieve a more passionate connection with the music when performing Strauss' *Death and Transfiguration*. The results are always amazing.

...training for instrumentalists is.... virtually unmatched anywhere.

The rehearsals can be intimidating, but before long, you find that your ears open up to hear more of the details of your own playing and of the orchestra, and you find yourself having the same kind of internal dialogues about your interpretation, as if the Maestro were coaching you, and your playing and artistry rises to a new level. In the intense atmosphere of training at the Monteux School, where there is the constant challenge to dig deeper into the music and connect with the composer's intentions and the deeper meaning of the music, one can ultimately make a deeper connection with their own voice as an artist and interpreter.

Allison Kiger is a flutist and director of the Mostly Mozart at Monteux festival, which takes place in the School's Forest Studio August 12-26. More information may be found at www.ensembletremblay.com.

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[a] On behalf of Maureen Giroux
[b] In memory of C. William Shipman
[c] In memory of Sylvia McEldowney
[d] In memory of Joseph H. Lewis
[e] In honor of Daphne Crocker

We apologize for any errors.

Pierre Monteux School

PO Box 457
Hancock, Maine 04640

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2007 Season

June 24 – July 29

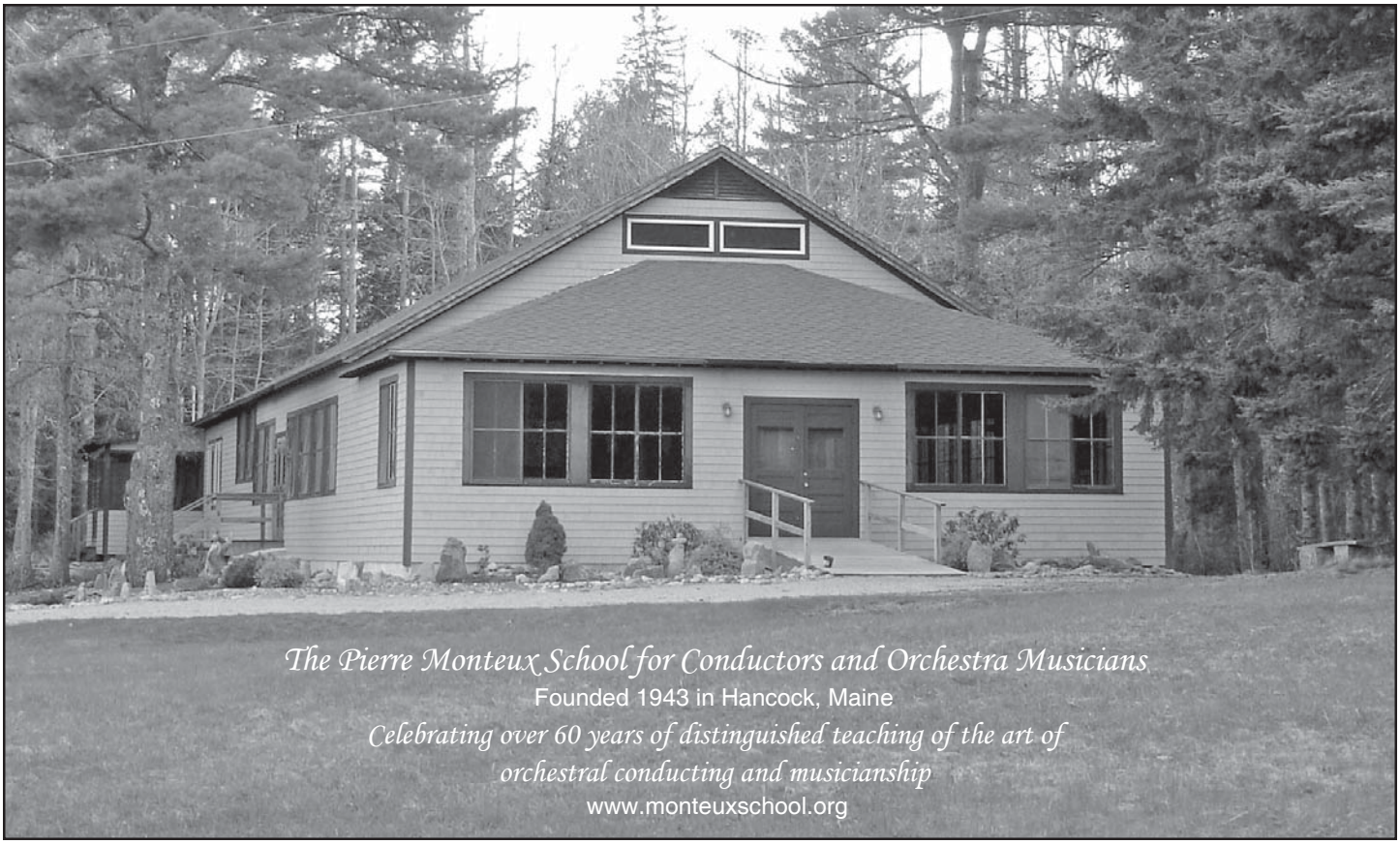
Symphonic Concerts

Sundays at 5:00 pm

Chamber Concerts

Wednesdays at 7:30 pm

FREE Children's Concert

Monday, July 16, 10:00 am

2007 Season Ticket Information Enclosed