



# MONTEUX

## SCHOOL & MUSIC FESTIVAL

ORCHESTRAL  
ACADEMY AND  
SCHOOL FOR  
CONDUCTORS

# FALL 2023

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

**IN MEMORIAM**

**BATON TURNING**

**CAMPUS  
IMPROVEMENTS**

**THE MICHAEL JINBO  
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**NEW PRACTICE  
STUDIOS**

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# NEWSLETTER



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## From Board of Trustees President PHIL DEVENISH

So much water under the bridge (or over the dam—you choose) of the Monteux School, since Stan took this photo of me literally ‘toasting’ the completion of our four new practice studios last May—our own ‘Rite of Spring!’ Now we move on to new ‘facilities’ projects this fall: long-needed heat pumps for the Forest Studio, on-demand hot water for the Cabins, and further renovation of Tamarack Place to create a residential suite and a library for Michael Jinbo’s and others’ orchestral scores. It seems that there is always plenty to do!

The biggest, and best, news, of course, is the selection and appointment of (Dr.) Tiffany Lu as our new Music Director. Tiffany succeeds her teacher, Michael Jinbo, who served for twenty-seven years as only the third master pedagogue in our eighty-year history. May Tiffany not only ‘succeed’ Michael, but also ‘succeed’ in her own tenure as did he!

Our sincere thanks go out to the other five candidates, from the talents and

energy of each of whom our students also benefitted greatly during our six-week season. It was an exciting experience, and we hope to continue our relationship with them in one way or another in the years to come.

Another signal achievement has been the establishment of an endowment to support the Michael Jinbo Scholarship Fund in perpetuity. We thank you, our generous donors, who have made this possible.

After several successful campaigns over recent years, it is time for me to ask you to direct your attention to the annual fund. Even with our solar installation, which will ‘keep the lights on,’ we need renewed support for increasing operating costs. Associates and Trustees alike contribute the many hundreds of hours that make ‘the Monteux experience’ unique, but we must bolster up our skeleton crew of a staff. Stan and Tiffany simply cannot do it all on their own. They

## Celebrating Halloween with style—

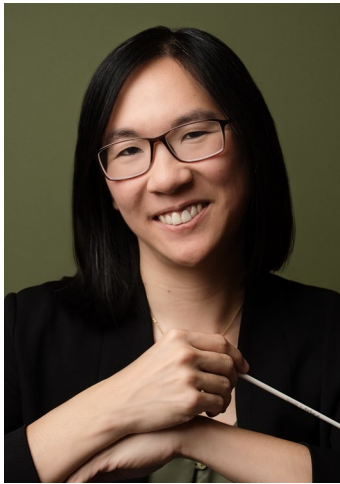
*The pumpkin, artfully carved in the likeness of Pierre Monteux, courtesy of Phil Devenish, pays a fitting tribute to the maestro.*

need help, and we need to give it to them.

I recall vividly, when explaining our financial situation to our candidates last summer, saying that the School is ‘a miracle’—but that it is also ‘a miracle that has recurred for eighty years!’ I confess that I am still amazed by this. But to be honest, I’d be glad to give up some of the amazement and to take our financial future a little more for granted. Thanks so much for your continuing support!

Phil





## From the Music Director **TIFFANY LU**

Dear Monteux family,

It is with deepest honor and elation that I have accepted the post as Music Director of our august institution this fall. I'm still realizing, on a nearly daily basis, all of the implications, details, and considerations this post carries. However, despite the popular romanticized image of a musician's life, it is not so often in our careers that we are blessed to work on behalf of an organization in which we truly, deeply believe. And that I have been entrusted to do so at this stage in my career is a blessing beyond my wildest hopes. I say this entirely without hyperbole.

This past summer was my tenth spent in Hancock, Maine (starting in 2012, skipping 2016, managing 2020 from afar). My first summer, I had my world rocked by the depth and sincerity of Maestro Jinbo's teaching, even as I was intimidated and often mystified. In the years since, much of what he expressed has come to make more sense to me: the lessons themselves, of course, but also the gratefulness to all who return to contribute to the fabric of the festival, the wonder that each summer a new set of caring musicians discovers and builds the tradition and architecture we all know and love. The stress and worry each summer about whether it will live up to the previous one's glory -- and the relief and gratitude when it always, miraculously, does.

As I wrote earlier this fall, the Monteux principles of integrity, honest music-making, and a generous approach to life are evergreen and available to discover and rediscover every year.

This "search summer" was a very unique one in the course of the school. It made

me realize more than any other summer has, what a colossal and concerted effort the festival is. Our executive director Stan Renard performed critically and admirably in his first solo season, Phil was, as ever, tireless and spot-on in his guidance and administration. The search committee, of course, performed yeomans' work in a taxing search schedule, and the Maestros who visited the school, several for the first time, all rose to the challenge of our curriculum, structure, and long hours with aplomb—all while noting their admiration for the festival and the many hands that have built it over the decades. Your very hands, in many cases!

The mandate that this committee, this board, and you all have given me is crystal clear in many ways: Preserve the School's identity, but steward it into the future. I am already at work on repertoire, recruiting strategies, and long-term visioning. I'm calling upon everyone who cares about the school to stay tuned and in touch: Details on plans for the 2024 season will arrive soon, and when they do, for those of us who love the School, it will be your call to action. If you are an alumnus, please consider returning for another summer, sending your students, colleagues, and classmates, and getting in touch with me directly. If you are a supporter or benefactor of the festival, please consider giving to our Annual Fund, or getting involved in our board.

And whoever you are, please tell others - the Monteux School is on its way forward, and welcomes you on board.

With gratitude and fortitude,

Tiffany

“  
... it is not so  
often in our  
careers that  
we are blessed  
to work on  
behalf of an  
organization in  
which we truly,  
deeply believe.  
And that I have  
been entrusted  
to do so at  
this stage in  
my career is  
a blessing  
beyond my  
wildest hopes.”

## In Memoriam

### **DR. KURT L. WRAY** 1929-2023

In the warm embrace of a summer that would forever bear the memory of his passing, Kurt Wray, at the age of 94, left behind a legacy intertwined with the rhythms and melodies of the Monteux School. His love for music, nurtured alongside his beloved wife, Torj, had ignited in the mid-1980s, as they found their home in Hancock, a place where their passions would flourish in harmony with their highly esteemed pottery business, Gull Rock Pottery.

It was in 2005 that Kurt's journey with the Pierre Monteux Music Festival truly deepened, as he became an invaluable member of the PMMF Board. With unwavering dedication, he embarked on a mission to bolster



the school, leaving indelible marks in the annals of its history.

Kurt's influence rippled through various initiatives, each a testament to his commitment to the Monteux School's growth:

Firstly, he championed the renovation of the Forest Studio, breathing new life into a cherished space that echoed with musical history.

Additionally, he advocated for the establishment of a reserved ticket policy at concerts, ensuring that the beautiful sounds that had enriched his life would find an audience eager to experience their magic.

Kurt also played a pivotal role in expanding student scholarships, creating opportunities for aspiring musicians to hone their craft and keep the musical tradition alive.

Lastly, his forward-thinking vision led to the development of a "Legacy Club," a thoughtful initiative inviting donors to include the School in their estate plans, ensuring that the legacy of music and education he so deeply cherished would continue to thrive.

Kurt Wray's life was a symphony of dedication, passion, and generosity, a composition that will forever resonate in the hearts and halls of the Monteux School.



### **STEVEN H. CRABTREE** 1941-2023

With heavy hearts, we bid farewell to Steven Howard Crabtree, whose passing occurred on August 9, 2023.

Steve's unwavering generosity and support have been instrumental in the growth and success of our school, and we will forever be thankful for his contributions.

Your presence will be greatly missed.

From the Executive Director

# STAN RENARD

Dear Friends and Alumni of the Monteux School & Music Festival,

As we present this latest edition of the Monteux School & Music Festival newsletter, we have an abundance of exciting news and updates to share with our cherished friends and alumni. This past year has been nothing short of remarkable, and I am thrilled to guide you through the most significant highlights.

The year 2024 holds great promise as we are diligently preparing for our upcoming season, slated to run from June 16 to July 28. The most noteworthy announcement is the appointment of Dr. Tiffany Lu as the school's fourth music director. Tiffany brings a unique combination of deep respect for Monteux's rich history and tradition, along with a visionary approach to the school's future. Her remarkable skills as a conductor and educator, coupled with

her exceptional organizational talents, make her the ideal candidate to lead us into this exciting new chapter. We eagerly anticipate celebrating Tiffany during the 2024 season.

While we had a busy and productive 2023 season, it was also a year of reflection as we mourned the loss of two esteemed pillars of our Monteux family, Kurt Wray, and Steven Crabtree. Their contributions and cherished memories will forever hold a special place in our hearts, and you can find more details in the memorandum section of this newsletter.

One of the most heartwarming moments of the year was the generous gift from Karen Nixon Lane, an alum from 1990 and a student of Charles Bruck. Karen bestowed upon us her extensive score and orchestra parts library, estimated at a remarkable \$140,000. In a touching gesture, Karen and her brother Bob

personally delivered this treasure in July. We are immensely grateful for their thoughtfulness in choosing Monteux as the repository for this precious collection.

Karen's gift has found a new home in the recently constructed Michael Jinbo Library, a versatile space that now houses Maestro Jinbo's complete score library, Karen Lane's collection, and scores donated by various alumni. This multifunctional library will serve as a haven for students to study scores, facilitate page scanning, provide a practice space, and even function as a conductor's seminar room.

In addition to these exciting developments, we've enhanced our campus by installing three bike racks, simplifying transportation for our students and guests. The newly air-conditioned practice studios, completed

just in time for our 2023 season, have been a fantastic addition to our Melody Ln campus, conveniently located down the hill from Devenish Hall. Furthermore, we've transformed the former green room in the back of Forest Studio into a dedicated harp practice space, providing easy access to the stage loading ramp.

Our newsletter is replete with a spotlight on alumni success and a visual recap of the 2023 season through a collection of photographs. Notably, Associate Mike Summerer's popular Baton turning workshop was a resounding success, allowing conducting students to craft their custom batons. Our campus capacity has expanded to accommodate 63 musicians, our Associate Conductor, and Executive Assistant, thanks to the unwavering dedication of our Board of Trustees President, Phil Devenish, who led significant campus improvements.

We are delighted to announce that air conditioning will soon be installed in the Forest Studio, promising an enhanced experience for both our musicians and the audience at Monteux.

Our 'Mainely' Chamber Music series in 2023 was a tremendous success, featuring notable guest artists such as clarinetist Eric Thomas, pianist Yuri Lily Funahashi, cellist Mark Shuman, and hornist Nina Miller ('75, '76). Our Chamber Music series witnessed a remarkable 35% increase in attendance, and we are wholeheartedly committed to further elevating its unique features. Associate Randy Navarre led two successful recording sessions of

his own compositions with Monteux Musicians and all received a surprise visit from Maine author Tess Gerristen.

We take immense pride in the fact that three of our Sunday Monteux Festival Orchestra concerts were completely sold out, and our free Children's concert and instrument petting zoo witnessed record attendance, with over 165 enthusiastic young attendees. We extend our heartfelt gratitude to our partnering organizations, the Seacoast Mission and Downeast Horizon, for their support in bringing many youths to our concerts.

Furthermore, our newsletter features insightful interviews with alumni Alessandra Kingsford, John Gennaro Devlin, and Bartholomeus-Henri Van de Velde. The transcripts from these interviews are thoughtfully included for your convenience.

Lastly, we are thrilled to welcome alumni Kyle Ritenauer as our Associate Conductor for the 2024 Season! Please join me in congratulating Kyle on this exciting appointment.

As we eagerly anticipate the summer ahead, we look forward to the joy of seeing many of you at our concerts. The Monteux School & Music Festival continues to thrive, and it is all thanks to the unwavering support of our community and the dedication of our incredibly talented staff and students.

Warmest regards,  
  
Stan



**Executive Director Stan Renard (left), pictured with Karen Nixon Lane ('90) and her brother Bob**

*who personally delivered her extensive score and orchestra parts library, estimated at a remarkable \$140,000. We are immensely grateful for their thoughtfulness in choosing Monteux as the repository for this precious collection. Thank you, Karen and Bob!*

**Donate to the Monteux School & Music Festival with peace of mind by using the Donation link below, as we proudly hold the highest seal of trust from GuideStar/ Candid.**



**Give online by visiting:**  
[monteuxmusic.org/donate](https://monteuxmusic.org/donate)





# BATON TURNING WITH ASSOCIATE MIKE SUMMERER

*Students at Monteux not only learn valuable musical skills but also acquire practical skills that extend beyond the realm of music-making.*





# CAMPUS IMPROVEMENTS





# THE MICHAEL JINBO LIBRARY



## MONTEUX INTRODUCES BRAND-NEW PRACTICE STUDIOS

*with a significant  
contribution from  
the Davis Family  
Foundation.*



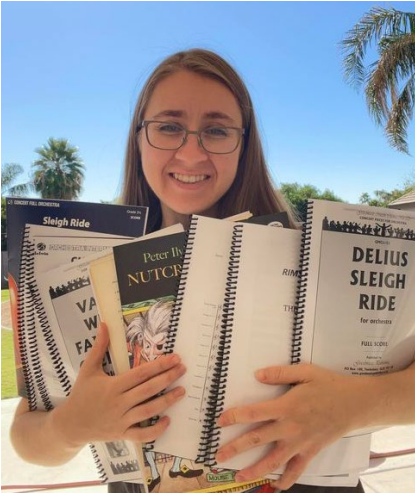


# ELEVATING CHAMBER MUSIC TO UNPRECEDENTED HEIGHTS





# ALUMNI SPOTLIGHTS



**Charlotte Ruth Harrison ('23)** stands as a finalist for the esteemed Music Director position with the Scottsdale Symphonic Orchestra and is set to perform during their Christmas event as part of the selection process. Bravo, Charlotte, for reaching this milestone!



**Yiwen Shen ('15-18)** has secured the prestigious 1st prize at the International Conducting Competition “Wiener Schule,” an achievement marked by a captivating final concert at the illustrious Musikverein in Vienna. Adding to this remarkable feat, Yiwen has been awarded four upcoming engagements with renowned orchestras, including the Shenzhen Symphony Orchestra, Poland’s Katowice “Górecki” Silesian Philharmonic, Romania’s Craiova “Oltenia” Philharmonic, and the Brasov Philharmonic Orchestra. Heartiest congratulations to Yiwen on this remarkable success!



**Jason Moody ('23)** (left) has achieved the prestigious position of Associate Concertmaster with the Spokane Symphony. A resounding applause for Jason on this outstanding accomplishment!

**Nina Miller ('75-76)** joined us this summer at Monteux after 48 years since her time as student at the school and offered a brilliant masterclass and performance!

Nina reminisces: “My love affair with Maine began the day I arrived from Chicago for my first of two summers playing horn in the Monteux Orchestra, 1975 and ‘76. I couldn’t believe my luck—a house to live in on Hancock Point, playing alongside incredible musicians from all over the world, chamber music, friendships with Madame Monteux and daughter Nancy, all under the leadership of Charles Bruch.



“During my second summer I heard, through the grapevine, of a horn opening in the Portland Symphony Orchestra. In shape and primed to go, I drove to the ‘big city’ of Portland, took the audition, got the gig, and never looked back.

“I am now in my 46th season with the PSO and again, cannot believe my luck that I got to spend my career in the beautiful state of Maine, playing in this unparalleled orchestra. My dream life and my dream career—dreams do, indeed, come true.”



**Sophie Urban ('23)** is proudly celebrating her one-year role as Associate Trumpet III with the Colorado Springs Philharmonic. We are exceptionally proud of Sophie’s success!





***I'm so glad we could connect for this interview.***

Yes, exactly. As I mentioned earlier, I was an orchestral musician, not one of the conducting students, but I do have vivid memories of Charles Bruck.

***Could you tell us more about the Charles Bruck era and your experiences at the school during that time?***

Charles Bruck's era was a unique and memorable time. The school had a distinctive French influence during that period, and many of the musicians and faculty members were of French origin. It was often referred to as a "French orchestra." The school's brass and woodwind sections had a distinctive sound. Even today, you can sometimes hear that influence in the way the orchestra plays certain pieces.

***Can you share some of your most vivid memories of Charles Bruck and how he influenced your musical experiences?***

Charles Bruck had a deep appreciation for orchestral musicians. He aimed to instill in the conductors a profound respect for the work that orchestral musicians do. He encouraged them not to stop the orchestra unnecessarily when things were going well. He also discouraged public criticism of individual musicians during rehearsals. He had a wise approach in handling such situations.

***Can you share any specific examples or anecdotes that highlight his wisdom and influence?***

Certainly. I remember a particular incident during a rehearsal when I missed an entrance while playing the first cornet part. Charles Bruck could have called me out in front of the whole orchestra, but he didn't. He simply asked me why I missed the entrance. This allowed me to correct my mistake without the embarrassment of being singled out. It was a wise and considerate approach.

***It's wonderful to hear about his considerate and respectful teaching style. Were there any other aspects of Charles Bruck's leadership that stood out to you?***

Absolutely. He had a sense of gallantry, which was especially appreciated during a summer when there were three women and one young man in the orchestra. This was relatively uncommon back then, and Charles Bruck was French and had a deep appreciation for the diversity in the orchestra. I remember one Pops Concert where we forgot to acknowledge the composer, Leroy Anderson, and he handled it graciously, showing his respect for our performance.

***You mentioned that you attended the school in 1982. Can you share any additional memories or specific experiences that were particularly memorable from that summer?***

One of my fondest memories isn't related to music. It's about the stunning natural beauty of Hancock County, where the school is located. On our days off, typically Mondays, we had the freedom to explore the area. This made the experience at the Monteux School truly exceptional.

***What was the campus like in 1982, and did it differ significantly from what you see today?***

Back in 1982, the campus included the Forest Studio and a few other buildings. I recall that most of us stayed in various housing rentals in Sullivan. I wanted to know how the school has adapted to changing times. Are there any new initiatives or developments you'd like to share?

***The school has adapted remarkably well to the changing times. The school constructed new buildings, improved infrastructure, added air conditioning to the older buildings, and even developed a comprehensive online archive of the school's history, making it more accessible to all. Additionally, the school focused on providing on-campus housing to students, which is a significant advantage. Thank you so much for sharing your memories and insights. I appreciate your time and hope you'll visit the school in the future.***

It's been a pleasure. Thank you for the opportunity to reminisce and discuss the remarkable developments at the Monteux School. I look forward to visiting in the future.



**Stan interviews Monteux alumni John Gennaro Devlin ('11-13) Music Director at Wheeling Symphony Orchestra and Co-Founder of Everything Conducting; Co-Host of the "UpBeat" Podcast at Everything Conducting**

***Can you tell me about your connection with Joe Klapatch?***

I went to high school in Westchester County, New York, just north of the city. Joe was an exceptional musician and a creative thinker. He was my high school band director. My affiliation with Monteux began when I had a concerto opportunity with the band. There was a band arrangement of Mozart's clarinet concerto. Joe introduced me to his partner, Michael, who was present that evening. It was an unexpected encounter. Twelve years later, Joe sent me a Facebook message, mentioning that his partner, Michael, runs a conducting festival. It was a delightful surprise. My two younger sisters also studied with Joe. Seeing Joe each summer at Monteux and connecting with Michael was truly beautiful. That's how my journey with the festival began. When I was 16 years old, playing the clarinet, it was incredible to have this conductor from Wisconsin, a Green Bay Packers fan, leading us and making it enjoyable.

***Thanks for sharing. How was your experience at Monteux, and what has happened in your career since?***

Monteux is a fantastic launching point for those not yet ready for more selective programs like Aspen or Tanglewood. The festival welcomes you and fosters a sense of family. The rich history and tradition were evident. I met people who had been part of Monteux for many years, and they passed that tradition on to me. It instilled a different perspective in me. In the age of smartphones and rapid communication through social media, Monteux encouraged us to put our phones away and connect deeply with people. We learned to honor tradition and understand the past.

In terms of conducting lessons, I took away an expectation of always being prepared and representing the composers faithfully. This ethos of unwavering preparation serves me well today. Monteux prepared us for the real world. I remember conducting the second movement of Scheherazade with only one day's notice, and that kind of experience was invaluable.

Michael's commitment to every aspect of the festival had a profound impact on me, which I carry into my music director role.

***You've launched your own workshop. Can you tell us more about it?***

Before COVID, Ankush Kumar Bahl and I, along with my dear friends Anna Edwards and Enrico Lopez-Yañez, devised a way to help aspiring conductors navigate the transition from school to their first professional opportunity. We noticed that many programs focused on developing conducting skills but didn't adequately address working with boards, marketing, public speaking, and connecting with musicians. Our program, "The Everything BUT Conducting Seminar," was created to fill this gap.

We started with an article database covering various topics related to conducting and music career essentials. We also began the "Upbeat" podcast, where we discuss these topics conversationally, inject humor through fake advertisements, and interview significant figures from various industries.

This podcast has gained popularity in the classical music world.

Recently, we conducted a workshop with the Omaha Symphony, where participants observed rehearsals, discussed conductor feedback, and learned about the orchestra's workings, among other things. The workshop was designed to prepare conductors for the business side of their careers. We plan to host more workshops, potentially with other orchestras in the future.

***Could you share a bit about the participants in your workshop?***

Our workshop participants ranged from 16-year-olds to those in their 60s. Their aspirations varied, from becoming school band directors to advancing to conduct regional or larger orchestras. Some were in the early stages of their careers, while others were seasoned musicians looking to explore new paths. We made it a point to keep the workshop inclusive, without an evaluative process, so we had a diverse group with various experiences and perspectives.

***Are you planning to conduct the workshop again next year, possibly with different orchestras or locations?***

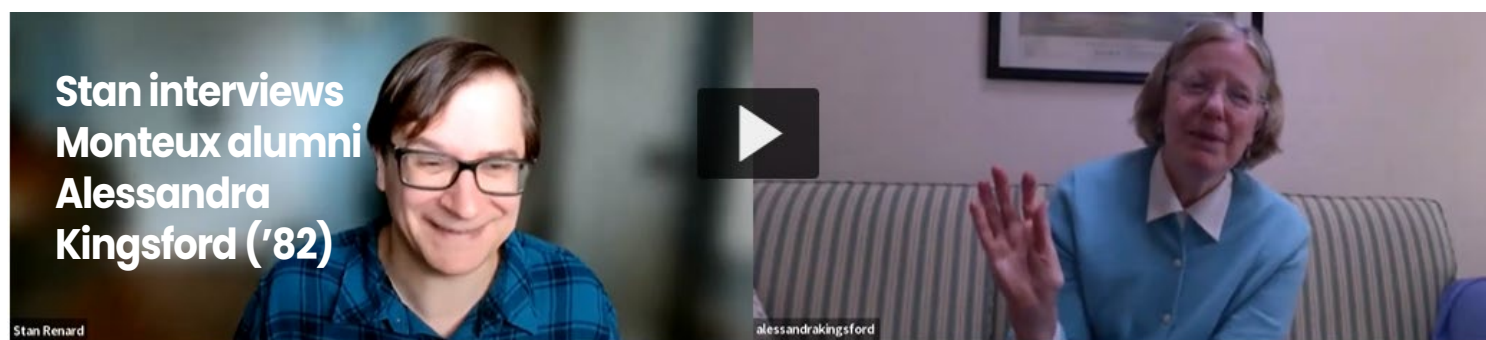
This workshop was a pilot, and we're still collecting data and feedback. We're considering hosting another workshop in June 2024, potentially with the Omaha Symphony, but we're open to collaborating with other orchestras as well. We've received inquiries from other orchestras interested in hosting similar workshops. We'll see how it evolves.

Thank you, Stan. I appreciate your support and your generosity in allowing me to connect with the Monteux community.

***It's been a pleasure talking to you, John. Take care.***

Thank you. Goodbye.

*To learn more about The Everything BUT Conducting Seminar led by two Monteux Alumni John Gennaro Devlin and Anna Edwards go to [www.everythingconducting.com/seminar](http://www.everythingconducting.com/seminar)*







## Stan interviews alumni Bartholomeus Henri Van de Velde ('94-95)

**Thank you so much for connecting with me and sharing your experience at the school. Can you remind me of when you attended the school?**

Bartholomeus: I believe I attended in 1994 or 1995. I went twice.

**Can you tell us about your experiences at the school and your connection to conducting?**

When I was a student of Charles Bruck in Paris. The summer of 1995, Maestro Charles Bruck passed away, and that summer is particularly memorable for me. He called me shortly before I left for the Pierre Monteux school and then he was gone three weeks into the festival. So, I went to the school as he had instructed. I remember vividly that morning when he died. He wasn't present at the time, and it felt like something was wrong, even though no one had informed us. Maestro Michael Jinbo (who was Bruck's Associate Conductor at the time)

eventually confirmed the news after our concerts. I felt a deep connection to Pierre Monteux and the school.

**Can you tell us about your memories of the Pierre Monteux school, the teaching style, and the atmosphere?**

The school had a unique and fantastic atmosphere. We had eight weeks of concentrated learning and performing, day and night, with no concept of time other than music. The school has since reduced the program to six weeks, but I spent eight weeks there during my time.

**What were the accommodations and community like when you were at the school, and how has it changed?**

During my time at the school, I stayed above the Lobster restaurant in Sullivan right by the bridge for the first year and had to rent an apartment for my family the following year. Students often gathered at the Lobster restaurant, and we had

trustees visit and enjoy their meals there. In fact, one evening, Maestro Bruck rang a glass, saying someone was unwelcome, and it was for me. He jokingly told me to practice instead of partying.

**What led you to pursue conducting as a violinist, and when did you start training as a conductor?**

I didn't initially plan to become a classical musician. My dream was to be a rockstar, like Alice Cooper. However, my father gave me a violin, and I started playing professionally. But I always felt drawn to conducting and leading people in making music. It became clear to me that my path lay in conducting.

**What are you working on these days, and how has the industry changed?**

In recent times, the music industry in Europe has faced challenges due to financial crises and the COVID-19 pandemic. I led a professional orchestra in Europe for 17 years. Initially, my career started in Mexico, where I conducted the National Orchestra of Mexico. Freelance conducting has become challenging due to these crises, but I continue to be active, even if it's more difficult than being a fixed conductor. I'm proud of the Pierre Monteux School, and I'm glad to see its continued success. I'm always open to helping others and sharing my experiences. I'd like to give back and support young musicians. The school is a special place with a unique spirit that stays with you for life.

**Thank you for your insights, and I will certainly reach out to you for webinars and future events. If I ever visit Europe, I'll make sure to stop by Brussels.**

You're most welcome. Please feel free to reach out. It was great talking to you. Take care. Goodbye.

## THE 2023 FREE CHILDREN'S CONCERT SEES RECORD ATTENDANCE





# CAPTURING THE ESSENCE OF THE MONTEUX 2023 SEASON





# CAPTURING THE ESSENCE OF THE MONTEUX 2023 SEASON







# MONTEUX

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**JUNE 16 – JULY 28**  
**2024**



**Dr. Tiffany Lu**  
Music Director



**Dr. Stan Renard**  
Executive Director



***For More Information  
and to Apply***

**monteuxmusic.org**