



MONTEUX

SCHOOL & MUSIC FESTIVAL

ORCHESTRAL
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SCHOOL FOR
CONDUCTORS

SPRING 2026



**LETTERS FROM THE
BOARD PRESIDENT,
MUSIC DIRECTOR,
& EXECUTIVE
DIRECTOR**

**2026 SEASON
GUEST CONDUCTORS,
ARTISTS-IN-
RESIDENCE,
REPERTOIRE & MORE!**

**CAMPUS
IMPROVEMENTS
WAYS TO GET
INVOLVED**

**ALUMNI
SPOTLIGHTS &
INTERVIEWS
AND MORE!**

NEWSLETTER

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SPRING 2026 EDITION

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From Board of Trustees President **PHIL DEVENISH**

Dear Monteux Friends,

It's nearing the beginning of spring in Crete. Phoebe and I should start to see wildflowers on our daily walks anytime. This is one of our favorite times of year.

It's also one of the most important times of the year for the Monteux School, as Tiffany and Stan are well into putting together the orchestra, including its conductor instrumentalists—about 60-64 in total. As I write, we are at about 40 acceptances, always trying to attract enough—and enough good enough—violins in particular!

Ron Schwizer and I remember well the 'agony' (and, we hoped, the eventual 'ecstasy') of assembling our orchestra, too much of it 'at the last minute.' Those were not the 'good old days.' But with Stan's organizational and administrative skills and Tiffany's timely perseverance, it's a 'new day,' and a much better, less stressful one. Granted, there are always last-minute withdrawals and some unavoidable scrambling, but as you, our audience, now regularly attest, the quality of our players has risen consistently over the past years. Every orchestra seems a bit better than the last, a better 'instrument' for our conductors.

We have all seen cartoons of an orchestra playing on its own, while the conductor just waves his or her arms (or is asleep on the podium!). And many of us have been to our annual children's concert, when the orchestra makes the darling seven-year old look so good for her adoring parents.

But it's not like this on Sunday . . . because it's not like this during the rehearsals that precede it each week. I wish more of you would come and watch these—don't be shy!

This is where the real, and the amazing work of the School is done. It is a truly unique window into the making of conductors. Honestly, where else can you witness this?

Phoebe and I have seen how Bruck did this, how Michael did it, and now how our guests—but especially how Tiffany does it now. How do they hear what seems like every note? How can she tell that the second clarinet was a tiny bit flat, or that the trumpet didn't handle the staccato? And how does every musician have the stamina and the simple good will to do that passage over and over, in order to 'get it right' for her and for the conductor on the podium?

I am amazed by all of this every time I go to a rehearsal. I'm pretty sure many of you would be, too. Our orchestra for 2026, including the conducting class, is coming together as I write. I have no doubt it will be another great season. Come to a rehearsal and see how it all works!

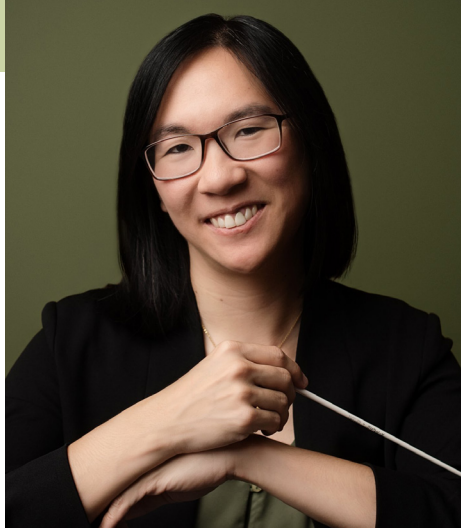
Να ειστε καλά—be well!

Phil Devenish

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monteuxmusic.org/donate





From the Music Director
DR. TIFFANY LU

Greetings Monteux Friends and Family!

The Spring semester is always an exciting time because we see our orchestra start to take shape - it's tremendously rewarding to see the depth of talent in our applicant pool and how wide ranging their backgrounds. This year we reached a record number of applications for our summer 2026 season and we are already well on our way to building an amazing group of orchestral musicians who will connect with each other in Hancock in a few short months. They come from all backgrounds, states and countries, and with an amazing variety of experiences - I really enjoy thinking about the ways in which the festival musicians, in addition to getting to reap the benefits of the programming and the guest artist lineup we've worked so hard on, will get to impact and change each others' lives after meeting this summer.

Our season this summer will feature guests who are among the most eminent and current in their fields, as well as some friends of the School. Alumnus Ming Luke '02-'07, Music Director and Principal Conductor of the Nashville Ballet and Principal Guest Conductor for the San Francisco Ballet, will start the festival off with a deep dive into ballet repertoire and symphonic favorites. Maestro Tito Muñoz, who served as Music Director with the Phoenix Symphony for ten years and now enjoys a varied guest conducting career in addition to his

current post at the Cleveland Institute of Music, will join the festival during its fifth week. In instrumental faculty, we welcome cellist Eric Kutz, violinist Irina Muresanu, and oboist Emily Tsai. All the faculty will teach masterclasses, coach from within the orchestra, and be active in developing our chamber program this summer, and I look forward to creating and expanding the instrumental program in collaboration with these masterful artists.

That said, the spring semester is often full of surprises, from inclement weather wreaking havoc on programs and plans, to stressful audition seasons resulting in major life events and decisions for

schools and orchestras. We are all hanging on and looking forward to a time when we can breathe and make music together in Maine. Deepest thanks are due, as ever, to President of the Board Phil Devenish, the Monteux Board, and Executive Director Stan Renard who work tirelessly to protect our resources, develop our supporter base and secure grants, and are generous with every form of support and time. We so look forward to rewarding our community and supporters with a summer of great music and wonderful connection.

Yours sincerely,

Tiffany Lu



Tiffany Lu and Jeffery Meyer with the 2025 Bass Section



From the Executive Director
DR. STAN RENARD

Dear Friends of the Monteux School and Music Festival,

As spring unfolds here in Maine, I am delighted to share our 2026 Spring Newsletter, an edition filled with exciting updates, new initiatives, and vibrant momentum as we look toward the coming season. I am also pleased to share that on May 26, I will be giving a presentation about the Monteux School and Music Festival to the Ellsworth Rotary Club, a wonderful opportunity to deepen our community connections and celebrate the work we do together.

This issue highlights several meaningful developments on our Hancock campus, including the construction of our new Box Office, brought to life through the hard work and dedication of Board President Phil Devenish and our talented builder Jill Gatcomb. We are thrilled that this new addition will be ready for our audiences to enjoy this summer.

The newsletter also features interviews with distinguished alumni Conner Covington and Matt Wardell, offering insight into their current projects and reflections on their Monteux experience. You will meet our new Executive Assistant, Emily Warren, who brings great energy and skill to our administrative team and started with us this past October. Emily also interviewed new board member Dr. Ralph Manchester, whose expertise in musicians' injuries and injury prevention brings valuable perspective on

supporting healthy, sustainable artistic practice. This issue also includes letters from Board President Phil Devenish and Music Director Tiffany Lu, each sharing their enthusiasm for the work ahead.

Looking ahead to the summer, we are excited to welcome violinist Claire Edwards of D'Addario Orchestral for a special collaboration. From July 16-18, Claire will lead info sessions and offer one-on-one consultations to help our string players discover the strings best suited to their individual needs. This partnership will bring valuable learning and growth opportunities to our musicians, and we are grateful to D'Addario for supporting this work.

Meanwhile, the Festival Orchestra is shaping up beautifully. I want to commend Music Director Tiffany Lu for her exceptional work in processing a significantly larger pool of applicants in record time. Her efficiency and dedication allowed us to make early, competitive offers and assemble a truly outstanding ensemble. The repertoire list she has prepared is equally impressive and is featured in this newsletter. We are also delighted to welcome three exceptional guest instrumentalists (Eric Kutz, Irina Muresanu, and Emily Tsai) who will help continue the expansion of our chamber music program. I encourage you to join us for our "Mainely" Chamber Music Concerts on Wednesdays, which promise to be particularly inspiring this year.

As you plan your summer, please note that subscriptions go on sale March 15, and I encourage you to secure yours early to enjoy the associated patron benefits. Single tickets will be available beginning May 1. In addition, we invite you to RSVP now for our Free Children's Concert on Thursday, July 2, led by Associate Conductor Kyle Ritenauer, who will once again offer a joyful and engaging musical experience for young people and their families.

As you consider your annual giving, I hope you will keep the Monteux School & Music Festival in your thoughts. A contribution to our General Fund provides the greatest flexibility in meeting emerging needs and sustaining the excellence of our programs. This newsletter includes further details about how you can support and engage with Monteux.

Thank you for your enthusiasm, your generosity, and your steadfast belief in Monteux's mission. We cannot wait to welcome you back to Hancock for another unforgettable summer of music, learning, and community.

With gratitude,

Dr. Stan Renard

2026 CURRICULUM AND REPERTOIRE LIST

TIFFANY LU, MUSIC DIRECTOR

ANDERSON, Leroy	Serenata
BARTÓK, Béla	Divertimento for Strings, Sz. 113
BEETHOVEN, Ludwig van	Symphony No. 7 in A Major, Op. 92
BEETHOVEN, Ludwig van	Overture to "The Creatures of Prometheus"
BORODIN, Aleksandr	In the Steppes of Central Asia
BRAHMS, Johannes	Symphony No. 1 in C minor, Op. 68
BRAHMS, Johannes	Double Concerto in A minor, Op. 102
BRUCKNER, Anton	Symphony No. 4 in E-flat Major, WAB 104 (ed. Haas)
CLYNE, Anna	Sound and Fury
COPLAND, Aaron	Symphony No. 3
COPLAND, Aaron	Appalachian Spring (for full orchestra)
DEBUSSY, Claude	Le Martyre de Saint Sébastien - Fragments Symphoniques
DVOŘÁK, Antonín	Serenade for Wind Instruments, Op. 44
FALLA, Manuel de	El amor brujo
FRANCK, César	Symphony in D minor
GERSHWIN, George	Symphonic Suite on Porgy and Bess ("Catfish Row")
GOOSSENS, Eugène	Oboe Concerto, Op. 45
GRIEG, Edvard	Peer Gynt Suite No. 2, Op. 55
HAYDN, Franz Joseph	Symphony No. 60 in C Major, "Il Distratto"
MAHLER, Gustav	Symphony No. 1 in D Major
MENDELSSOHN, Felix	Overture to A Midsummer Night's Dream, Op. 21
MENDELSSOHN, Felix	Hebrides Overture ("Fingal's Cave"), Op. 26
RAVEL, Maurice	Daphnis et Chloé, M. 57
RESPIGHI, Ottorino	Fountains of Rome
SCHUBERT, Franz	Symphony No. 5 in B-flat major, D. 485
SCHUMANN, Robert	Overture to Genoveva, Op. 81
SIBELIUS, Jean	The Swan of Tuonela, Op. 22, No. 2
SMETANA, Bedřich	Má vlast: "Vyšehrad"
STILL, William Grant	Festive Overture
STRAUSS, Johann Jr.	Schatz-Walzer ("Treasure Waltz"), Op. 418
STRAUSS, Richard	Don Quixote, Op. 35
STRAVINSKY, Igor	Petrushka (1946 version)
STRAVINSKY, Igor	Le Sacre du printemps (The Rite of Spring) (excerpts)
STRAVINSKY, Igor	Symphonies of Wind Instruments
TATE, Jerod	
Impichchaachaaha'	"Hattak Hiloha" Violin Concerto
TCHAIKOVSKY, Pyotr	Symphony No. 4 in F minor, Op. 36
TCHAIKOVSKY, Pyotr	Selections from Sleeping Beauty, Op. 66
WEBER, Carl Maria von	Overture to Oberon
WILLIAMS, John	Harry Potter and the Sorcerer's Stone (Suite for Orchestra)

*Repertoire list is subject to change.



CALLING ALL MONTEUX SCHOOL & MUSIC FESTIVAL ALUMNI!

Got news? We can't wait to hear it!

We want to hear from you and celebrate your successes! Whether you've landed a new job, won an award, or achieved something amazing, let us know. Be spotlighted in our newsletter, interviewed for our Oral Archive, and more.

Share your journey and inspire others.

Please reach out to Executive Director, Stan Renard at info@monteuxmusic.org and share your stories with us!



CHARLES BRUCK REVEALED



The Monteux School's MUSE of FIRE

"When an old European Maestro will stop at nothing to mold an apprentice in the flames of his passion for music, the young man discovers that great conductors are not born—they must be forged . . . in fire."

Charles Bruck, master of the Monteux School for twenty-six seasons, numbered among his students such podium luminaries at Ludovic Morlot, Carlos Prieto, Hugh Wolff, Neal Gittleman, Apo Hsu and Michael Jinbo.



of the book and read scenes from the play, while offering personal reminiscences about the man many considered America's greatest teacher of conducting.



Katz is honored to return to the space where the events depicted in the play took place, to share with the next generation of Monteux students and audiences the intense musicality, uncompromising artistic standards, biting wit, sarcasm and fury of Charles Bruck, the man who truly was the Monteux School's MUSE of FIRE.

Monteux alum David Katz, guest conductor of the Detroit Symphony Orchestra and Mississippi Symphony, and chief judge of The American Prize competitions, knew him better than most, penning MUSE of FIRE, his acclaimed one-man play about studying with Bruck, in 2005. Hailed by the Chicago Sun-Times for its "unique depth and humor, tremendous verve and palpable passion," Katz performed the play nearly seventy times from Boston to Wisconsin, Baltimore to Halifax, including for the International Conductors Guild, the College Orchestra Directors Association, and in an extended engagement in Chicago.

To commemorate the 30th anniversary of Bruck's death in Hancock in 1995, DelGatto Press is publishing the script of MUSE of FIRE this summer. Katz returns to the Monteux School on June 17th to sign copies

WEDNESDAY • 5 PM

JUNE 17

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To learn more about Muse of Fire go to
MUSEOFFIRETHEPLAY.ORG



2026 GUEST CONDUCTORS

Joining us this summer as guest conducting faculty are two world-class conductors: **Tito Muñoz and Monteux alumnus Ming Luke!**

We're thrilled to welcome back **MING LUKE**, Monteux alumnus '02-'07, as one of our guest conducting faculty this summer. Luke has been praised for his "energy, creativity, and charisma." He serves as Music Director for the Merced Symphony, Royal Winnipeg Ballet, and Berkeley Community Chorus and Orchestra; Music Director and Principal Conductor of the Nashville Ballet; Education Conductor and Director for the Berkeley Symphony; and Principal Guest Conductor for the San Francisco Ballet.

With a dynamic career and conducting credits spanning across genres, Luke will be able to lend valuable expertise on conducting a wide array of repertoire. The Monteux students will benefit from Luke's guidance on conducting opera and ballet, skillsets often absent from many university's core conducting curriculum. We're looking forward to welcoming Ming back to Monteux this summer!

Learn more about Ming Luke at mingluke.com

TITO MUÑOZ is a conductor and educator internationally recognized for his versatility, technical clarity, and keen musical insight. In the 2025-26 season, he assumed the position of Interim Principal Conductor at the Cleveland Institute of Music, and is a guest Orchestral Studies faculty member. He recently concluded a decade-long tenure as Music Director of The Phoenix Symphony and now serves as Artistic Partner.

This season, he also makes debuts with the New Jersey Symphony, Nashville Symphony, Antwerp Symphony, Jena Philharmonie, Nürnberger Symphoniker, and Komische Oper Berlin, alongside return appearances with SWR Symphonieorchester and the New York Philharmonic.

A passionate educator, in addition to his faculty roles, Muñoz frequently guest conducts and teaches at leading educational institutions and summer festivals. We're pleased to welcome Muñoz to Monteux for the first time so he may share his insights as a conductor and educator with our Monteux musicians!

Learn more about Tito Muñoz at titomunoz.com



Cellist **ERIC KUTZ** returns as artist-in-residence after previously appearing on the Monteux faculty in 2024. Kutz is active as a teacher, chamber musician, orchestral musician, and concert soloist.

A founding member of the cello-piano ensemble Murasaki Duo, Kutz has been praised for his ensemble work, earning recognition from the *New York Concert Review* for his "easy virtuosity, and an unusually high level of ensemble playing." The Duo, formed in 1996 at the Juilliard School, regularly performs on chamber music series throughout the nation.

Kutz summers in Chicago as part of the Grant Park Orchestra's cello section, and has also appeared in the sections of the National Symphony, the New York Philharmonic, the Minnesota Orchestra, and the Saint Paul Chamber Orchestra. He has been principal cellist of the Houston Grand Opera Orchestra and the Juilliard Orchestra, and has performed under the batons of Sir Georg Solti, Kurt Masur, and Seiji Ozawa, among many others. In 2015, he joined the University of Maryland School of Music, where he holds the Barbara K. Steppel Memorial Faculty Fellowship in cello, and performs as a member of the Left Bank Quartet.

This season at Monteux, Eric and Music Director Tiffany Lu will work closely to prepare Strauss's tone poem *Don Quixote*. We look forward to Eric's return this summer!



EMILY TSAI is an oboist, instructor, and music arranger. She is the Assistant Principal Oboe of the Washington National Opera and the Kennedy Center Opera House Orchestra, and is Assistant Oboe Professor at the University of Maryland School of Music.

As a chamber musician, she performs with WindSync, appearing in venues such as Ravinia, the Grand Tetons Music Festival, and Strathmore. As a soloist she has appeared with Lafayette Symphony Orchestra, River Oaks Chamber Orchestra, Alba Festival Orchestra, Amadeus Orchestra, Washington Asian Philharmonic and the University of Maryland Symphony Orchestra.

This summer, three acclaimed guest soloists share the stage as artists-in-residence: Eric Kutz, Irina Muresanu, and Emily Tsai.

2026 ARTISTS-IN-RESIDENCE

We are excited to welcome these three exceptional artist-educators to share some truly wonderful performances this summer!



Romanian-born violinist **IRINA MURESANU** is in demand as a recording artist, soloist, recitalist, and chamber musician. She has performed throughout the United States, Canada, Europe, Asia, and South Africa, and is a recipient of several prestigious international prizes, including including the Montreal International, Queen Elisabeth, UNISA International String, Washington International, and the Schadt String Competition.

She is champion of Romanian music, which she promotes both through performance with her long-term collaborator, pianist Dana Ciocârlie, as well as via her project "Infinite Strings," a digital multimedia platform dedicated the music of Romanian composers.

Muresanu has premiered many new works, and recently she commissioned the first American Indian violin concerto in history, by the Chickasaw composer Jerod Impichchaachaaha' Tate. She will perform the exciting new work, titled "Hattak Hiloha" (Thunder Beings) at Monteux this summer, shortly after premiering it in June with the National Orchestra Institute.

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D'ADDARIO & MONTEUX MUSIC FESTIVAL COLLABORATION

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CLAIRE EDWARDS, D'ADDARIO PROJECT MANAGER & STRINGS AMBASSADOR
STAN RENARD, MONTEUX EXECUTIVE DIRECTOR
TIFFANY LU, MONTEUX MUSIC DIRECTOR

*THIS PARTNERSHIP IS GENEROUSLY ENDOWED BY
D'ADDARIO ORCHESTRAL HQ IN NEW YORK*



From July 16 to 18, Claire Edwards, violinist and D'Addario Orchestral artist, will be on-site at Monteux, offering several exciting opportunities to our students.

A leading supplier of premium instrumental accessories, D'Addario offers a variety of high-quality strings, rosin, and more.

Through this special partnership, students will have the opportunity to work with Claire in one-on-one free consultations to sample strings and discover which suits their sound best.

As a representative of D'Addario, Claire will also offer diagnostic sessions, a presentation on strings, and a Q&A discussion.

We're thrilled to offer our musicians an affordable opportunity to work with a professional to find their preferred sound.

CLAIRE EDWARDS

D'Addario Official Artist & International Strings Ambassador

Claire Edwards is a professional violinist representing both the New York and London divisions of D'Addario Strings & Co. as an Official Artist and the company's International Violin Ambassador. A graduate of both the Royal College of Music in London and The Juilliard School in New York, she now maintains a vibrant international career, touring worldwide with agencies based in Paris, New York, London, and Boston. Her recent performances have included collaborations with celebrated artists such as Andrea Bocelli, Cecilia Bartoli, Lady Gaga, Lang Lang, Elton John, Yuja Wang, and Nicola Benedetti, among many others.

Claire will host a sponsored D'Addario activation and collaboration at Monteux School in July. As an ambassador, she is deeply invested in supporting festivals, competitions, and educational environments. Her work highlights D'Addario's newest string innovations; she offers personalized string consultations and product testing opportunities, explores customized festival-branded rosin and accessories, engages in social media collaborations, and provides educational outreach designed for students, faculty, and audience members.

Claire has recently presented D'Addario programs at major institutions and festivals, including the Harvard University Department of Music, the Europäisches Musikinstitut Wien, The Juilliard School, the Royal College of Music in London, and the Royal Northern College of Music in Manchester. At these events, she typically hosts a stand with product displays and giveaways, offers short performances demonstrating the new strings, and shares a brief presentation on D'Addario's history and craftsmanship. This model has proven highly successful when integrated into existing festival and concert programming. Next season, D'Addario will bring similar activations to Aspen, Vail, Boston, Vermont, and the Ravinia Festival, and the Monteux School & Music Festival.



MONTEUX INTERVIEWS

Conner, it's hard to believe it has been about 18 years since we last saw each other at Monteux. We overlapped in 2009, correct?

Yes, that's right. I attended in 2008 and 2009.

You've been incredibly busy, guest conducting orchestras across the country and beyond. I've also noticed that you conduct a significant amount of live film concerts. I think our readers would be really interested in learning more about that world and how it has shaped your career.

I started doing film concerts when I was Associate Conductor with the Utah Symphony. It was very much trial by fire. My first was *The Nightmare Before Christmas*, which is still the hardest one I've done especially because Danny Elfman sings so much of it. Anytime there's

singing on the film track, the difficulty increases; if the timing is even slightly off, it's immediately noticeable.

At that time, I relied heavily on the click track, and it was terrifying. Conducting to click is a very different sensation there's the click in your ear, the orchestra, and then a slight delay you have to anticipate. I don't use click as much anymore unless there's singing. Even then, when there are instrumental sections, I often turn the click way down and conduct more freely with the screen.

No one formally taught me how to do film concerts. It was all learning by doing. At this point, I've conducted nearly 25 different films, many of them multiple times. Film concerts have helped open doors for me. They're in high demand, and orchestras often need a conductor with specific experience for those programs.

And of course, the scores especially those of John Williams are masterpieces. The more of them I conduct, the more awe I have for him. Audiences adore these concerts, and for good reason.

I also saw that you've conducted a number of operas. Could you share a bit about those experiences?

Absolutely. I love opera, and that's really the direction I hope to continue growing into. I've done productions at Curtis, where I participated in a world premiere of a chamber opera and conducted Britten's *Rape of Lucretia*. At New

England Conservatory, I conducted Britten's *Turn of the Screw*, which is an extraordinary score.

A few years ago, I conducted *The Marriage of Figaro* for Utah Opera, and I'm returning next year to conduct another production. *Figaro* has been the highlight of my career so far—not only because the cast was exceptional, but also because I knew the Utah Symphony musicians so well. That music feels divinely inspired.

Opera is, by far, the most challenging art form to conduct. Even at the Metropolitan Opera or Vienna State Opera, things can go wrong such as sets, staging mishaps, unexpected moments. You must be alert at all times. With a symphony orchestra, particularly in standard repertoire, disasters are rare. But in opera, even the best houses encounter surprises.

I love working with singers. There's a constant, subtle negotiation happening about when to lead, when to breathe with them, and when to wait. Much of that communication is nonverbal and instinctive, and I find that fascinating.

Your career is heavily focused on guest conducting. Do you enjoy that lifestyle, or are you thinking about pursuing a music directorship and putting down roots somewhere?

It's a fair question. I'm currently a finalist for the music director position with the Billings Symphony, but I've intentionally kept myself flexible. I'm in a phase of my career where I'm

meeting many orchestras and also pursuing more opera work. Opera typically requires blocks of time, often a month, and being fully freelance allows me to accept those commitments.

I am definitely open to a music directorship, but the fit has to be right for me and for the orchestra. Sometimes conductors feel pressure to "act a certain way" during a music director week, and that can backfire. If you present yourself differently during the search than you actually are day-to-day, no one ends up happy. Orchestras have different needs at different times. Some want more freedom, others want more detail work. It's all about alignment. For now, guest conducting suits my career goals, especially with opera.

You must spend a lot of time in airports.

Quite a bit. But I've gotten used to it. I'm at a stage where building relationships is essential. These connections often lead to future opportunities if you show up well the first time. I haven't been in a rush to secure a music directorship because flexibility is valuable right now.

Your website reminded me of the Chicago Young Artist Competition you conduct. You prepare many random concerto movements in a short period of time. What is that like?

I've done it for the past five years. It usually takes place in late January with a strong freelance orchestra in Chicago. The competition is open to musicians up to age 18, and every year the level gets higher. This year we had around 180 applicants.

It's stressful, but it offers me a chance to conduct a lot of repertoire. For example, this year I conducted the first movement of Brahms's Second Piano Concerto for the first time. And accompanying young soloists, many performing with orchestra for the first time, is invaluable training for any conductor.

We narrow the applicants to 16 semifinalists (plus a small group under 12). They all rehearse and perform with orchestra. From there, three judges choose four finalists who perform the next day.

How did the pandemic affect your career?

I was fortunate. In 2019, I extended my Utah Symphony contract through 2021, which gave me stability. Like many, I learned a huge amount about audio and video production during that time.

After leaving in 2021, my first freelance season was tough. I moved back to Boston, but all my work that year was in the Midwest or West. Also, that first post-pandemic season was dominated by organizations making up canceled contracts, so opportunities were limited. Anyone who wasn't firmly established struggled during that period—even many who were established struggled.

I noticed you have management. How long have you been with your agency?

I met my manager, Robert Gilder, in 2019. He was the only manager who actually traveled to hear me conduct a subscription week in Utah in January 2020. We hit it off, stayed in touch during the early pandemic, and began working together in late 2020.

He travels constantly. Truly one of the few managers who is out there hearing concerts and talking face-to-face with presenters. His integrity, knowledge of repertoire, and genuine love for music are exceptional. Artistic administrators often tell me, "Robert was just here, speaking highly of you," which means he's doing his job well.

One piece of advice I received early on was: management is the only non-nonprofit part of our industry, so you need to demonstrate you're worth the investment. Reputation matters.

You recently conducted the Portland Symphony in Maine. How was it?

It was terrific. We performed *Jurassic Park*, which might be my favorite John Williams score. It's so magical. We had two sold-out houses and an enthusiastic response. I'll conduct it again in North Carolina in May.

Tell us about your time at Monteux. What moments stand out?

I was still an undergraduate, so Monteux provided a crucial foundation. The technical training was incredibly strong, and Jimbo had a unique ability to cut through everything and give you exactly what you needed as an individual conductor. It wasn't one-size-fits-all.

The Rite of Spring evenings, sitting in the violin section, looking up at the portrait of Pierre Monteux was powerful. The music-making was pure, ego-free, and serious in the best way. If anyone started making it about ego, Jimbo shut that down immediately.

Monteux gave me the technical grounding that has been indispensable, especially at Utah Symphony where I often conducted one-rehearsal programs or run-outs with no rehearsal at all. Without that technique, you simply can't function at a professional level.

Before we wrap up, any advice for young conductors?

Yes. Talk as little as possible on the podium. Show everything you can with your hands. The more efficient and clear your technique, the more orchestras will trust you. When you do stop to speak, they'll listen because they know it's important.

I often think of something Neil Varon shared from a Rochester Philharmonic principal horn player: when a conductor stops, musicians' attention lasts about 10 seconds. So make your words count, and let your technique do the heavy lifting.

Thank you so much, Conner. It has been wonderful reconnecting, and I hope to see you in Hancock sometime soon.

I'd love that. Thanks, Stan. Keep up the great work, and let's stay in touch.

To learn more about Conner Covington, visit connergraycovington.com



*Executive Director
Dr. Stan Renard interviews*

CONNER COVINGTON
'08-'09

MONTEUX INTERVIEWS

Matt, it's such a pleasure to see you again. I've followed your career for years, and while your website is beautifully done, it barely captures the full range of what you do. Teaching, conducting, running a hall you helped build, fundraising, and serving as Music Director of the Ocala Symphony for seventeen seasons. Take me back to the beginning. How did all this unfold?

At the core of everything I've done is conducting. Every professional branch I've taken somehow connects back to orchestra work. My "big break," if you want to call it that, came in 2009 when I won the Music Director position with the Ocala Symphony Orchestra. Up to that point, I'd assisted a couple of smaller regional orchestras, but this was my first real opportunity to shape a community and its artistic life.

Moving to Ocala was transformative. I quickly fell in love with the people and the potential of the place. The orchestra itself had a 50-year history, but for most of that history it was nomadic as I was constantly moving between rehearsal and concert venues. At a certain point, we knew we needed a permanent home. And in a small organization, as you know, if you want something to happen, you often have to be willing to initiate every step yourself.

We researched buildings, funding, zoning, renovations, and everything in between. None of us had built a performing arts center before, but we asked questions, sought help, and leaned into curiosity. Eventually, this process led to the creation of the Reilly Arts Center, which opened in 2015. Seeing that space full of life today still feels almost surreal. It's one of the accomplishments I'm most proud of.

During that period, I met my partner, Pamela, who was then working with us in Ocala. We collaborated for years before becoming a couple, and she brought clarity, fearlessness, and an incredible sense of possibility to everything we did. Neither of us likes hearing

"no" unless it is accompanied by a legitimate and solvable reason. That mindset, this instinct to push a little further and ask how to get from point A to point B, was essential during the hall's creation. Having her as a thought partner made the hard work feel meaningful rather than daunting.

Can you tell us how you got involved with local government?

As we built the hall, I began working closely with Ocala's city administration. I learned how municipal governments function, how decisions get made, and why public-private partnerships are so important, especially in the American arts landscape. The building we renovated was originally city-owned and technically still is; the orchestra leases it for fifty years at a dollar a year. That arrangement required us to collaborate on a deep level with the city's leadership. I found myself fascinated by the planning, the negotiations, the way policy affects community life for decades.

Eventually I thought, "I can do this. I can serve in this capacity." So I ran for city council, won, and later was re-elected unopposed. Serving in government taught me about management on a large scale. In our case, the city manager oversaw several thousand employees. It reminded me of conducting: you don't need to know how to drive a garbage truck but you must know how to manage the system that keeps the garbage trucks running. Likewise, I may not know how to physically operate a trombone, but my job is to understand the system well enough to support the musicians who do.

During this time, I also completed my doctorate because teaching had always been part of my long-term goals. I've had wonderful opportunities to teach at Georgia Tech, Mount Holyoke College, and the University of South Florida. Each position offered a different perspective on young musicians and how we train future professionals.

I understand that you have relocated to D.C. You must travel a lot between DC and Florida.

Much has to do with how Pamela's career blossomed quickly. After leading the Ocala Symphony, she went on to the Jacksonville Symphony and now serves with the National Symphony Orchestra in Washington, D.C. So D.C. is home base for us now, although I still travel to Florida regularly—usually ten to fifteen days a month. For a while I stepped back from some administrative responsibilities, but recently the Reilly Arts Center asked me to return in a part-time managing director capacity. The arrangement allows me to stay engaged without being physically tied down.

Balancing two cities, two careers, and a shared commitment to the arts has been challenging at times, but it has also strengthened my understanding of how orchestras function across different communities and scales.

Your repertoire list is truly impressive. How did you build it, and what guides your programming choices?

A couple of years ago, I built a repertoire database using FileMaker because I realized I couldn't rely on memory alone. My advice to any conductor, especially young ones, is to track everything you conduct. Otherwise, you'll forget what you did last month, let alone five years ago.

My repertoire instincts were shaped by two main influences: my teacher at the University of Florida, Raymond Chobaz, who rarely repeated repertoire, and the Monteux School, where we would sometimes study fifty or sixty pieces in a single summer. That level of immersion exposes you to music you might never encounter, and it expands your sense of what is possible.

In Ocala, I had the tremendous good fortune of being given complete programming freedom. In seventeen years, the board has never once asked me to change a program. That

trust allowed me to develop a programming philosophy rooted in curiosity, narrative, and connection. I choose pieces that are musically substantial, pieces that energize me personally, and pieces that take the audience somewhere—either into new territory or deeper into music they thought they already knew.

I recently crossed more than five hundred works in my database. Some I've repeated often, others only once. But I firmly believe that programming and not interpretation is the conductor's most distinctive artistic fingerprint. It is how we tell our story, signal our values, and shape our ensembles' identities.

Have you worked on unique programming for the Ocala Symphony's 50th Season?

For the orchestra's 50th season, we leaned fully into our motto, "Your Orchestra, Your Music." Rather than planning one big celebratory concert, we created a season-long homage to who we are as a community. We presented the pieces our audience loves most, the soloists who feel like extended family, and the styles that resonate most authentically with Ocala. We also launched a major fundraising effort called Milestones for Music to support the next generation of programming and infrastructure.

Can you please tell us how you still connect with Monteux Alumni?

Some of my most meaningful professional relationships came from Monteux. I've invited a number of Monteux alumni to Ocala such as soloist and guest conductors such as Gabriel Lefkowitz, Eddie Leonard, Aaron Bride, and Michael Wittenberg and several Monteux musicians continue to play with us regularly. Monteux is a

place where you meet extraordinary musicians, but more importantly, extraordinary people. When I bring an alumnus to Ocala, I know not only that we'll have a wonderful artistic collaboration, but also that we'll share stories over dinner afterward—stories from Hancock, from the podium, from the studio. That sense of community stays with you long after your summer there ends.

How has your time at Monteux shaped you as a conductor?

Monteux gave me so much. What stands out most is its rejection of the "maestro myth." At Monteux, there are no theatrics, no superficial bravado. Everything is grounded in respect for the score and clarity in gesture. You're constantly asked to explain your decisions: why this tempo, why this character, why this articulation? Not in a punitive way, but in a deeply intentional, craft-centered way. That question—"why?"—became a permanent part of my artistic thinking. Why this tempo, why this dynamic, etc.

Monteux also taught me that our authority on the podium comes not from the baton, or from charisma, but from integrity and preparation. Our job is to serve the score, the musicians, and the audience. That lesson has stayed with me in every rehearsal and performance.

You mentioned that you work extensively in live-to-film projects. How did that become part of your career?

I've always loved film, especially silent film. And I'll say this to all conductors, whether they love film music or not: live-

to-film concerts are becoming a major part of the orchestral landscape. You should at least be familiar with the craft, because it may become part of your repertoire.

I started with silent films such as Metropolis, Nosferatu, The Cabinet of Dr. Caligari, and others, which often come with newly composed or reconstructed scores. They're ideal for learning the technical demands of film conducting because they rarely require studio approval.

From there, I covered some film concerts for larger orchestras. Those performances led to my first officially approved engagements, including Disney titles. After that, I was added to Disney's list of pre-approved conductors for titles ranging from Star Wars to Marvel films. That recognition has helped me secure more guest conducting opportunities around the country.



*Executive Director
Dr. Stan Renard interviews*

**MAESTRO
MATTHEW WARDELL**

MONTEUX INTERVIEWS

Conducting films feels almost like a video game. You must hit the cue exactly, or the moment is gone. There's no slowing down because the violas need a second or stretching a fermata because it feels good. The film does not wait for you. I find that thrilling. And of course, conducting Star Wars never gets old. I still feel like a kid every time that main title starts.

Do you currently have management?

I don't currently have management. It's difficult to get an agent before you're truly overwhelmed with work, and by the time you're overwhelmed, you often already have the connections you need. Many administrators actually appreciate speaking directly with the conductor. At some point, management might make sense, but for now, I value building relationships myself.

How do you choose guest artists to work with you?

I prefer to invite musicians I know personally or have heard live. I didn't grow up in a major orchestral hub, and I didn't attend a conservatory with built-in networks. Monteux became that for me. I occasionally attend presenter conferences, but nothing replaces hearing someone perform in person and building an authentic connection. When I'm inspired by a musician, even if I don't know them, I try to reach out afterward. A sincere message of appreciation can mean a great deal.

Do you have any advice for Musicians and Conductors who will be attending Monteux this summer?

If I had one piece of advice, it would be to be fully present. Monteux is six intense weeks, and it's unlike anything else in the world. With our hyperconnected lives, it's easy to stay mentally tethered to home, school, or work, but the magic

of Monteux happens when you allow yourself to be there completely.

Pay close attention to your colleagues. You will learn more off the podium than on it. Observe everything. The brilliant moments and the mistakes. Both will teach you something.

Find a healthy balance between networking and authenticity. If I regret anything, it's not making time earlier in my career to nurture professional relationships outside my own community. But I also know that devoting myself to Ocala was deeply meaningful and allowed me to build something substantial.

Finally, invest in the place where you are planted. Early in my time at Monteux, Michael Jimbo asked me why I assumed I needed a major orchestra to have a fulfilling career. That question altered my thinking. A small orchestra can be just as artistically rich, just as transformative, just as meaningful as a large one. The Ocala Symphony began with a budget of \$270,000. Today it is close to four million. That growth came from commitment, patience, and belief in the value of the work. You can have a profound artistic life anywhere if you choose to invest in it.

Matt, this has been wonderful. Thank you for sharing your journey with such openness. I hope we'll collaborate soon. Perhaps on an orchestral film seminar at Monteux.

I'd love that. Please keep me posted and connect with Conner Covington who has lots of experience working with films. And thank you, it's been a joy reconnecting. Let's make something happen.

To learn more about Maestro Matthew Wardell, visit matthewwardell.com

Tell us about your musical journey?

I've been active in theatre and the arts since I was a child; I danced and played the flute—poorly—for a few years. I went to university to study classical voice, and attended grad school at the Indiana University Jacobs School of Music where I earned a master's degree and performer's diploma in voice. At IU I was fortunate to have a variety of musical experiences; I sang in many ensembles from early music to contemporary, and a highlight of my time there was performing Sesto in *Giulio Cesare* which was presented as part of the American Handel Festival held in Bloomington that year. I'm a lyric mezzo, and have found a niche for myself in pants roles like Cherubino, which I performed over the winter, and Stephano in *Roméo et Juliette*.

Do you have any hobbies you would like to share with us?

I live in Chicago, and I enjoy the variety of cuisine here. I like experimenting with cooking and baking at home, too. I'll try to re-create (with varying success) favorite dishes or dressings from restaurants where I grew up (Buffalo, NY). Some of my favorite sweets I've made have been lemon hard candies, sponge candy (similar to honeycomb toffee and popular in Western New York), and chrusciki (a light Polish pastry).

What has spurred your interest in Arts Administration?

My very first foray into arts administration was during my undergraduate studies when I had a work study as a "social media ambassador" for the conservatory of music I attended. It helped me begin to understand social media better as a tool for marketing beyond self-promotion or sharing content with family and friends. I met alumni, parents, and prospective students this way, realizing a means of engaging with a larger community

beyond one's own direct network. At this point social media was in its earlier days and felt like a creative, carefree space.

I went to grad school to study opera, and as I was finishing my degree program, I took an internship for a small business where I developed some skills in content creation/light graphic design. From there I began working with an early music ensemble based in the Chicago area supporting marketing efforts. Initially the focus was for social media, but I had great mentors there, and eventually began supporting box office and ticketing, and leading email marketing and media relations. I also joined the marketing team at the Indiana University Auditorium, promoting the visiting artists that would come through the auditorium—Broadway national tours, classical ensembles and recitalists, dance ensembles, etc. As I gained experience in a broader range of responsibilities within arts administration, I developed an affinity for some of the longer form written projects I would complete. I was very excited to see this position open up, both because of the School itself, but also for the opportunity to support grant writing; I suspected I might enjoy doing that.

I've been grateful for the opportunities and great learning experience I've had within arts administration. I enjoy the work in and of itself, but additionally, I think it's important as an artist to know what goes into creating and sustaining opportunities for artists, and it's important to me to be actively engaged in advocating for the arts.

What projects have you worked on so far for Monteux?

In the fall when I began the position it seemed to be the thick of the grant cycle. I've really enjoyed adding that to my skillset, and it was a wonderful way to learn more about the history of Monteux, and some of the programs and initiatives we offer, and plan to offer, as well as some of the ongoing community-oriented partnerships.

I've worked on developing the social media presence—a great project I got to work on was a feature with Tiffany Lu, where we filmed a Q&A video over Zoom together. It was a fun way for us to meet and get to know one another a bit, as well as to learn more about Monteux.

Do you anticipate and look forward to collaborating with Stan and the team on any projects?

Yes, Stan and I just recently began work on an alumni project at the suggestion of President Phil Devenish. Stan and previous directors have kept great records, along with those in the PMMF archives, and I've begun assembling a document where we can easily access our alumni records, or filter—by year, instrument, etc.—more readily.

As I've begun this work, it's been amazing to see the impact Monteux has on its students—you can really see it demonstrated through the data. For instance, I knew many alumni attended Monteux over multiple seasons, but I hadn't realized that some students attended for six, seven years in a row, or attended and returned years later. That's a powerful testament to the culture at Monteux.

And then of course, we can see how meaningful Monteux has been for so many people through the wonderful community of engaged alumni we have. So, it's been great to see that, and I'm looking forward to some of what we hope to implement as part of this project down the line, and how we can keep the members of our community connected.

Will we see you in Maine this summer? (this one is more for you to tell us about your exciting singing project).

This summer, I unfortunately will be missing out on the Monteux magic, as I have been contracted for an opera project which will take place over that same time frame—two American operas which will be performed in Virginia.

A few years ago, I visited Maine, spending some time in Acadia. It is so beautiful there, and there is so much more to explore. I love hiking, and of course, would love to be surrounded by the musical environment and support the activities at Monteux, so I hope to make the trip in the future.



Getting to know
EMILY WARREN,
MSMF EXECUTIVE ASSISTANT

BOARD MEMBER SPOTLIGHT

It's great to meet you, Ralph. We are so thrilled to have you on the board, and joining this summer at Monteux! We're pleased to feature you in our spring newsletter as an introduction for those members of our community who haven't yet been able to meet you; with that in mind, would you tell us a bit about what you do?

Sure. So, I am a physician. I'm now mostly retired, but still working a little bit with the University of Rochester in the University Health Service, taking care of mainly the students at the university, and so that includes the Eastman School of Music. When I started working here in 1983, my new colleagues warned me that the doctor who had been seeing the students at Eastman had left, and someone else was going to have to do that, and I would probably be asked as the new person on staff, but I ought to think carefully

about doing that, because they were a very demanding bunch and not easy sometimes to get everything done the way they wanted. But I had played instruments growing up and I didn't think that would be such a bad thing to do.

So, I started seeing students there on the Eastman campus, one afternoon a week, and about half of them were the usual kinds of healthcare concerns that young adults have, and the other half were problems related to playing their instrument. And in the 1980s, early 1980s, there was next to nothing in the medical literature about that. And it turned out that the University of Rochester was at the time basically the only place in the country where there was a medical school and music school where people were talking to each other, between the two schools.

I started looking at the injury patterns in the Eastman students. And by the mid 1980s, there were a few studies coming out where someone had just gone to a symphony orchestra and asked everyone: "are you having pain when you're playing?" And a majority of them would say, "yes." Well, that was certainly useful information,

but we were able to actually track students over time as they were first developing problems—though some of them had had a problem before they got to Eastman, too. In technical terms, we were the first ones to report actual incidence of problems as opposed to prevalence. We knew who the Eastman students were, whether they had a problem or not, we knew what instrument they played, we knew whether they were male or female. So, we could take a look at those kinds of patterns.

That was right at the time when the annual meetings on the medical problems of musicians started in Aspen, Colorado. They started having those meetings, and so I started going to them, and then that led to the formation of the Performing Arts Medicine Association and starting the *Medical Problems of Performing Artists* journal, which is where the research that I did has been published. I became active in the Performing Arts Medicine Association and have served as president of it. So, it's been a great part of my career.

What is it that brought you to Monteux?

Having grown up in Maine, my parents decided that if they rented a nice place in Maine during the summer, that their grandchildren would be more likely to visit. And since my father grew up on Mount Desert Island, and I still had relatives in the area, they rented a place on Hancock Point.

We would occasionally go to a concert at Monteux School and then we just kept on going there for vacation in the summer, and eventually, a few years ago, bought a place on Hancock Point. That's where I met Ted Walworth, who encouraged me to become more involved with the Monteux program.

So, it was this position, this role that you took at Eastman and at Rochester that predated all of your extensive research. Is there anything that jumps out to you as a specific, particularly exciting improvement or leap in knowledge that has been made in this area since you've begun your work in performing arts medicine?

I've seen a real change in the music faculty just becoming more aware that the process of becoming an elite musician has certain risks. It seemed like back in the 1980s, it was more of an attitude of, "well, look, you've either got what it takes or you don't. If you can't practice enough to get to the top, then, you know, we're sorry, but you can probably find something else to do."

Sure, a stigma of injury being necessarily because you did something wrong or aren't well-suited to performance.

Right.

Did you end up specializing in working with any one particular instrument focus more than the others?

No, because I have to take care of all the Eastman students. We see the pianists and the upper string players more because there are more of them and they tend to have higher injury rates than some of the other instruments.

But I think one other exciting thing that's happened is the gradually increasing availability of narrow keyboard pianos. It turns out that when the classical repertoire

was being composed in the 1800s, piano keys were narrower. And the fact that they are wider now probably contributes to the higher injury rate among women.

It's great to have you with us, because as you mentioned, we often hear of the injuries, or pain musicians experience, as being the result of acute injury, rather than a chronic issue. Is there any general advice you would recommend for musicians to keep in mind, whether it's prioritizing rest, or . . . ?

Certainly it's important to have a practice schedule that builds in breaks and spreads the workload out over time. Plan ahead before an upcoming performance, so you don't end up doubling your practice time in the two weeks right before the performance, and then it hurts too much to play the performance.

In the Eastman students, we see a peak in injuries early in the fall semester when they're first coming back. And it's not like Eastman students put their instruments down over the summer. They're all doing things like going to the Monteux program. But it's just different being back at school, and you've got to get back on track with your performance schedule and all that. And then we see another peak in the spring as they're approaching their jury performances.

Have you seen an increase throughout your career in musicians' interest in taking preventative measures, maybe consulting with physicians before they get to a critical point?

Yeah, and we [at Eastman] are fortunate to have a physical therapist who meets with all the entering students at the beginning of each academic year to give some basic information about an intelligent practice schedule, doing some kind of physical activity besides playing your instrument, getting adequate sleep, being careful about

what else you're doing with your hands during the course of the day—if you've got to type a big term paper or something, you can't just put that on top of your several hours of practicing and expect everything will be fine. And if you do start noticing something not feeling right, seeking care sooner rather than later for that.

You'll be joining us for a bit this summer. Could you talk a bit about what you'll be sharing with our musicians?

We're working on the possibility of having a physical therapist available to do some work with the musicians, which I think would be a real advantage for them. And Tiffany Lu is involved in making that happen. I think it will be a great opportunity to incorporate some more of these concepts into what the students are exposed to while they're there. Some of them have probably, I'm sure, been exposed to these things in their own school's music program, but it's still somewhat variable from one school to another. So, I think that will be a nice thing to get them thinking about a little more while they're in the nice relaxed Hancock, Maine environment.

That is so great. I didn't know that about Eastman offering physical therapy sessions at the beginning of the semesters, but I'm not aware that every school offers that. So, having you with us this summer, as well as a physical therapist, will be a great asset to our Monteux musicians.

Well, I'm very happy that I can be involved.

This is going to be so great for our musicians. Ralph, thank you so much. I appreciate you taking this time to meet, and we're so glad you've joined us.

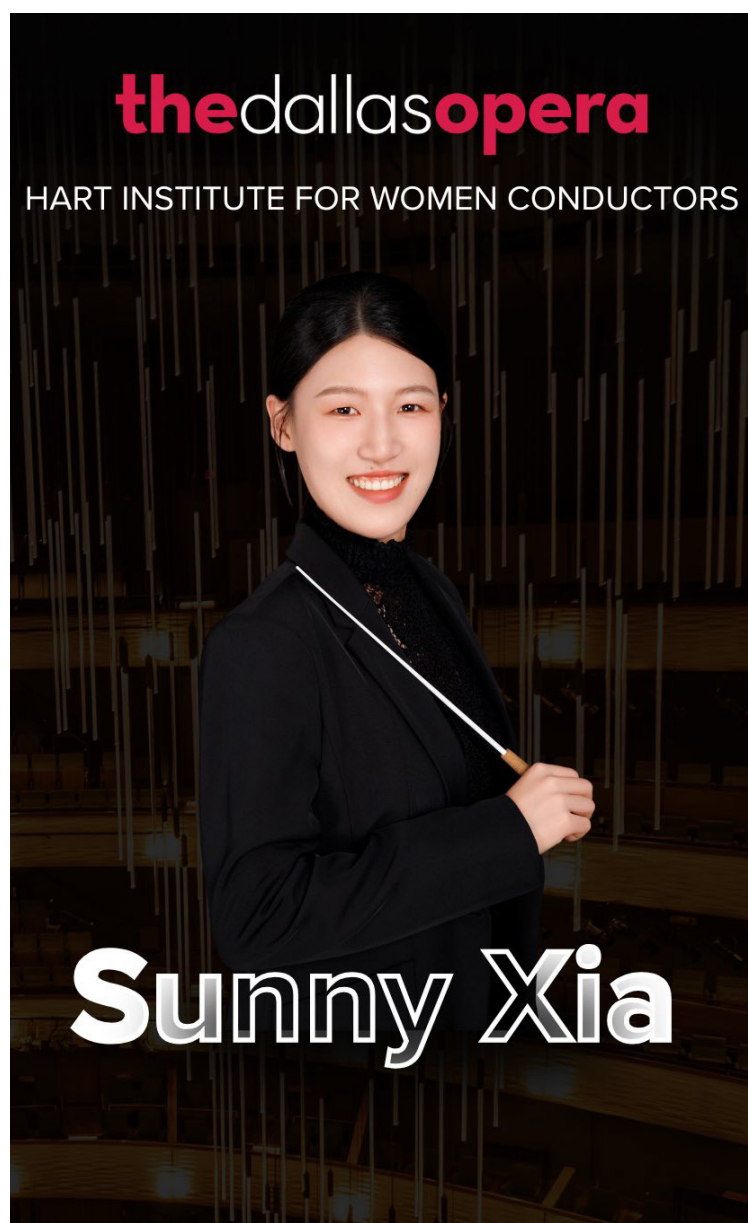


*Executive Assistant
Emily Warren interviews*

**RALPH
MANCHESTER, M.D.**

CELEBRATING OUTSTANDING ACHIEVEMENTS

The Monteux School & Music Festival proudly highlights the recent accomplishments of several alumni whose artistry, leadership, and dedication continue to shape the international musical landscape.



Sunny Xia '18-'21 Appointed Assistant Conductor, Opéra National du Rhin; Alumna of the Dallas Opera Hart Institute

Sunny Xia will join the Opéra national du Rhin as Assistant Conductor in the 2026–27 season. As she completes her tenure with the Seattle Symphony with deep gratitude, she looks ahead to this exciting next chapter in Strasbourg.

Last month, Sunny also had the immense privilege of participating in The Dallas Opera's Hart Institute for Women Conductors. She reflects on the experience as transformative:

"As young conductors, we rarely have chances to receive feedback while standing in front of a professional orchestra. The lessons I had in Dallas were some of the most honest, insightful, and demanding that I've ever had. Thank you Emmanuel Villaume, Pablo Bressan, the TDO orchestra, and the artists for this incredible experience. With deep gratitude!"

Her continued growth and artistic voice exemplify the excellence of the Monteux tradition.

Learn more about Sunny at sunny-xia.com



Harris Han '23 & '24 Receives First Prize in Almería and performs his first Aida Opera at Opera Southwest

Harris Han continues an exciting upward trajectory, earning First Prize at the International Conducting Competition in Almería, Spain—a distinction accompanied by guest engagements in Italy, Poland, and Romania. He expressed appreciation for the warmth of the orchestra and the professionalism of the jury and staff. Harris also celebrated a major operatic milestone: his first Aida at Opera Southwest in New Mexico, which also marked his first time prompting.

He shared his gratitude: "Endless thanks to the terrific cast and crew, **Maestro Stefano Sarzani '10 & '11** (fellow Monteux alumnus), and The Solti Foundation U.S. for this terrific opportunity."

Harris currently serves as Assistant Conductor of the Palm Beach Symphony and the Frost Symphony Orchestra and is the 2025 winner of the Seoul Philharmonic Orchestra Conducting Fellowship.

Learn more about Harris at harrishanconductor.com

Antoine T. Clark '14-18, & '23 2025 Winner of The American Prize in Orchestral Conducting

We are thrilled to congratulate Antoine T. Clark, recipient of The American Prize in Orchestral Conducting, professional orchestra division. Antoine is celebrated not only for his artistic leadership but also for his commitment to education and community engagement.

Learn more about Antoine at antoinetclark.com



These achievements from Sunny Xia, Harris Han, and Antoine T. Clark embody the artistry, work ethic, and musical integrity at the core of the Monteux legacy.

Their contributions across symphonic, operatic, and educational settings continue to inspire our current students and the wider musical world.

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The Associates are a dedicated group of Monteux volunteers who make a huge impact each summer.

They give rides to students to and from the airport and bus station, prepare the campus to welcome our musicians, organize sectional dinners, social outings, boat rides, hikes, help with laundry, and take our musicians to dinner and grocery shopping.

Get to know our student musicians and create bonds that often last for years!

With a general meeting in May and many fun memories throughout the summer, it's a wonderful way to give back.

If interested, please contact Monteux Office Manager, Mary Turner at moniturner43@gmail.com



We can't wait to welcome you to our team!

Consider Funding a Named Scholarship!



Join us in supporting the next generation of musicians at Monteux by funding a full instrumental scholarship (\$1500) or conducting scholarship (\$3200). You can even co-fund scholarships with friends!

Donors of named scholarships are invited to our exclusive Scholarship Dinner and paired with the recipient of their scholarship making it a very special experience. Additionally, we recognize our named scholarship donors in the program inserts at each concert. *(The deadline for inclusion in the 2026 Program is June 1, 2026. Gifts received after June 1 will be included in the 2027 Programs.)*

For more information about this exciting initiative, please contact Executive Director Stan Renard at info@monteuxmusic.org



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Ad rates range from \$150 to \$400 based on size and color. The deadline for inclusion in the 2026 Program Book is June 1, 2026.

For more information, please contact Stan Renard, Executive Director, at info@monteuxmusic.org



Sustaining the Present, Investing in the Future

Why the School Needs Your Support

The Monteux School and Festival is a highly respected program and among the most affordable in the country. This is the result of attention to detail by our board and staff and a commitment to excellence.

Additionally, it entails a commitment to make the school available to talented conductors and musicians who wish to attend the festival regardless of their financial status. Maintaining a program like this is expensive and we depend heavily on our donors.

How You Can Support the Annual Needs of the School

BECOME A SEASON SUBSCRIBER

Our season ticket holders provide a portion of the necessary funds which contribute to operating expenses. Subscribers receive reserved priority seating and a biography of festival musicians and conductors.

THE ANNUAL CAMPAIGN

The Annual Campaign supplements other income and is necessary to meet annual recurring expenses. Donors who contribute to the annual campaign help continue the excellent educational components of the school as well as provide high quality concerts during the summer.

THE GENERAL SCHOLARSHIP FUND

Many conductors and musicians come to us with substantial student debt and little income. They sacrifice summer jobs and provide their own meals and transportation. This fund supports individuals needing help with tuition each year. Funds allow us to accept many students who would not otherwise be able to attend the School.

How You Can Contribute to the Future of the School

THE PERMANENT SCHOLARSHIP ENDOWMENT

This invested fund allows the school to access a percentage of the income generated from the donated principal to support scholarship aid for conductors and musicians. The principal cannot be spent and a Board directed percentage of return withdrawal allows for the fund to grow.

THE MICHAEL JINBO PERMANENT ENDOWMENT

This endowment was established in memory of Music Director, Michael Jinbo who served the school for 27 years until his death in 2022. Proceeds support one conducting scholarship annually and hopefully more as the fund grows.

PERMANENT GENERAL ENDOWMENT FUND

Like other permanent endowments, the principal is invested and a percentage of the dividends may be used to support the school's future needs. Most major non-profits endeavor to build a general endowment. This is crucial to ensure the future of the school and is an important component of our strategic planning.

THE BOARD DIRECTED RESERVE FUND

This is an unrestricted invested fund which serves to ensure stability of the school. The board can access these funds but is generally hesitant to use them unless deemed necessary. This is part of our stability planning.

THE LEGACY CLUB

The Legacy Club is comprised of supporters who want to ensure the future of the school by leaving a bequest and can be directed to any of the above funds.

OTHER OPTIONS - A donor may wish to leave the school a bequest or make an immediate donation for some other purpose. This should be discussed with the Executive Director who will bring the details to the board.

For further information, please contact Stan Renard, Executive Director.

PHONE 207-813-4914
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We are grateful for each and every contribution which supports the school. Every donation, large or small, makes a significant difference.



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MAINELY CHAMBER MUSIC CONCERTS
WEDNESDAYS - 5:00 PM
June 24 and July 1, 8, 15, 22

FREE CHILDREN'S CONCERT
Thursday, July 2 at 10:30 am

BECOME A SUBSCRIBER!

Experience the magic of Monteux Concerts with our 2026 subscription! Sales start on March 15, 2026, so keep an eye out for our announcements.

Exclusive perks for our subscribers include:

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For ticket info and subscriptions, please visit:

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MONTEUX

SCHOOL & MUSIC FESTIVAL

ORCHESTRAL ACADEMY AND SCHOOL FOR CONDUCTORS

2026 SEASON FACULTY

DR. TIFFANY LU
Music Director



KYLE RITENAUER
Associate Conductor



TITO MUÑOZ
Guest Conducting Faculty



MING LUKE
Guest Conducting Faculty



ERIC KUTZ
Artist in Residence



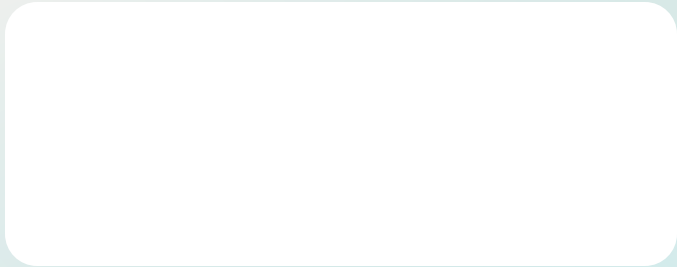
IRINA MURESANU
Artist in Residence



EMILY TSAI
Artist in Residence



Featuring world-class
conducting faculty, soloists,
and instrumental coaches



Join us!
OUR 83RD SEASON
JUNE 17
THROUGH
JULY 26
2 · 0 · 2 · 6

MONTEUX FESTIVAL ORCHESTRA CONCERTS

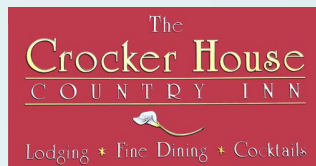
SUNDAYS – 5:00 PM
*June 21, 28 and
July 5, 12, 19, 26*

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*With Thanks
to Our Season
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