



MONTEUX

SCHOOL & MUSIC FESTIVAL

ORCHESTRAL
ACADEMY AND
SCHOOL FOR
CONDUCTORS

SPRING 2024

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

IN MEMORIAM

CAMPUS IMPROVEMENTS

BOARD MEMBER SPOTLIGHT

**ALUMNI SPOTLIGHTS
& INTERVIEWS**

**SUMMER 2023
MONTEUX
STUDENT TRIP TO
VINALHAVEN**

AND MORE!



NEWSLETTER

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From Board of Trustees President PHIL DEVENISH



Dear Monteux Friends,

After twenty consecutive winters/ summers in Pigeon Bay, a small farming community in New Zealand, we have shifted our winter quarters to Ano Valsamonero, an even smaller farming community in Crete. The chief differences are two: farming in New Zealand is very scientific and high tech, designed for export of those racks of lamb many of you love, whereas here it is subsistence farming, local and mostly yogurt and cheesemaking in the next village—and olives, pressed in the local coop. Number two, whereas everyone in Pigeon Bay speaks (Kiwi) English, not a soul in Ano Valsamonero speaks a word of anything but Greek! (Fortunately, we lived in Athens for two years fifty years ago, so we rack our brains for retrieval and make out just fine.)

You, our lovely readers, will also be scattered literally all over the world. The Monteux School and Music Festival has truly global reach. Board members live in China and Mexico, as well as in the U.S., and our alumni and alumnae are, like VISA, ‘everywhere you want to be!’

But in June, the world comes to Hancock, and we make it worth your while with orchestral training for students and with concerts for our audience. How do we do it—for 81 years?

We do it with a lot of hard, musical work—and with your money! This year, I want to ask you to focus your generous support on our annual fund, which covers the bulk of our operating expenses: salaries, utilities, maintenance—all of those very unglamorous items that keep us going.

And we are not only going, we are going strong. This will be Tiffany and Stan’s first full year together as ‘Team Monteux,’ leading our conductors and instrumentalists in our musical program. I will let them tell you about the lineup of especially alumni/ae guest musicians they have lined up—it is exciting!

So, again, the burden of my pre-musical song: Please give generously to our annual fund. Keep those lights on—and the new air conditioning!!

As ever,
Phil

“
But in June,
the world
comes to
Hancock ...
”

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From the Music Director **TIFFANY LU**

Dear Monteux Family,

We are well on our way to an amazing Monteux season. The momentum we've built up over the year has resulted in the onboarding of a wonderful number of guest features and I'm thrilled to

welcome the Associate Conductor **Kyle Ritenauer**. Thanks to his and Executive Director **Stan Renard's** hard work, our orchestra is well in hand and we look forward to steering the ship in exciting directions. I'm particularly glad to be able to offer our conductors the chance to work with guest conductor **Chung Park**, who is an alum of the Monteux program from 1999.

I want to take this opportunity to ask for any support you can spare to support the Monteux annual fund, which supports the operational costs of running the summer festival—anything from musical and stage equipment to unexpected maintenance fees. The small crew at the festival work extremely hard to make the dollar stretch a long way, but these kinds of costs don't go away; on the contrary, the experience of our festivalgoers depends more and more on our being able to answer these needs.

We look forward to unveiling more details of the upcoming summer season and to journeying back to beautiful Hancock this summer.

Yours,
Tiffany S. Lu



BOARD MEMBER SPOTLIGHT *Vice President, Joann Williams*

Joann William has dedicated 15 years to serving on the board, deeply engaging with virtually every facet of the school's operations. As Vice President,

her involvement spans the Development, Finance, Nominating, Board Development, and various Search Committees, particularly for the Executive Director and Music Director roles. She was the driving force behind the school's long-range plan initiated 12 years ago, which she continues to update annually for the board. Her husband, Sam, has played a supportive role in her endeavors, meriting acknowledgment for his contributions to her work.

Joann is a staunch advocate for accessibility, holding the conviction that talent alone should open doors to the Monteux School, independent of financial means. This belief led her to establish the scholarship dinner, a critical event that connects significant contributors to the scholarship fund with the beneficiaries of their generosity. Furthermore, she heads the

Inclusive Excellence Initiative, aimed at promoting diversity among musicians and conductors, particularly from underrepresented demographics. Initially focusing on women conductors, this initiative now encompasses a broader range of underrepresented groups. Through her efforts, the Michael Jinbo Endowment was established, offering an annual conducting scholarship. Joann also actively supports, and acts as a liaison for, the Associates group, ensuring students enjoy nourishing meals and engaging activities.

Joann shares, "Sam and I, along with our wonderful donors and volunteers, are deeply committed to the school's mission and are proud members of the Legacy Club. We believe in the school's ability to offer a nurturing space for musicians and conductors to develop their skills alongside mentors and peers. Witnessing the dedication and sacrifices made by these individuals to hone their craft is truly inspiring. Serving on the Board and interacting with the talented musicians we support is an honor and a privilege."



From the Executive Director **STAN RENARD**

Dear Monteux School & Music Festival Community,

In this latest issue of our newsletter, we are thrilled to bring you a host of exciting developments and heartfelt news as we gear up for an exceptional 2024 season.

Mark your calendars for June 16 to 28, as we announce the

significant appointment of **Dr. Tiffany Lu** as our fourth music director. We're equally excited to welcome **Kyle Ritenauer** as Conducting Associate and member of the conducting faculty, alongside **Dr. Chung Park**. Our season will be further enriched by four distinguished artists in residence: cellist **Eric Kutz**, violinist **Alyssa Chang**, and the dynamic duo, **Fred and Kristen Sienkiewicz** on trumpet and horn, respectively. Those exceptional artists will work side by side with our orchestra musicians and appear as soloists.

This year, while buzzing with activity, was also a period of somber reflection. We paid tribute to **Sylvia Monteux**, granddaughter of Pierre Monteux, whose passing has left a void in our hearts. A dedicated section in this newsletter honors Sylvia's memory and legacy.

We are pleased to announce significant upgrades at Monteux: the installation of air conditioning in the Forest Studio for an improved experience for musicians and audience alike, and a new instant water system in the cabins that house ten of our musicians each season.

Highlighting the achievements of our alumni, this edition introduces a new feature spotlighting our board members, starting with our esteemed Board of Trustees Vice-President, **Joann Williams**. Included are enlightening interviews with alumni **Alyssa Wang (2016)** and **Roberta Carpenter (1992-1994)**, complete with transcripts for your convenience.

While we have much to celebrate, we also turn to you, our valued community, for support. Following successful capital

campaigns for Maestro Hall (2022), our practice studios (2023), and the Michael Jinbo Endowment Fund (2022-2023), we now seek contributions for our General Fund and Scholarship Fund. The latter supports over 80% of our musicians, and we aim to raise \$20,000 in scholarships by June 1. Your generosity, regardless of the amount, is immensely impactful.

Operated by a lean team of three part-time employees and a dozen summer contractors, the Monteux School is a testament to efficiency and dedication. Our status as a 4-star nonprofit by Charity Navigator speaks to our commitment and stewardship. As such, we make every dollar you donate to the Monteux School go a long way.

Your support and participation are what allow the Monteux School & Music Festival to flourish. Thank you for being an integral part of our journey.

Looking forward to the summer, we are excited about welcoming you to our concerts.

With warmest regards,
Stan

VIOLISTS WANTED!

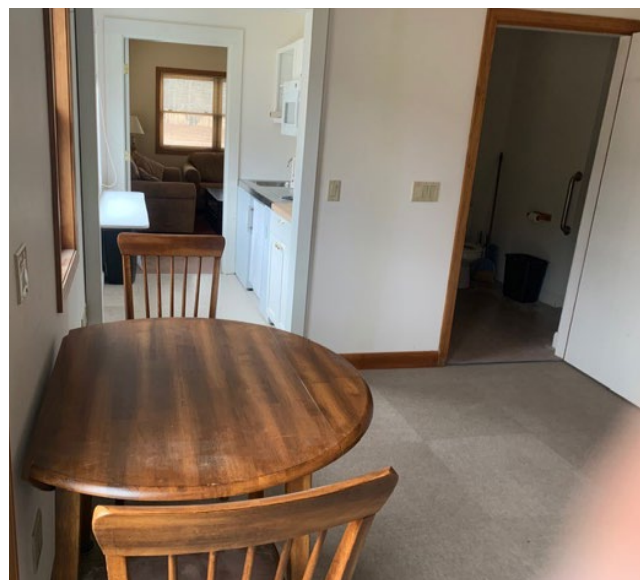
We are still seeking two violists for the upcoming season.

Please encourage your friends and colleagues to apply.

**Direct inquiries to:
Stan Renard, Executive Director**

info@monteuxmusic.org

THE TAMARACK APARTMENT IS COMPLETED!



*Left to Right:
Andy Hanks, flute; Phillip Sha, trombone;
Cole Kubesch, oboe; Marco Hernandez-Leal, trumpet;
Philip Larroque, oboe and conductor; Kuan-Chieh (Jason) Lo, bass;
Steve Vittum, Development Committee Chair*

One of the great pleasures in being involved with the Monteux School, in addition to hearing wonderful music, is getting to know some of the musicians at a personal level. The students that attend the School come from such a vibrant and diverse background, and it is always fun to interact with them; to hear about their studies, their hopes for the future, and their experiences at the School

During the 2023 season, I thought it would be fun to take a group of students on a day trip to Vinalhaven Island. This is an active “fishing community” and is located approximately 17 miles offshore from Rockland, Maine. I began trying to organize this trip in the early part of July. We were initially targeting Monday (the students’ day off) July 17 as a date for the trip. Over a dozen students expressed interest in taking this “field trip.” Unfortunately, the weather on July 17 was cloudy, foggy, and rainy. Since passengers on the ferry must stay inside when the weather is inclement, it would not have been much fun to take the boat over in such weather. We postponed the trip until Monday, July 24. Several of the students had already made commitments for that date—but

six students were still able to make it. The trip to the island from Rockland takes approximately 1 hour 15 minutes by ferry.

These six hearty students made their way to Rockland from Hancock for a morning ferry to Vinalhaven. I met them at the terminal where we boarded the ferry. We had one of the only beautiful summer days of the entire season—sunny, clear, and a light breeze. On the way over, the students were able to see a group of dolphins breaching. There are numerous small islands in Penobscot Bay—some inhabited, some not—but the views were stunning. We arrived in Vinalhaven; explored the waterfront fishing community; shopped in some of the local stores; and had a nice lunch at the local restaurant. We boarded the return ferry mid-afternoon so that the students could return to Hancock by early evening.

Getting involved with the students is such a rewarding benefit of being involved with the Monteux School & Music Festival. I think the students really enjoy an opportunity to get “off campus” and experience some of the other aspects of Maine life while they are here.

ALUMNI SPOTLIGHTS



TWO MONTEUX ALUMNI FINALISTS WITH THE TALLAHASSEE SYMPHONY ORCHESTRA

Congratulations to Monteux Alumni **CONNER GRAY COVINGTON (2008-2009)** and **WESLEY SCHULZ (2007-2008)** for making the final round to become the next Music Director of the Tallahassee Symphony Orchestra. Conner's performance with the orchestra is scheduled for September 13, 2024 and Wesley will conduct on January 18, 2025. Monteux Board Member, Henry Fogel formerly Chief Executive of the Chicago Symphony, Vice-President of the New York Philharmonic, and CEO of the League of American Orchestras, conducted the search and we are thrilled that Conner and Wesley made the cut from a pool of 159 applicants!



To read the press release click [HERE](#).



Monteux Alumni **ADAM JOHNSON (2009)**, former Resident conductor of the Orchestre Symphonique de Montréal, was named the Baton Rouge Symphony's new music director in June 2023! Adam shares his time between his Music Directorship with the Guelph Symphony Orchestra in Ontario. We are very proud of your achievements, Adam.

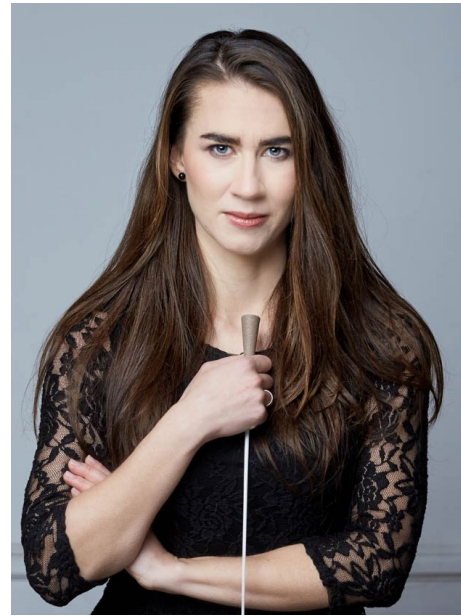


Congratulations to **DAVID RAHBEЕ (1995-2016)** for his promotion to Associate Professor of Music with Tenure at the University of Washington.

Longtime head of orchestral activities and chair of the orchestral conducting program at the School of Music, changes his title from senior artist-in-residence to associate professor of music, an appointment with tenure effective in Fall 2024.

A native of Boston, Rahbee studied conducting at the New England Conservatory, Université de Montréal, Universität für Musik und Darstellende Kunst in Vienna, and at the Pierre Monteux School. A former Donald E Petersen Faculty Fellow, Rahbee recently was awarded the Adelaide D. Currie Cole Endowed Professorship at the School of Music.

Since his arrival at the UW in fall 2013, Rahbee has led the formation of two student community orchestras, the Campus Philharmonia Orchestras, led by graduate students in the orchestral conducting program and providing performance opportunities for musicians from across the UW's degree programs. His programming of the UW Symphony Orchestra has consistently incorporated appearances by School of Music performance faculty as well as students and alumni from the voice and instrumental performance programs. He and the orchestra have been the recipients of numerous honors and recognition by the American Prize national competitions, with Rahbee most recently receiving the Vytautas Marijosius Memorial Award for Orchestral Programming in 2023, a first-place honor recognizing his programming with the UW Symphony Orchestra and its affiliated ensembles. He also received a first prize in conducting in 2020.



MARTA GARDOLIŃSKA (2012)

will conduct the San Francisco Symphony at Davies Symphony Hall May 10 and 12, 2024. Do not miss Marta's stateside appearance. For tickets go to www.sfsymphony.org

Learn more about Marta:

Marta Gardolińska is rapidly developing into one of the most exciting young conductors. Appointed Music Director of Opéra national de Lorraine from the 21-22 season, she came to international attention as Young Conductor in Association at the Bournemouth Symphony Orchestra during the 18/19 and 19/20 seasons. During that time, she built a strong rapport and trust with the musicians which led her to conduct two phenomenally successful subscription weeks and several regional tours and educational projects. The 19/20 season also saw Marta make her very successful North American debut with the Los Angeles Philharmonic as a Dudamel Fellow, where she was invited to be second conductor to Gustavo Dudamel for their performances and Grammy awarded

Deutsche Grammophon recording of Ives Symphony No. 4.

This 21-22 season sees Marta make further important debuts, including with the Swedish Radio Symphony Orchestra, Orchestre national du Capitole de Toulouse and l'Opéra National de Bordeaux, plus a number of UK debuts with the London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, and the BBC National Orchestra of Wales. She will also return to the Los Angeles Philharmonic for her debut at the Hollywood Bowl with international pianist, Hélène Grimaud, and the Polish National Radio Symphony Orchestra in Katowice.

Last season Marta made successful debuts with Barcelona Symphony Orchestra, Royal Scottish National Orchestra, Polish National Radio Symphony Orchestra, Orchestre national de Lorraine and Orchestre Chambre de Paris at the Theatre des Champs-Élysées. She also returned to the Bournemouth Symphony Orchestra for subscription concerts.

Marta has been establishing a reputation of a gifted opera conductor, beginning with a triumphant debut in a new production of Zemlinsky's Der Traumgöрге in Nancy in October 2020, and following with a critically acclaimed rendition of Bizet's Carmen with the Opera national du Rhin in Strasbourg, in December 2021. From very early in her career she has been exploring her interest in rediscovering forgotten operatic masterpieces of Polish composers such as Legenda Bałtyku [Baltic Legend] by Felix Nowowiejski and Manru by Ignacy Jan Paderewski while acting as assistant conductor to maestro Tadeusz Koźłowski. Between 2013-2015

she served as the second conductor with the company Johann-Strauss-Operette Wien, learning the purest style of the Viennese musical tradition.

Inspired by the experience of singing in her school choir and fascinated by the colors of symphonic music, it led her to study conducting at the Frederic Chopin Music University of Warsaw, the University of Music and Performing Arts in Vienna and in many masterclasses and workshops with artists such as Bernard Haitink, Peter Eötvös, Simone Young, György Kurtág and Marin Alsop.

In 2015, she was named Conductor in Residence of the Akademischer Orchesterverein Wien and during the 17/18 season she held the position of Chief Conductor and Artistic Director of TU-Orchester Wien.

Among her many accolades she has received an Honourable Mention and the Special Orchestra Prize of the Witold Lutosławski Conducting Competition in Białystok, Poland (2016), the 3rd Prize and the Special Orchestra Prize from the Felix Mendelssohn International Conducting Competition in Thessaloniki, Greece (2016) and she has been one of eight semi-finalists in the 1st International Hong Kong Conducting Competition in 2018. In 2016, Marta was awarded the title "Outstanding Pole in Austria" for her efforts in popularizing Polish culture and music outside of the country. She was also named Associate Fellow for the seasons 2017-2019 by the Taki Alsop Conducting Fellowship established by Marin Alsop.

Before deciding to become a musician, she spent several years professionally training in acrobatics, swimming, and middle distance running while at the same time studying flute and piano.



Stan Interviews Monteux Alumni

Alyssa Wang (2016)

Alyssa will perform her own Violin Concerto “Swept Away” with the Monteux Festival Orchestra on Wednesday, June 26, 2024, at 5pm. Not to be missed! The world premiere of the work was commissioned and conducted by Monteux Alumni, Edward Leonard (’09-14) with the Chamber Orchestra of Pittsburg.

Alyssa’s performance at Monteux this summer is generously underwritten by Alfred Judd, Cathi and Larry Bost, and Joann and Sam Williams.

We know you as a violinist and conductor. Tell us about your journey as a composer and your own Violin Concerto ‘Swept Away’ that you will perform this summer at Monteux?

My composition journey really started officially in the pandemic because I think it was just the last tie to music that I had at that point. Because there was nothing else to do. This was really the second substantial piece that I officially composed. And it was all in reaction to what that happened within the first couple months of the pandemic. My father passed away not from Covid, but from health complications with a cancer diagnosis and everything felt as if the world was ending and then there was this catastrophic thing that happened to my family. It was just a very overwhelming time. And a couple of years earlier Eddie Leonard, who was also a Monteux, he went there many years (2009-2014), asked me to perform a concerto with his orchestra. I had known Edward from my Carnegie Melon days because I ended up filling in for a violinist who could no longer play a concerto. And they needed someone to fill in at the last minute. So, I stepped in and that’s how our relationship started. He reached out to me very unexpectedly a couple of years ago and said, I’d love to have you as a guest artist. He very kindly offered to share the program with me as a conductor and said, if you want to play a concerto, you could do that. I had this crazy idea to write a violin concerto at the back of my mind, and it just seems like the

perfect opportunity. So, I thought, could I write a violin concerto and play it? And he was like, wow, okay, and didn’t expect that and took a chance on me and said, yes, I had this opportunity to write a piece that honors my father’s memory, but it’s really for anybody who has experienced grief in their life from the loss of a loved one. And it goes through a narrative journey written into a concerto genre. It starts with his death, or the death and the first moment is very short. Then the second movement is this state of emotional disconnect and numbness with these really painful outbursts that get calmed down again. The third movement is about the themes of resurrection, the idea of his memory living on through me. You finally hear his melt, his theme, which has been built into every movement of the concerto, but not in its full form. You hear full form in the third movement. The idea being that because you’ve been hearing pieces of it by the time you finally hear it in the third movement, you hopefully think: “That’s what it is, that’s what it’s supposed to be. Details like my journey going back out into the world and trying to be happy again and trying to live, keep him close to me and have his life be living through my life.” Anyways, it’s a very personal concerto and definitely the hardest artistic endeavor I’ve ever undertaken, both mentally and emotionally. I don’t know how these composers do this full time, but I think between the violin and the conducting the composing, there’s nothing harder than composing.

Is it self-published or do you have a publisher?

It’s self-published for now, but I have to be honest, I’m new to this composing thing that I’m not even sure really what the correct steps for publishing are and not even sure how that works. That’s something that I’ve got to figure out, but for now I have the score in the parts which I’m just giving to whoever wants to play it.

Have you written something since?

No, I haven’t really. Okay. I have a policy for myself, which is that I won’t write music unless someone is paying me for it. It’s just so hard and so painful to compose music for me that I will never do it for fun. However, I do have a few projects in the works. I hope the next time I talk to you; I will be able to say, yeah, I’m working on a few things if everything goes according to plan.

You were at Monteux in 2016 studying with Michael Jimbo. Could you please share what your experience was at Monteux?

Oh, I remember that summer vividly. It was my first time stepping into a fully immersed conducting educational experience. I remember Monteux being maybe the second time I’d ever conducted a large ensemble ever. And I really got my first taste of what is a conducting festival. What is it like to rehearse an orchestra. What is it like to conduct. It was my first time

conducting a concert. the second and third movement of Brahms’s First Symphony. I lived in this very funny house, it was me and these three guys who were all, you know, seven to ten years older than me. And we were just so goofy. Imagine being there for six weeks in full immersion, studying scores every day, not really knowing exactly what I’m doing, but trying really hard to learn something. It makes everybody a little cuckoo. And so, there were so many silly moments and we made great friends during that summer. And I’m still in contact with quite a lot of them. I just remember that first rehearsal on Tuesday morning when they pulled your name out of the hat. The Surprise Party. I was picked that day not even really knowing what a surprise party was, at that point, I had to go up and conduct Liszt’s Mephisto Waltz, which is so difficult. And I remember I did it and I, you know, I knew the music and I had studied it hard, but I didn’t know what I was doing as a conductor. So, you know, I was just kind of trying my best. After we finished it was just dead silence and everybody just turns to look at Michael Jinbo at the back and he was silent for like 5 seconds and just sort of staring at me with his piercing glare. It is like stripping the walls away from you that he sees directly into your soul and there’s nothing that you could do to stop it. And he said: “A minus”. And I remember thinking, okay, I’ll take it. And I think everyone around me was like, okay, not horrible. So, I think he was one of the first people who sort of made me realize that this was something that I could do a little more seriously. And I remember my last day, which was the last time that I saw him in person where you go up one by one the very last day to say goodbye and he gives you the photo and kind of says a few words. I don’t remember the exact phrasing of what he said to me, but he basically told me: “I think you should do this more. I think there’s a lot of potential for you. And I would keep going.” And I remember thinking, wow, he never spoke to me. I’d never seen him speak to anybody else at the festival like that, with that kind of intimacy, you know. And I think hearing that from him meant quite a lot. And so, I left that first year Monteux feeling very hopeful and motivated and positive and I didn’t know what it would turn into. And there were several big blocks during that time where I did not conduct at all and I wasn’t studying it. And it was, you know, maybe five years later that thing started actually happening. But it was always at the back of my mind, partially because of what he

said. So yeah, I remember, I remember hot, hot rehearsals, sweating, sweating, and playing the violin in the orchestra and just sweating.

You’ll be happy to learn that finally this year we’re going to install AC in the hall.

Oh, my, this is a huge deal, you know. Then if I ever return, I can get up there with like my cane and be like when I was here, like we had to play in the heat and you don’t even know what it was like. But you don’t even have to suffer. Like you’re not suffering like we suffered, you know, like sight reading Copeland, drenched in sweat. You know, sight reading these pieces that I never played before in my life, like really difficult pieces. The Rite of Spring, drenched in sweat, you know? Haha!

Tell us about your conducting career?

I think my biggest pride and joy in Boston is the creation of the Boston Festival Orchestra, which is what originally started as just a summer orchestra festival that I founded with my friend who was also at New England Conservatory, Nicholas Brown. He and I started this with our original plans to have our first summer season in 2020, which obviously got extremely delayed. But it turned into a really phenomenal project that we focused on trying to employ musicians in the summer, which is especially a trying time for musicians in Boston. Be focused on how do we make classical music as accessible and impactful as possible. All of our events feature lots of audience interaction and they’re all educational experiences. And our philosophy is that we have to meet our audience where they’re at, which might not be experts in classical music. They might have very little context listening to this music. Lots of what I do as a conductor is interacting with the audiences at the concerts. And at this point, we’re now in our fourth season, which I can almost hardly imagine. We have a summer orchestra festival, a year round chamber music series, an opera project that we do every year. And developing and expanding education and community engagement programs. It’s quite widespread now, but it’s a lot of work. But boy, I’m really proud of what we’re doing, and I feel like it’s doing something unique in the city.

So that’s your bread and butter?

Yeah, I conduct that orchestra, but I also play in the chamber music series occasionally. It’s really one of the ways where I have the most freedom

to say like what changes in the classical music industry do I want to see, and I can do those in BFO. Everything from repertoire to organizational administrative habits, so to speak, the way the musicians are treated, the way that their input is considered. These are all the things that I can put into practice.

Do you have a little bit of a position at the intersection of being the principal conductor at the same time as the executive director, or how does it work?

Yes. So, I am technically the principal conductor and the artistic director. I’m in charge of programming and the larger artistic vision. But at the same time, Nick and I share many of the same responsibilities, even though we have different titles, but it’s a tightly run ship. So we really work together on a lot of these things.

Could you please share with us your work with the Boston Ballet?

I’m in my second full season with the ballet as Assistant Conductor. And they have been so amazing. I mean, it’s been one of the most fun arts experiences of my life, and I would never have thought that I would be conducting full ballet productions. That learning experience has been exponential. It’s really learnt on the job. There is nothing that you can do to really prepare for what you need to know to be a good ballet conductor. Because we’re not taught anything about choreography or ballet technique or the tempo sensitivity that is required to conduct ballet. We’re not taught those skills in music programs.. It’s on a microscopic level that is almost laughable. When you first start, you think, how could this be? But then you get more sensitive to it and you start understanding exactly the moments where the dancers need a little bit of time. It’s just been a really rewarding experience. My boss at the ballet is extremely generous with me, and every time we have a production, I’m conducting one or two of the shows. Ballet repertoire has really expanded, and a lot of the ballet rep stuff that we play onstage as classical musician.

And then you won a few prizes. Please tell us about the Solti Foundation Career Assistant Award and then St. Botolph Emerging Award.

I was very lucky to be recognized by these two institutions. The Solti Foundation is, I believe, the only institution in the country that gives career



Alyssa Wang, continued

scholarships to conductors. They have applications every year and I submitted, and I was just very lucky to be chosen. You submit a proposal on how the career grant could help you. I don't know what else to say about that. St. Botolph Emerging Award is a wonderful organization in Boston that gives emerging artists awards to various artists every single year who live in New England. Really great for anybody who's looking to get a little bit of help with some projects that they have. They have categories for, I believe, visual arts, music, maybe even literature. I must check on that, but phenomenal local organization. I feel very lucky in Boston to be surrounded by a lot of these foundations that try to help develop the arts and cultures in.

What did you use the funds to support?

Did you have specific projects?

Yes. The St. Botolph Foundation went to supporting the Boston Festival Orchestra. The Solti Foundation was partially to fund application fees, a lot of score purchasing. As you know, it's very expensive to get your hand scores and I wanted to have some of my own parts for something that I was doing, and that's also very expensive. Then the other weird thing that I asked funding for was to get a good conducting suit. It's just so bloody hard to find a good conducting suit for a woman. I didn't want

to wear tails, but a lot of women's suits are like really short and I need something longer. And I just wanted to look really nice and those things are really expensive.

Do you travel much?

I do occasionally travel. I'm very happy to travel if I need to, going to San Jose next week to conduct the San Jose Chamber Orchestra, and that'll be my first time conducting on the West Coast. I sometimes cover for the Dallas Symphony. But yeah, every year is different for me, honestly. I am always trying to get involved with projects that challenge me and excite me, and for that reason, I always end up doing things that I didn't expect to do the year before, which makes planning my next season impossible. It's very exciting, but it's very unpredictable. I think at this point in my life I feel like, okay, I'm not married yet. Like I don't have kids yet. Now is the time to really lean in with the unpredictability. Now is the time where I can go full throttle in my career travel as much as I dare and try to make those strides now.

Anything else you want to share with us?

Oh, just that I'm just super grateful for the time that I had at Monteux and for the friendships that I made there. First for first introduction to true conducting immersion. I think because I had such a positive experience, I was able to continue exploring my interest in conducting, although it did take several more years after that to really figure out exactly what I wanted to be doing. I do think that a lot of the reasons why that happened was because of my time there. I'm just really excited for the future of the festival, and I'm really excited by what I'm seeing in their developments. And obviously like, what a huge win to get Tiffany! I think that's a huge win for the festival. And I'm really happy for her and excited to see where she takes it.

Thank you for taking the time to speak with me. I really appreciate it.

To learn more about Alyssa, visit: www.alyssa-wang.com

Stan Interviews Monteux Alumni Roberta Carpenter (1992-1994)

Could you please share with us your experience studying with Charles Bruck at Monteux?

Sure, I worked with him the last three full years he was at Monteux. I also studied with him in Paris. At Monteux, when I was there, Michael Jinbo was the assistant, and it was a wonderful experience. We had some interesting interactions, and it was formative for me to see how he worked with music. Certainly, Maestro Bruck saw music from a peripheral level as well as in detail. He could place it stylistically, contextually, and personally within the different realms in a way that few, if any, can. One always remembers those pieces that you did at the Sunday concerts. You had to study the whole concert, but those ones you did stay with you. I remember a couple. For instance Gershwin's Cuban Overture, for that he was meticulous. It was one that had tempo changes in it, and you can do it from a stylistic sense or from the metronome sense, and Maestro Bruck was very much focusing on the metronome angle.

Could you tell us a little bit about your musical upbringing and your transition from your time at

Roberta Carpenter with Charles Bruck



Monteux and into your performing and conducting career?

During my Undergraduate degree at the University of Wisconsin-Milwaukee, I had the opportunity to conduct, by the conducting faculty, Geoffrey Simon. I got private lessons as an undergraduate in conducting, which is rare. With the Concord Chamber Orchestra (Milwaukee), I was given an assistant conductor position with their founder when I was just beginning my undergraduate studies. It was not usual to get conducting opportunities if you were not in the graduate program in conducting. I then did my master's in music in the same school and my Doctorate in both Violin Performance and Orchestral Conducting from the University of Madison-Wisconsin. I also studied with Kenneth Kiesler and Gunther Schuller, amongst many others. I had opportunities after that to work with some regional orchestras as well as college orchestras. I'm a performer, I'm a violinist as well. Performing on violin was something that meant a lot to me. And so, I performed as concertmaster for many years in orchestral and choral settings with several orchestras. Then went to Europe and I spent a good amount of time in the Czech Republic to get professional podium experience and to do three recordings over there as a conductor and as a violinist with the Martinu, Hradec Kralove, and Janacek Philharmonic. When I returned to the US, I served as concertmaster with the Waukesha Choral Union Orchestra for 26 years and performed Chamber Music (String Quartet & Piano Trio) and Solo Recitals. A long-term effort has been the work I do with the Oconomowoc Chamber Orchestra (OCO) in Wisconsin that I co-founded and for which I have served as the Music Director since 2009.

Could you please share with us what makes your work with the OCO so unique?

What I realized is this, you know, sometimes you wished you worked with a bigger orchestra. But orchestras that have unions rarely record because of the cost and because of the licensing and permissions. We've been able to do some unique recording projects with the OCO because we're small. I've recorded new works that we commission from local composers, as well as nationally recognized composers. For instance, the 2012 debut recording with the OCO included a work commissioned from Crawford Gates, *Fanfare for Lake Country* and Sigmund Snopek's *Lake Tones, Legends & Landscapes* side by side with Beethoven's 5th Symphony. The recording was awarded 3rd place in the 2012 American prize Award. The OCO and I have collaborated with a wide range of contemporary composers, and we have several upcoming recordings projects in the works. Also, I must mention that the area did not have a professional orchestra until the OCO came together in 2009. This happened in conjunction with the construction of a brand-new performing arts center. It just made sense at that time to start the ensemble and I am so glad we did. This is lake country and a very beautiful part of Wisconsin. You're welcome to visit!

Thank you for telling me a little bit about your trajectory. Would you tell us a bit about the work you do with Zenith Music International (ZMI)?

Zenith is the peak. It symbolizes a path to being your best and doing your best. ZMI began because of professional work I was doing. For any artist, especially independent conductors, to have an LLC, to have some sort of structural entity where you approach what we do as a business is important. ZMI is a business entity that serves both as a shell for my conducting and violin studio and for my music publishing, which includes recording (audio & video) and printed materials (sheet music and other outreach). For example, 'Metric Balance in Music' is a video, based on teaching from the Pierre Monteux School, which was expanded with a lifetime of seeing the concepts expand in my music making. There are Metric Balance Practice Charts. Also, there is a ZMI Conversations: Crawford Gates series. Crawford Gates was a prolific composer (900 works) and an incredible conductor. He was at Tanglewood at the same time as Bernstein and was the



Music Director of five orchestras. I wanted to release conversations that he had with me, as he asked if I would help video document his life in music. I was Crawford's concertmaster and substitute conductor with Beloit/Janesville Symphony back in the early 1990s. I knew him more than most and commissioned several of his works with OCO. He also did an arrangement of the *Fanfare for Lake Country* for me for violin and piano, which I recorded.

You did get to record on a Stradivarius violin. Can you expand on that?

The Strad adventure ties into the recording of Crawford's Violin and Piano arrangement of *Fanfare for the Lake Country* as well as several Bach g minor Unaccompanied Sonata movements. I had a relationship with Bein & Fushi, who runs the Stradivarius Society since 1978, so they knew me. I relayed that I had the opportunity to do a recording and inquired if it would be possible to access a Strad for it. I picked it up in Chicago late the night prior to the recording session. I did have a good violin and was not sure that this last-minute switch would work for the recording session. It was an incredible experience to play an \$8.5 million violin. Working with the audio engineers, photographers and videographers over the years has been a real creative treat. My brother, Peter, is the graphic artist for virtually all my recordings and most of my release and concert fliers. You'll find Roberta's recordings on most digital audio & video platforms.

Many thanks for taking the time to connect with me and sharing your many ongoing projects with us.

To learn more about Roberta Carpenter's projects and information about concerts and releases please visit www.robertacarpenter.com and zmusicintl.com

In Loving Memory



SYLVIA M. MONTEUX 1954-2024

memories of attending concerts that go back to when Nancie Monteux Barendse was hosting, fondly recalling the sign-off, "That's all there is and there ain't no more! Good night!"—words that resonated with her joyous approach to life.

Sylvia's passions were not limited to music; she shared an equally profound love for animals. Horses and dogs, in particular, held a special place in her heart. She had a remarkable, almost instinctual connection with them, earning their trust with her gentle spirit and kind soul. It was as if they knew she was a friend, a kindred spirit who would never cause them harm. Sylvia's approach to life was one of unwavering positivity. She embodied the rare quality of never meeting a person she didn't like.

Known as the ultimate "people pleaser," Sylvia never turned down an opportunity to engage or help, always eager to share in experiences with friends and loved ones, embodying an endless capacity for friendship and joy. Her life was a tapestry of simple pleasures, shared memories, and the communities she cherished in Ellsworth and Hancock.

For over three decades, Sylvia was a steadfast presence in Ellsworth, touching lives through her work, especially her long tenure at Reny's department store, and through her infectious optimism and love for life. Sylvia leaves behind her brother, Gerry Monteux, and his partner, Beth Cole, along with a community that adored her and will deeply miss her presence. Her legacy is one of love, kindness, and the power of a life lived with openness and joy. A memorial service is planned for this June in Hancock, a fitting tribute to a life so beautifully intertwined with the area's natural beauty and community spirit.

In lieu of flowers, donations in Sylvia's memory can be made to the Monteux School and Music Festival, reflecting her lifelong passion for music and her family's enduring legacy. Sylvia's life reminds us of the beauty in kindness, the strength in genuine connections, and the enduring melody of a compassionate heart. Though she has left this world, her spirit continues to inspire and guide us. Rest in peace, dear Sylvia. Your melody will forever play in the hearts of those who knew you.

With profound sadness and a celebration of her radiant life, we bid farewell to Sylvia M. Monteux, who passed away peacefully in her sleep on February 18, 2024, in Ellsworth.

Sylvia's journey began on July 12, 1954, in Bar Harbor, born to Adeline and Claude Monteux and raised by her mother and stepfather, William Peake. She was the granddaughter of Pierre Monteux, a legacy that imbued her life with a profound love for music and an indomitable spirit. Music wasn't just a hobby for Sylvia; it was her soul's essence.

From the classical masterpieces of Beethoven, Bach, and Brahms to the timeless tunes of the Beatles, music warmed her soul and lit up her world. She cherished her



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