

MONTEUX

SCHOOL & MUSIC FESTIVAL

Newsletter

From Executive Director, Marc Thayer



It's a pleasure to write to you this fall for the first time after a wonderful summer in Hancock. It was an honor to be there during the 75th Anniversary and to meet so many terrific Trustees, donors, subscribers, alumni and young musicians. I also had the privilege of working with Executive Director Emeritus, Ron Schwizer, throughout the summer and learning about many of the traditions and special people that have been a part of Monteux for so many years. It was a pleasure to watch Music Director Michael Jinbo coach and mold the eighteen conducting students that rotated on and off of the podium throughout the six weeks of the festival. Their joy of learning and appreciation for the intense nature of the school were evident in each orchestral concert, each improving and growing with excitement from one to the next.

A little about myself: I'm a violinist with Bachelor's and Master's degrees from the Eastman School of Music in Rochester, NY. I performed for three years with the New World Symphony in Miami Beach and founded their

Community and Education programs. After a year in France with an opera orchestra I went back to New World Symphony to manage their Community Engagement Programs for three years. This led to nine years with the St. Louis Symphony Orchestra as Vice President for Education and Community Partnerships which included over three-hundred classes, collaborations and concerts each year throughout the St. Louis region. During this time I began to work with the Association of American Voices, a non-profit Cultural Diplomacy organization that presents arts and education programs in partnerships with U.S. Embassies all over the world. I joined them full-time in 2011, co-directing summer arts festivals and academies in the Middle East and Southeast Asia and coordinating cultural tours for the U.S. Dept. of State. I also served as a State Dept. Cultural Envoy in Liberia for two consecutive years. In 2016 I moved to Nashua, NH, to become Executive Director of Symphony NH, now in its 95th season. Symphony NH is not active in the summer and the Monteux School and Music Festival is a wonderful addition to my life and work. I look forward to getting back to Hancock next summer for another exciting festival of concerts and inspiring students.



The 2018 Festival Orchestra and Conductors

ALUMNI NEWS

In the fifth week of the festival we were thrilled with a special visit by Monteux alumnus and Seattle Symphony Music Director Ludovic Morlot who coached and rehearsed throughout the week and performed Debussy's *Jeux* with the Festival Orchestra. Monteux premiered *Jeux* in 1913 in Paris. Congratulations to Maestro Morlot and the Seattle Symphony on being named Gramophone Magazine's "Orchestra of the Year."

In July we welcomed three Monteux alumni who added new perspectives to the program. Ming-Feng Hsin, former violinist with the Metropolitan Opera Orchestra, performed the Sibelius *Concerto for Orchestra* with the Festival Orchestra as well as Tchaikovsky's *Souvenir de Florence* on a Wednesday night chamber concert. Gabriel Lefkowitz, Concertmaster of the Louisville Symphony, presented a masterclass that focused on orchestral excerpts and audition preparation. Lastly, we welcomed William White, Music Director of the Orchestra Seattle and Seattle Chamber Singers, whose composition 'Carnival of the Animals: Maine Edition' was the centerpiece of the Children's Concert.

This summer, students premiered a new work by percussionist Neil Rao titled 'String Quartet'. Neil graduated from the Curtis Institute in Philadelphia and currently is studying composition at the University of Louisville.

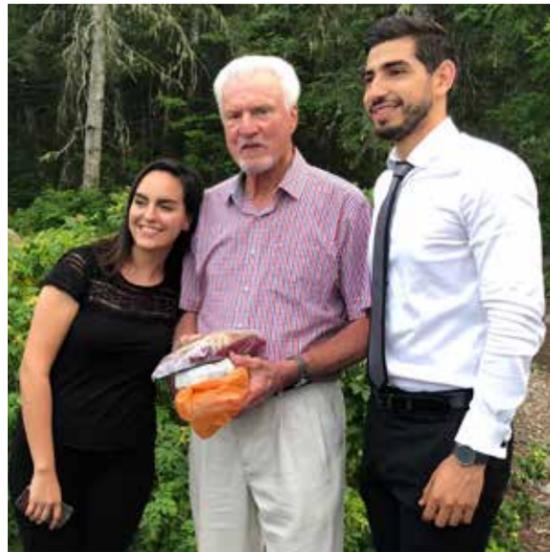
TRUSTEE NEWS

We're very pleased to welcome Mr. Tom Welgosto to the Board of Trustees where he will serve as Treasurer. Tom also serves as Treasurer for the Town of Surrey, and has worked as a specialist in Risk Management for Gillette, Arthur Anderson and many other organizations. Tom is active with Big Brothers, Big Sisters, Boy Scouts of America and various other non-profit organizations.

Trustee Allison Kiger is coordinating a new project: a Winter Workshop for Conductors in New York City,

January 2-5, with Music Director Michael Jinbo. Allison has formed an orchestra of Monteux alumni and Michael will coach conducting students in rehearsals over 3 days. Michael and other alumni will join the students in two concerts at the end of the three days. For more information go to www.pierremonteuxschool.org

We saw three significant Trustees step down this year from the Board: Chuck Collison, Gerard Monteux and Charles Wiggins, who will be missed. Many thanks to each of them for all they have done for the school and their contributions to scholarships and other important projects.



SUMMER NEWS

The Board of Trustees is especially excited to have received a significant gift from an anonymous donor, making it possible to purchase Winterhaven. The former home of Pierre Monteux and his wife Doris, has been renovated in recent years. Seven or eight students will live in the house during the festival. The house has been rented to short-term residents throughout the fall, a new source of revenue for the school.

We also housed six students this summer in Tamarack Place, which also includes the administrative offices, meeting rooms, practice rooms and archives, thanks to the generous gift of Ron Schwizer and Doug Kimmel. Ron will serve as Archivist and Doug as Curator in the coming years. They will focus on the preservation of hundreds of artifacts,

recordings, documents and photos from Pierre Monteux and his family, friends and colleagues.

Many of our supporters and subscribers came out with their chairs and blankets to enjoy the patriotic program performed on the 4th of July by our brass ensemble at the Hancock Square Gazebo.

We were fortunate this summer to welcome ten students from Mexico as well as others from Guatemala, Argentina, China, Japan, and Korea. We hope to expand participation from international students in coming years.

And finally, on August 1st pianist Christopher Johnson presented a fundraising piano recital at Forest Studio, raising funds for future student scholarships.

The application period for 2019 will be earlier than in recent years, starting in mid-October, 2018. The new deadline will be December 15, 2018, so please

tell your friends and students to apply soon. Please follow us on Facebook and Instagram and share us with your social media networks so that everyone knows about the exciting plans for next summer.

Please come and visit between June 16 and July 28, 2019, attend for a concert, stay for dinner and say hello. I look forward to meeting many of you over the next few years. And if you happen to be in southern New Hampshire please send me an email and stop by Nashua. I'd love to have you as my guest at a Symphony NH concert in Nashua or Concord, NH, during the year.

And as always, your gifts to the school and to the scholarship fund make a real difference and allow our talented students to experience the same opportunity for growth that hundreds of others have enjoyed since 1943. Thanks for your support and here's to the next seventy-five years of making music together.



The 2018 Monteux Conducting students and Assistants, Music Director Michael Jinbo is sitting front and center

From Board President, Phil Devenish

(Who just celebrated his 50th Anniversary with his wife, Phoebe)

We are usually lucky enough to have a 'real' percussionist in the orchestra, who can supervise the pianists out there on the back of the stage. Such percussionists are also multi-taskers and jacks-of-all-trades. Some years ago, we had Ed Gonzales — from the Bronx at that point, I believe. Ed discovered that the School's vibraphone was in bad repair: 'Could we try to fix it?' he asked. 'Let's take a look,' I said. The amateur's view of a vibraphone is that it's a xylophone (but with metal keys) and an electric motor to produce vibrato. (Apologies to Ed on all this...) We found about twenty feet of cord and replaced and re-strung it, and then there was the motor. 'Let's see what's at the dump,' I advised. Sure enough... I think we still have the old girl, and she makes her appearance whenever we need that special sound.

Percussionist also have God-knows-how-many kinds of different mallets, to make from bright to muffled sounds on their God-knows-how-many drums and cymbals. (We even have an old steel truck wheel back there to be whacked for some God-knows-what purpose.) Ed noticed that some mallets with leather heads needed reattaching. As the operating room nurse, Phoebe showed Ed how to tie surgical knots one-handed to reattach the leathers.

The skills and education offered at the Monteux School go far 'Beyond the Baton!' What a great place it is! Dear supporters and donors, please note how thrifty and inventive we are with your generous gifts!!

Scholarship Dinner

The school hosted a dinner for donors of individual scholarships and recipients of those scholarships during last season's festival. The dinner was designed to allow an opportunity for scholarship donors and recipients to get to know each other better. Donors were impressed with the enthusiasm and dedication of scholarship recipients and the musicians seemed to enjoy getting to know some of the donors. Once again the warm support of the community was demonstrated to the musicians and donors who were rewarded by getting to know some wonderful young artists. The

friendships formed between subscribers and the festival musicians are one of the many reasons concertgoers tend to return year after year. Some of those friendships will last long after the season ends. Musicians tell us year after year that the intense community support they experience at Monteux is unlike anything they have experienced at other festivals and that this support makes coming to Monteux a very special experience indeed.

— Joann Williams,
Board of Trustees
Vice President



From our Conducting Associate, Tiffany Lu



Many of you will know that I think of Hancock, ME, as a second home, and even a first home, musically. It has been a real gift and honor to return and support the school in so many different roles.

There's no greater gift, though, than the privilege of enjoying music making with my colleagues and our Maestro. In that way, often our readings, informal as they may be, are the best and most critical parts of the week. And while there were many special moments this season, the final reading of the summer, Mahler's Third Symphony, was one of those moments of private communion that we live for. It's almost unseemly for me to admit that I was at the podium for that movement, because that's not at all what was important about that half an hour (yes, the last of six movements of this long-winded composer's longest symphony is fully twenty-seven minutes long).

If you listen to the movement, you will know why Mahler at his best brings this out in musicians. From the first note to the last, it explores something that is stated simply in the private, unofficial program: "What

Love Tells Me." (The movements leading up to it are all variants of that conversation - with nature, with man, with the angels.) We musicians crave affirmation of that love - for music and for each other. Even (especially?) for folks who play and conduct for hours a day, the feeling of being connected to ourselves and what we feel - to say nothing of composers and other musicians - can be elusive. So maybe that's why, in this time of uncertainty, those twenty-seven minutes of music and the silence following have resurfaced again and again in my memory as maybe some of the most precious time I will get to have (full stop).

We were very quiet afterwards. I sat on the stage with John Norine, who had also just completed his own illustrious tenth season with us at the Monteux School (leading a wonderful orchestra plus a ragtag chorus in the fifth movement of that Mahler Symphony, which eschews violinists, allowing us to sing ourselves hoarse in registers we were not supposed to access in our voices) and we did not say anything for a long time. The Maestro shared some of that time with us, although I would be lying if I remembered exactly what was said and by whom. The point is that we all got to explore, just briefly, the areas of our souls which were shattered in a beautiful way.

Then we packed up and went to Tags (TAGS).



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*School for Conductors and
Orchestral Musicians*

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DATES TO NOTE:

**NYC WINTER WORKSHOP:
JANUARY 2-5, 2019**

**APPLICATION DEADLINE
FOR 2019 SUMMER SEASON:
DECEMBER 15, 2018**

The Music of Golf

It is said that conductor Leonard Bernstein, asked one day if he would like to play a round of golf, replied, "No, it would too much restrict the movements of my upper body." Despite Bernstein's put-down of the Game of Life, six Monteux musicians – conductors all – ventured onto the Blink Bonnie Golf Links in Sorrento this past summer during some of their rare free hours and played with virtuoso tonalities both major and minor, as well as some chromatic slices into nearby Flanders Bay. Volunteer coach George Draper reports:

"Timpanist Kyle Ritenauer, in his sixth year at the Music Festival, had the smoothest, most rhythmic and powerful stroke, borne of wrist and arm muscles developed over years of playing drums and other timpani as well as a boyhood spent on his grandfather's golf course in Ohio. Visiting artist and experienced golfer Will White, a composer as well as violist and conductor, demonstrated his command of the architectural as well as contrapuntal elements of the game in stroke after stroke after stroke-a-

stroke-stroke. White, for many years the Monteux School's Associate Conductor under Maestro Jinbo, also guided violinists Hannah Reitz and Duo Shen toward pizzicato-like delicacy in their approach shots – advice that the superb string players (but less experienced golfers) claimed to appreciate. And bassoonist Alex Amsel, in only his second year as a Monteux golfer, achieved admirably deep resonance inside the course's woods, as he emerged from them one day exulting in a "net two lost balls performance" – by which he meant that he had lost six balls but found four while searching among the birch trees for his own. Finally, I observed all of the Monteux golfers pausing in the middle of fairways and on the greens before, during, and after golf shots while they discussed the challenges of their next conducting assignments. In this devotion to their development as musicians, they rivaled Bernstein himself."

— George Draper, Monteux Associate