



# MONTEUX

SCHOOL & MUSIC FESTIVAL

ORCHESTRAL  
ACADEMY AND  
SCHOOL FOR  
CONDUCTORS

# SPRING 2025

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

**ALUMNI  
SPOTLIGHTS  
& INTERVIEWS**  
  
**MUSE OF FIRE**

**THE SIMPSON  
HOUSE**  
  
**WAYS TO GET  
INVOLVED**

**2025  
REPERTOIRE  
AND MORE!**

# NEWSLETTER



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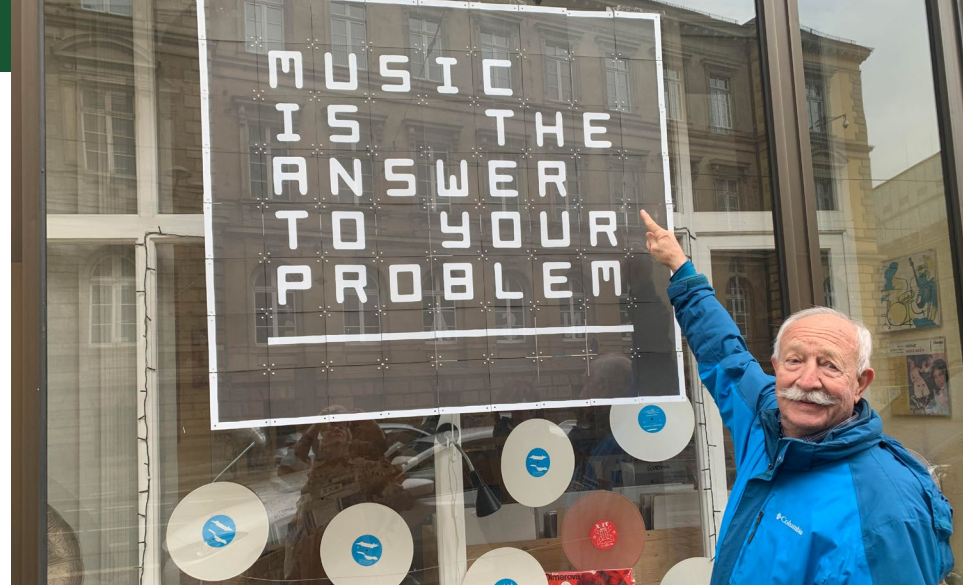
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MSMF NEWSLETTER  
SPRING 2025 EDITION

COVER PHOTOS:  
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Aerial View of the Simpson House

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## From Board of Trustees President PHIL DEVENISH

Dear Monteux Friends,

Phoebe and I have been sitting in the same seats in the Hall for . . . 42 years. Well, not *exactly* the same seats, because they used to be the solid maple ones that were hard as a rock. We even remember when Nancie and her friends sewed the thin little cloth 'cushions' that were really just a square of quilting. But I digress . . . and before I even get started.

Anyway, back then in those seats, all was pen and paper, 'hard copy,' as we now say; you had to actually *remember* things, maybe keep a pocket diary, etc. The phone was on the wall . . . Many of you will know what I'm talking about. We were 'back in the twentieth century'!

But no longer—and I mean at the Monteux School! For proof, I want you to go to our website (Monteuxmusic.org)—IMMEDIATELY AFTER READING THIS! . . . Please . . .

It has tons of interesting stuff—amazing Monteux archives, video interviews, but mainly I want you to see how very up-to-date it is. I would say 'really cool,' but now I have to say 'awesome!' "Toto, we are not in Kansas anymore!" We at Monteux are fully into the twenty-FIRST century! How the heck did this happen? Well, it wasn't me, that's for sure!

It was Ron (Schwizer), Marc (Thayer), and now Stan (Renard), our three Administrator—and now Executive Directors, that's how. They have moved us from the very introduction of computer-based records ('spreadsheets!') and 'printouts' to 'now databases' and graphic design—from Nancie's portable Olivetti typewriter and dial-phone to this great new website and 'Zoom'.

But back to the WEBSITE—remember? Its brilliant new, fully *au courant* style and 'look' is a testimony to the three-man 'evolution behind the revolution' here at Monteux. Do take a look . . . and thanks, Ron, Marc, and Stan!

As ever,

Phil Devenish

A huge P.S . . . We have purchased 'the Simpson House,' 2090 US Hwy 1 in Sullivan Harbor, for the School! It is a beautiful, old building, completely renovated by our dear friends Jill Gatcomb and Gary Grant. (See photos on the cover and page 6). This means that we can now accommodate ALL our musicians and guest artists in our own properties. This is a huge milestone for us. Fifteen years ago, 60% of our annual budget went to rentals. Today, with Airbnb and VRBO, this would be impossible. And now, these funds go STRAIGHT INTO THE MUSIC. This is what Monteux is all about.



## IN MEMORIAM Peter Whiteside Burnett

September 26, 1949 - March 17, 2025

We celebrate the memory of Peter Burnett, a cherished supporter and donor of the Monteux School & Music Festival. Peter, along with his wife Janet, was a steady presence at our concerts. His generosity, including the loan of housing for many years, made a monumental difference to the festival and hosted Music Director Tiffany Lu, and former Music Director Michael Jinbo. Monteux's current well-positioned status is largely thanks to his support over the past decade. We extend our deepest condolences to his wife, family, and friends, and will strive to honor his memory through music and generosity.

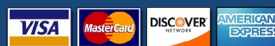
Peter enjoyed boating, loved the outdoors, and was a caretaker and restorer of beloved family summer residences on Hancock Point, including an antique house and barn previously owned by his great-grandmother, as well as the Burnett family shore house. Peter was well-known and loved for his gentle nature and sense of humor.

A memorial service will be held for Peter in Hancock in the Spring or Summer. He is survived by his wife, Janet Rotenberry Burnett; his sister, Bridget Hanson (and her husband Chris Ickler); his sister-in-law, Regan Burnett; his brothers, John Dana Burnett (and his wife Margaret) and Benjamin George Burnett; and his sister-in-law, Lynn Rotenberry Moran (and her husband Jack).

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)





Stan and Laura in Litchfield, CT

## From the Executive Director **DR. STAN RENARD**

Dear Friends of the Monteux School and Music Festival,

As I enter my fourth season as Executive Director, I am filled with optimism about the future of the Monteux School and Music Festival. Our artistic leadership, led by Music Director Tiffany Lu and supported by Associate Conductor Kyle Ritenauer, continues to bring fresh ideas while preserving the cherished traditions that make Monteux such a magical place. This season, we are honored to welcome Monteux Alumni and world-renowned conductor Ludovic Morlot, along with Dr. Jeffery Meyer from Indiana University, to our faculty.

Each year, the quality of our orchestra improves significantly, and I am thrilled about the exceptional group of musicians joining us this season. The repertoire curated by Tiffany has generated great excitement among our applicants, who are eager to perform these masterworks. I have no doubt that you will be equally delighted by the programming we will be presenting this summer.

One of the most exciting developments is the upcoming addition to our campus. We are delighted to announce the purchase of the Simpson House in Sullivan, a beautiful home built in 1790, currently being renovated by professional builders and friends of the school. This house will serve as the residence for Music Director Tiffany Lu when in Maine, as well as our guest soloists and conductors. This acquisition marks a significant milestone in our journey towards sustainability, especially as some of our competitors face challenges with housing costs. I commend our Board of Trustees, particularly Board President Phil Devenish, for their visionary leadership in ensuring Monteux's sustainability for the next 80 years!

At Monteux, we value our intimate setting and focus on enhancing the quality of our program rather than expanding our orchestra's capacity. We aim to support our participants with increasing levels of engagement. In this spirit, we invite you to consider supporting our scholarship program by funding a full scholarship for either a conductor or an instrumentalist, thus supporting a Named Scholarship and joining us at our Scholarship Dinner event this summer. Each donor is paired with their recipient, fostering meaningful connections that often last for many years. More information is available in this newsletter.

Last year, we sold out most of our Sunday Symphonic performances, and our 'Mainely' Chamber Music series also saw growth in attendance and quality. We encourage you to join our growing list of subscribers to enjoy the many perks or purchase single tickets when they go on sale on May 1. We look forward to welcoming you to our concerts.

Monteux remains the sole arts nonprofit in Hancock, and this year we will be hosting the Schoodic Chamber of Commerce in collaboration with our Season Sponsor, the Crocker House. This partnership highlights our commitment to connecting with the community and raising awareness about our programs and beautiful grounds.

There is much to celebrate in this newsletter. We proudly highlight the achievements of our alumni and feature insightful interviews with Peter Jaffe and William C. White. We also take a moment to honor the memories of two cherished friends of the School, Peggy Amstutz and Peter Burnett. Additionally, you will find addresses from Board of Trustees President Phil Devenish and Music Director Tiffany Lu.

On a personal note, after four years living in Oklahoma, I am pleased to announce that my wife Laura and I will be moving to Litchfield, Connecticut. I am immensely proud of Laura for taking on the Dean of Students position at the Forman School in Litchfield. She followed me to Oklahoma as I took on the Associate Deanship of the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma. It is her turn to take the lead. I will maintain my position at OU, working largely remotely, where I also serve as the Director of the MA in Arts Management, one of the leading programs in the nation training future leaders of cultural arts organizations. As the saying goes: "preach what you do." We are looking forward to living closer to Hancock and building our house in Gouldsboro, where we hope to spend more time throughout the year.

I look forward to seeing many of you in Hancock this summer and welcoming you to our concerts.

Thank you for your generous support of the Monteux School and Music Festival!

Warmest regards,

Stan

Please do not hesitate to contact me anytime at [info@monteuxmusic.org](mailto:info@monteuxmusic.org)



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

Dear Monteux School Friends and Family,

Happy Spring! The work of organizing the Monteux School season starts every year almost the week after the previous season ends, and so at this point we are well into the most critical part of ensuring a successful festival for the 2025 summer, recruiting, evaluating, and securing the musicians who will comprise the Festival Orchestra. With the hard work and organization of Executive Director Stan Renard, this task is now running at a higher level than ever before, and this season resulted in my first strategic efforts to travel as a representative on behalf of the school (very special thanks to renowned pedagogues, gracious hosts, and friends of the festival Maestros Kenneth Kiesler and Jeffery Meyer). Supporters of the Monteux School and Music Festival continue to grow in ranks both within and around the musical community, and we are grateful to have seen an unprecedented number and quality of applications.

One of the most special features of this summer's season in particular is the incorporation of an unprecedented number of concerto soloists representing a wide variety of musical careers, institutions, and repertoire. As musicians will readily acknowledge, the act of accompanying a concerto soloist is a particular and exposing one, requiring a type of sensitivity, sensibility, and style that (like so many other skills in conducting) can only come by experience. This summer, we will not only welcome four wonderful soloists to perform with the Festival Orchestra (Blake Pouliot, violin; Jason Bergman, trumpet; Rémy Taghavi, bassoon; and Jasmin Arakawa, piano), but also host the MSMF's first ever concerto competition, with its winner coming from the ranks of the Festival Orchestra and being featured in one of the festival's concert programs. More conductors

attending the Monteux festival will have the opportunity to gain the experience unique to conducting a concerto performance, and all the musicians will benefit from the musicianship, experience, and pedagogy these amazing guests have to offer.

I would like to use this space to acknowledge a few folks whom I have connected with this season in relation to the "Monteux-verse." Fellow conductor Vladimir Sagaydo (Monteux '21) recently hosted me as a guest conductor in Mexico City with the National Polytechnic Institute Symphony Orchestra of Mexico, an ensemble at one point performing under the direction of distinguished Monteux Bruck-era alumna Gabriela Diaz Alariste, whom I was also grateful to connect with. It was an unforgettable experience and reminded me so much of how deep the network of the Monteux School runs!

I would also like to cherish the memory of recently-passed Monteux supporter and donor Peter Burnett. In addition to his and surviving wife Janet's steady presence at the Monteux concerts, he made a monumental difference for the Festival, me, and former Music Director Michael Jinbo in the form of the loan of housing for us during the season over many years. If the Festival now finds itself well-positioned in this regard, it is in large part thanks to the difference that his support made for us over the last decade plus. We send his wife, family, and friends deepest regards and condolences, and will strive to honor his memory through music and generosity.

I look forward to returning to Maine for another summer of connection, teaching, music, and friendship.

Deeply yours,

Tiffany Lu



### IN MEMORIAM

## Margaret (Peggy) Bryant Amstutz

March 6, 1938 - February 2, 2025

The Monteux School honors the memory of Margaret (Peggy) Bryant Amstutz who passed away peacefully on February 2, 2025. Peggy was a strong supporter of the Monteux School for many years. She served as treasurer and board member and was a member of the Legacy Club. Peggy could always be counted on to help with Board or Associate functions. She also believed in the importance of the free children's concert and welcomed parents and children as well as made sure necessary supporting materials were available for the concert, and she and Arnold generously supported scholarship aid for Monteux students. Peggy was a woman of many talents. She studied French cooking at the Institute of Culinary Education and was a wonderful cook.

Experienced in finance and investment, she managed client and fund portfolios in Cambridge, Massachusetts. Peggy also was co-founder of the Crabtree Neck Land Trust.

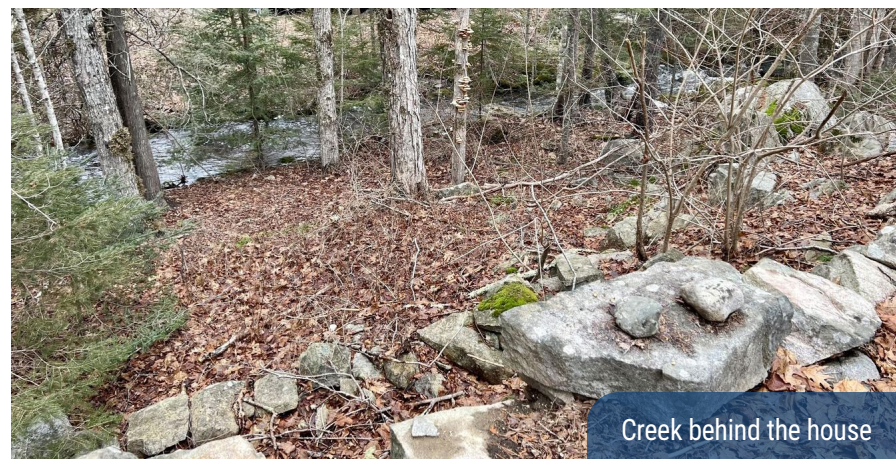
She will be greatly missed by everyone who knew her. Our sympathy is extended to her husband, Arnold and their two daughters, Alice McDonald and Ann Hayes, sons-in-law Greg McDonald and Andrew Hayes, brother Peter Bryant, sisters Susan Stahlberg and Cynthia Ervin, and grandchildren Molly, Maddie, Grace, Owen, and Brooklyn.

# THE SIMPSON HOUSE

Our newest housing addition!



Backyard



Creek behind the house



Sign over the door



# 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 as 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.

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.



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.

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 18th to sign copies

WEDNESDAY • 5 PM

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To learn more about Muse of Fire go to

**MUSEOFFIRETHEPLAY.ORG**



## ANTOINE T. CLARK '15-18 AND '23, CONDUCTOR, TEACHER, BUSINESSMAN!

Antoine T. Clark has embarked on an exciting new chapter in his life, marked by the opening of his own music lesson business in Worthington, Ohio. Reflecting on his journey, Antoine shares, "While I hadn't originally envisioned running or owning a music lesson studio, my career has taught me the value of adaptability and embracing new opportunities." His business is also the home of the Worthington Chamber Orchestra.

Antoine's musical journey began as an educator, teaching middle school before transitioning to a clarinet professor at various colleges and universities. His passion for music led him to orchestral conducting, founding the McConnell Arts Center Chamber Orchestra—now the Worthington Chamber Orchestra (WCO)—and serving as Music Director of Orchestras at several Ohio universities. "When the idea of opening a music lesson studio arose, it felt like a natural extension of my entrepreneurial spirit and deep commitment to music education," Antoine explains.

Three key factors influenced Antoine's decision to start his business: expanding his career and brand, providing office space to support the Worthington Chamber Orchestra, and finding meaningful ways to invest in the Worthington community. The journey began with the purchase of a commercial property in July 2024, officially closing on August 28, 2024.

The past several months have been a whirlwind for Antoine, who acted as his own general contractor, overseeing a full-scale renovation of the property and tackling over twenty major projects. "To this day, I'm still not sure how I managed to juggle it all!" he admits.

Antoine is thrilled to announce the official opening of the **Music Academy of Worthington** early this April. To celebrate, a ribbon-cutting ceremony was hosted by the Worthington Area Chamber of Commerce on April 3 at 11 AM EST. "As we launch, I'll be sharing more details about the Academy, including our social media channels, website, and information on our incredible instructors," he adds.

Antoine extends his heartfelt thanks to his husband Caleb, his friends and colleagues, the WCO Board, and the Greater Columbus Arts Council for awarding him the \$25,000 Artist Elevated Award last year. "That generous support made this ambitious and costly endeavor a little more manageable," he acknowledges. He also expresses gratitude to the wonderful companies and contractors who were invaluable, including John Sheridan, who did the interior renovations.

"I am deeply grateful for this journey and the opportunity to continue my passion for music education while serving as an arts leader in Worthington. Thank you all for your support," Antoine concludes.

Congratulations, Antoine! We are very proud of you!

For more information about Antoine T. Clark, the Music Academy of Worthington, and the Worthington Chamber Orchestra please visit: [antoinetclark.com](http://antoinetclark.com), [musicacademyworthington.com](http://musicacademyworthington.com), [worthingtonchamberorchestra.com](http://worthingtonchamberorchestra.com)



## MEI-ANN CHEN '97

is the recipient of this year's Marylou Speaker Churchill Award granted by the New England Conservatory (NEC), which recognizes a teacher and orchestral figure who reflects Marylou Speaker Churchill's qualities as a human being, educator, and musician. Churchill served on the faculty of NEC's College and Preparatory programs for 28 years and was the Boston Symphony Orchestra's principal second violinist.

The recipient of the Marylou Speaker Churchill Award is invited to campus to present a master class, lecture, or performance. Chen will come to campus on Saturday, March 22, to receive the award. As part of her visit, she will conduct the Preparatory String Orchestra and Youth Philharmonic Orchestra in rehearsal and join a conversation moderated by Tonya Robles, NEC's Vice President of Expanded Education.

Taiwanese American conductor Mei-Ann Chen is renowned as one of the most versatile, compelling, and dynamic international conductors today and a dedicated advocate for music education. Music director of the MacArthur Award-winning Chicago Sinfonietta, chief conductor of Austria's Recreation – Grosses Orchester Graz at Styriarte, and artistic advisor of the Springfield Symphony Orchestra (Massachusetts), she is also the first-ever artistic partner of Houston's ROCO, and artistic partner of the Northwest Sinfonietta (Washington). Chen has led distinguished orchestras throughout the Americas, Europe, and Asia – over 150 to date, including the Chicago Symphony Orchestra, San Francisco Symphony, Minnesota Orchestra, Vienna's Tonkünstler Orchestra, Helsinki Philharmonic, The Residentie Orchestra in The Hague, London's BBC Symphony Orchestra, Seoul Philharmonic, and National Taiwan Symphony Orchestra.

Chen's enthusiastic pedagogical work has included mentoring ascendant conductors through the Chicago Sinfonietta's Freeman Conducting Fellowship and Taki Alsop Fellowship. She has led ensembles at her alma mater, NEC, and at The Juilliard School, Manhattan School of Music, Peabody Institute of the Johns Hopkins University, and Indiana University, has led Carnegie Hall's esteemed NYO2 for young musicians, and has conducted the New World Symphony and the National Youth Symphony Orchestra in Taiwan. Chen served as artistic director of the National Taiwan Symphony Orchestra Summer Festival from 2016 to 2021 and as music director of the renowned Portland Youth Philharmonic (Oregon) at the start of her career – a serendipitous appointment with regard to Churchill, who was an exemplary member of the Philharmonic's former Portland Junior Symphony.

Born in Taiwan, Chen immigrated to the United States to study at the Walnut Hill School for the Arts in Natick, Mass., where she was a student of Churchill's. During the following years, while studying at NEC, Chen lived with Marylou and her husband, Mark. She earned her bachelor of music degree and a double master's degree in orchestral conducting and violin from NEC, becoming the first student in the Conservatory's history to achieve the latter distinction.

"Marylou Speaker Churchill, whom I consider my American mother, not only taught me violin but also taught me English and many other aspects of life during the three and a half years I lived with her and Mark Churchill," Chen has said. "Marylou taught me to overcome difficult passages

with love and that's an important lesson I have applied to life as well."

Chen's complete biography can be found on her website, [meiannchen.com](http://meiannchen.com).



Known for her generosity of spirit, **Marylou Speaker Churchill** was a member of NEC's College and Preparatory School

faculties for 28 years. She was a member of the Boston Symphony Orchestra for 30 years, serving for 23 of those as second principal violinist.

Churchill was chair of NEC Prep's String Department for 10 years before joining the College faculty in the 1990s. She was a devoted teacher who was deeply committed to her students' growth, artistic excellence, and well-being. In 2006, she received the **Louis and Adrienne Krasner Teaching Award** for her extraordinary work with students.

The Marylou Speaker Churchill Award honors her commitment to teaching and artistic excellence by celebrating an instrument teacher or orchestral figure who reflects her qualities as an educator, musician, and human being.

Source of the story: Press Release from New England Conservatory, published on March 12, 2025 and accessed at [necmusic.edu/nec-honors-alumna-and-trustee-mei-ann-chen-95-98-mm-with-conservatorys-third-annual-marylou-speaker-churchill-award/](http://necmusic.edu/nec-honors-alumna-and-trustee-mei-ann-chen-95-98-mm-with-conservatorys-third-annual-marylou-speaker-churchill-award/)



## SUNNY XIA '18, '19, AND '21

named 2025 Emerging Artist by the Symphony, the publication of the League of Americans Orchestras.

She also joins the roster of live event production and artist management, Columbia Artists Music LLC (CAMI Music).

We are very proud of you, Sunny.

To learn more about Sunny go to [sunny-xia.com](http://sunny-xia.com)

The 2025 Emerging Artists release by Symphony can be accessed at [symphony.org/listings/emerging-artists-2025](http://symphony.org/listings/emerging-artists-2025)

# ALUMNI INTERVIEWS

***It's a pleasure to see you again, and I think it's overdue to have you featured in our spring newsletter; you are so accomplished and had such a long affiliation with the Monteux School. I would like to start by asking you what was the school like for you when you first came as a student and as you became the Associate Conductor, and, I believe, the sole in-residency composer in the history of the school?***

When I first came, the school was rustic – as it still is – but it was probably a little bit more so back then. Certainly because I was living in a cabin, it seemed extremely rustic.

The administration of the school was not as organized then as it is now. Pierre's daughter Nancie was still the executive director, and she was getting up in years. I believe that 2004, my first year as a student, may have been her last year of formal association with the school. The school had instructed us to go to Nancie's house upon arriving in Hancock in order to obtain your room key. If she wasn't at home (or wasn't awake) you had a bit of trouble.

When I arrived on the first day I was the first person to show up, so it was desolate on campus and I was somewhat confused as to what I should be doing. But then more and more people arrived, the so-called "Old Boys" (students who attended Monteux previously) and by the end of the day I felt more at ease.

I was apprehensive in those first couple days. I was only 20 years old and I had never been to a summer academy or

festival like the Monteux School. But over the course of the summer, it proved to be a great confidence-building exercise, even when there were those moments where your confidence was knocked down (and probably rightfully so.)

By the summer's end, I had fallen in love with the place and the people, and I knew that I wanted to keep coming back. I came back for three years as a student, then had two summers off, and then I returned as the Conducting Associate in 2009 for the next five years.

***So when you came the first year, you studied with Charles Bruck or did you always study with Michael Jinbo?***

No. It was always with Michael. My first year was 2004.

***Tell us a little bit about your composition journey at Monteux and in general.***

Composition was my first passion as a musician, so I had already been composing for several years when I began attending the school. The first summer, I took advantage of the fact that I was surrounded by more experienced and mature musicians, and I showed a few compositions to my close friends among the students.

The second year, I composed an intermission fanfare during the summer. I remember vividly that I had to copy out the parts by hand, given the technological and internet limitations of the school as it was then. The deadline was approaching, so I did much of this at the hall during

one of the chamber concerts. This turned out to be an infamous concert because the building lost power halfway through the show, but the musicians carried on by candlelight on stage. I had a couple of candles backstage and I was able to carry on my work. I felt like Mozart.

It was during my tenure as Conducting Associate that I was really able to take advantage of the school's offerings and write for the orchestra's family concerts. My first piece in this genre – a work for narrator and orchestra in the vein of *Peter and the Wolf* – was called *Cinderella Goes to Music School*. It was the story of a girl named Cinderella who played the viola at a conservatory, and she got a magic viola and a magic dress from the school's wise old instrument repairman. She wins the school's concerto competition with the help of his magic appurtenances. There were lots of little jokes and gags about music school life, so it got many chuckles from the musicians.



I wrote another such piece called *How to Become a Composer*, also set in the world of the music school, and then I wrote one called *The Itsy Bitsy Spider and His Great Singalong Adventure*. That's my favorite of my kids' pieces, because it weaves in lots of nursery rhyme songs like "The Itsy Bitsy Spider," which the audience sings at various points throughout the piece.

It was Ron Schwizer's idea to bring me in as composer-in-residence in 2016 and to commission me to write a piece to celebrate the 100th anniversary of Acadia National Park, which resulted in my *Acadia Fanfare*. That has become my most performed orchestral piece by far. You know, composers always wonder how to get their music performed by orchestras. The secret that I hit upon is to embed yourself in a big conducting school, because the people who are students will end up as programmers down the line.

A couple of years later, I did one more kids piece, which was the *Carnival of the Animals: Maine Edition*. It was in the mold of the Saint-Saëns, but with Maine animals like black bears and puffins and whales. I've since developed the piece into what I call the *Carnival of the Animals Expansion Pack* and I've added animals from many different regions of the world.

In summary: I owe a great deal of my success and accomplishment as a composer to the Monteux School.

***Please tell us a little bit about your journey since Monteux and your work with Harmonia and with the Cincinnati Symphony. You've been a busy guy.***

The Monteux School has woven in and out of my life and career. When I started at the Monteux School, I was a college student at the University of Chicago. When I returned, I was in the middle of my Master's degree at Indiana University. During my time as Associate, I got my first major job, as assistant conductor at the Cincinnati Symphony. That job also entailed being

conductor of the Symphony's youth orchestra.

I then moved to Portland, Oregon in 2016 as conductor of the Metropolitan Youth Symphony. It was during that time that I came back to Monteux as composer-in-residence. In 2018, I moved to Seattle to begin my tenure with Harmonia Orchestra & Chorus. I've been back to the school twice as a guest artist/teacher since then.

***Please tell us more about Harmonia. It's kind of a unique ensemble. Are there other ensembles like it in the country?***

They are.

***Are there other ensembles like Harmonia in the country?***

Indeed, Harmonia is unique in many regards. It was founded in 1969 by a then-high school senior as a Renaissance madrigal group. It then grew into a full-size chorus, and then a pick-up orchestra was added for certain performances, and then that orchestra became a full-fledged part of the organization.

Now, Harmonia is a multifaceted entity – a large chorus and symphony orchestra which mainly concertize as one. We regularly perform the major oratorio repertoire, such as Handel's *Messiah*, the Bach passions, and the major requiems. But the orchestra also plays the major symphonic repertoire, and the chorus sings a *cappella* music. We also perform a lot of less well known choral-orchestral repertoire such as Dvořák's *Te Deum* or Barber's *The Prayers of Kierkegaard* or Handel's *Dixit Dominus*, just to name a few examples from recent seasons.

For me, in terms of the programming, it's like being a kid in a candy shop, because I can mix genres and media in the service of a theme. One of my favorite programs was a World War I themed concert in 2018, my first season. It began with Lili Boulanger's

*Pour les funérailles d'un soldat*, and then we had a movement of a string quartet by Paul Hindemith, written when he was serving as a soldier in the Kaiser's army. Then we had Ravel's Left Hand Piano Concerto. The second half began with Gustav Holst's *Ode to Death*, followed by "There is an Old Belief," an a *cappella* choral piece by Sir Charles Hubert Hastings Parry, written as a memorial for his students lost in the war. The big finisher was Ravel's *La Valse* (incidentally, a piece that I first conducted at the Monteux School.)

***That's fantastic. I can't imagine that program you just shared with us.***

It sounds like an epic concert, but it was actually one of our shortest concerts. I think it was less than 60 minutes of music.

***But hard music! Are you working on some new projects?***

Oh yes, I'm always working on new projects. Of course, another great boon for me is the opportunity to write for the musicians of Harmonia, everything from ginormous choral-orchestral extravaganzas to rather modest chamber and choral works.

The first big piece I wrote for them was called *The Muses*, for chorus and orchestra. It's sort of like Holst's *Planets* in that each of the nine muses gets her own musical representation, but it's in one continuous movement. And it's in Ancient Greek, which was, admittedly, a bit of a stretch.

After that, I wrote an hour-long opera-oratorio called *Cassandra*, my largest work both in terms of the forces required and the scope. For next season, I'm going to write a setting of the "Dies Irae" for baritone solo, chorus and orchestra.

***Let's now shift gears and talk about a project you've been doing for Monteux, a series of oral history interviews.***

Last summer, the Board of the Monteux School invited me to create a series of oral

Executive Director  
Dr. Stan Renard interviews  
**WILL C. WHITE '04-09**

history interviews with alumni of the school. From what I understand, this project started a while back, and I think that Monteux archivist Ron Schwizer was involved, along with Monteux Curator Doug Kimmel.

The idea is to interview as many of the school's alumni as possible, asking them about their experiences at the school, their major lessons learned while studying in Hancock, and how the school has played a role in their ongoing careers — much like the questions you asked me at the beginning of this interview!

I started by talking to some alumni whom I know personally, but that has expanded out through multiple rounds of recommendations and contacts. I invite people to join me for an hour on Zoom.

I generally start by asking (as you did) about their first impressions of the school, but I've found myself wanting to go back in time even further. Now I ask them how did they even first *apply* to the school? I think that going forward, contemporary students will find it interesting to know where one would have seen an advertisement in say 1973, how an application was submitted, how long did it take to receive something back. I mean, such a different world than what we would expect in terms of an online application as we are used to nowadays.

I ask for their first impressions of the school, their impressions of whichever maestro they were studying with, and then about their development. I try to get them to tell as many colorful stories as they can along the way, because we all have so many of them.

I've already learned a ton from conducting these interviews. My biggest takeaway is that I feel that I've come much closer to understanding who Charles Bruck was. I've seen David Katz's play (*The Muse of Fire*) and I've heard a few other stories over the years. But getting such a large dose of stories and anecdotes and insights and impressions of him has gotten me a lot closer to understanding the man and his teaching, and what his musical values were. I know what Michael Jinbo's values and style was, I always assumed that a fair amount of that came from Bruck. It is interesting to be able to disentangle what Michael's authentic personality was versus what he received from Bruck's tradition.

**So most of the folks you are interviewing for the archives were students from Charles Bruck.**

That's what it's been so far. And I think that it makes sense to start with the older alumni of the school because we want to

capture as much of that earlier time as possible while we still can.

A point of clarification: the people I've been talking to are not especially old! You don't have to go back that far to have studied with Bruck. What I'm really hoping for is an opportunity to talk to students of the great Pierre Monteux himself, but I don't know if I'll get the opportunity.

**Our plan is to upload your oral interviews on the Youtube Channel of the Monteux School & Music Festival.**

That's right. They will be there soon.

**How can alumni from the Monteux School contact you to be interviewed?**

Please reach out to me directly at [willcwhite@aol.com](mailto:willcwhite@aol.com)

**Thank you for taking the time to talk to me and I can't wait to watch your interviews.**

**To learn more about Will C. White, please visit: [willcwhite.com/biography](http://willcwhite.com/biography)**



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**Please reach out to Executive Director, Stan Renard at [info@monteuxmusic.org](mailto:info@monteuxmusic.org) and share your stories with us!**



# ALUMNI INTERVIEWS

***I'm really thrilled to catch up with you. I don't think we've ever met.***

Yeah. No, I don't think so. And it's a pleasure.

***Could you tell us about your journey with the Stockton Symphony? You just celebrated 30 years with that orchestra, is that right?***

I'm actually in my 31st season. Wow. They haven't kicked me out yet. I had been doing a fair amount of guesting. I had guested with the Long Beach Symphony with the Virginia Symphony. I was on the conducting staff with the Aspen Music Festival. But I had never had a full time professional music directorship before. I had conducted in academic positions. I had spent six or seven years conducting at Pomona College in Clermont, California, a couple of years as a visiting professor and conductor at Stamford University. But this was my first full time appointment.

My predecessor was a very talented Korean conductor named Kyung-Soo Won, and he was the one for 27 years who had built up this orchestra from sort of the volunteer community level to the professional regional orchestra that it is today. And, you know, in our profession, we stand on the shoulders of our predecessors. We admire them, we salute them for all their achievements. And so he was there for 27. And so I've even out distanced him. I'm now in my 31st season, and it's been an amazing ride. And it's just been absolutely wonderful. We've worked really hard together.

***Executive Director  
Dr. Stan Renard interviews  
PETER JAFFE '79***

We've had some of our performances broadcasted on NPR. I have commissioned at least one and sometimes two world premieres every season that I've been here, worked with some great composers. We've had a particularly great association with the jazz legend Dave Brubeck because he is a local hero. He went to college here in this town at what was then called the College of the Pacific. Now it's called the University of the Pacific, and they have a little, very fine conservatory there. But that's where he started studying theory and composition, and that's where he met his wife to be.

And so fast forwarding decades and decades, I actually got to work with Dave and have done one premiere of his. There was one premiere that he co-composed with his son, Chris, called *Ansel Adams: America*.

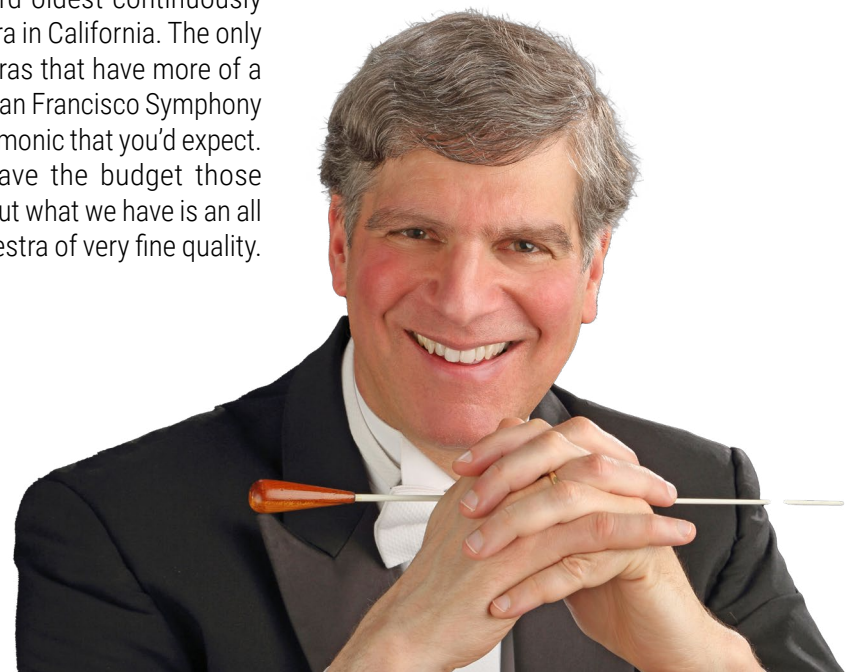
What's really cool is when you can do a world premiere that's not just one and done and you put it back on the shelf, but it has a life after that and several of our world premieres have done that. So over the years, the past 31 years, you know, we've just had an amazing ride. My Chamber of Commerce speech is that we're the third oldest continuously operating orchestra in California. The only other two orchestras that have more of a longevity are the San Francisco Symphony and the LA Philharmonic that you'd expect. Well, we don't have the budget those orchestras have, but what we have is an all professional orchestra of very fine quality.

And just this week, we're doing Mahler Second Symphony, which is enormous. You know, over 100 orchestral musicians, a chorus of over 100, two vocal soloists, offstage brass. And actually, it's my first time. It's a bucket list piece for me.

And so we've got so many projects we've done with the Stockton Symphony. We have an educational series we call *Stepping Out with the Stockton Symphony* that we offer and thousands of kids come to our concert hall and are treated to this series. We also have a series called *The Magic of Music*, where we take ensembles out. We go to Boys and Girls clubs, to the Children's Home of Stockton, to schools, to Colleges and Universities, and so forth. We get a lot of bang for the buck. We offer a pop series, a classic series, and so there's something for everybody at the Stockton Symphony.

***You have a youth orchestra, too, right?***

There's a youth orchestra that is sort of allied with the Stockton Symphony, but it's not part of our actual organization.



But, you know, we used to do side by side concerts with them, and the Central Valley Youth Symphony recently sort of went on pause during the pandemic. But they've reinvigorated themselves as the Stockton Youth Symphony, and so we're looking forward to building up those collaborations in the future.

***You have an amazing career in California and beyond. Please tell us more.***

I just returned from concerts with the San Jose Symphony. We just did a concert in San Jose called a *Hollywood Spectacular* when every single piece we played were themes from an Oscar-winning Academy Award film from *Exodus* and *Lawrence of Arabia* all the way up through *La La Land*. And so we just did that.

And then coming out of that, I'm going into Mahler Second Symphony. And so, you know, I love the whole spectrum.

Yes, the other orchestra I conduct pretty much full time is the Folsom Lake Symphony. And that's also an amazing community volunteer orchestra, but they play at an extremely high level. Almost everybody in that orchestra has conservatory or music department training, and then they went off and did something really sensible for a career like they become a doctor or a lawyer or they went into the IT industry or something like that, but they still play at an amazing level.

And we have YouTubes of them playing for some of the like such as the Van Cliburn International Piano Competition Winner Jon Nakamatsu or for Amaryn Olmeda, who is a wonderful upcoming violinist. On the pop side, there's a video of us playing *Mission Impossible*. And that YouTube has gotten over 6.6 million hits. So, it's true I do an awful lot in California, but over the years, I've been guesting the old New Mexico Symphony orchestra in Albuquerque, which sadly no longer exists. At one time, way back when JoAnn Falletta was conducting

the Virginia Symphony, she very kindly invited me to do a guest show with them. I spent 14 years on the conducting staff of the Aspen Music Festival. I am now on the guest faculty of the Conductor's Institute of South Carolina, which does not go as far back as the Monteux School & Music Festival, which goes all the way back to the 40s, correct?

***That's right.***

But the Conductor's Institute of South Carolina goes back at least 40 years. And I've been going there ever since the year 2000, and I'm on their guest faculty helping kids with their gestures. And I also teach courses in score study, which I think is really an important aspect of studying and conducting. I mean, of course, the gestures are really important in getting in front of the orchestra, but, you know, I'm also teaching courses in score study there, and I think the very best institutes are doing things like that, too. Tiffany Lu does some of that Monteux, I imagine.

***She does.***

Yeah, that's good. I have a feeling, but I can't quite put my finger on it, but I know that probably I've run across Tiffany somewhere. And I hope that you give her my very best regards and admiration for what she's doing.

***Please tell me how you came to attend the Monteux School.***

When I was at Monteux, it was one of my very first experiences conducting an orchestra. And we're going back to 1979. It was during the summer of 1979, and that was the only summer I've ever spent there, but man, what an impact it had. And the whole reason for this is that I was trained as a violinist, and I had gone through the Oberlin Conservatory. I had two degrees. It was even more than a double major. I had a double degree in violin and mathematics. And so it was a five year program and I walked out with two pieces of paper, a

bachelor's degree in each field, you know, violin performance and mathematics. And it kind of made up for it because I had skipped a year in high school. So I had only three years of high school but five years of college.

And so coming out of that program, of course, it's usually a requirement in a conservatory that you have conducting classes. And so that was my very first exposure to conducting. I got into conducting kind of relatively late compared to a lot of my colleagues. But I had returned from being a violinist at Tanglewood, and I got to play *The Rite of Spring* under Seiji Osawa and *Tristan and Isolde* under Leonard Bernstein and, you know, things like this.

And so, right after having played *The Rite of Spring* under Osawa, that next fall, we were playing *The Rite of Spring* at the Oberlin Conservatory, and the conductor, who was amazing, trained as a bassoon player, he wanted to take the winds and brass off for a sectional. And so being sort of, you know, annoyingly enterprising, I said, "Well, you know, if you're going to take them for a sectional, would you like me to do the strings?" And so he said, "Yeah, go for it." And so that was actually my very first opportunity to conduct a large group of people. I got to do a couple of string sectionals of the entire string section at the Oberlin Conservatory.

And then, having left the conservatory, I was an acting concertmaster in Halifax. At that time, the orchestra was called the Atlantic Symphony Orchestra. It's now changed its name to Symphony Nova Scotia. But at that time, I was there and midway through the season, my old violin professor who himself was also a conductor. There are a lot of us violin/conductors. He [Andor Toth] had at that time moved from Oberlin and he was then the conductor at Stamford University. He said, "Would you like to be one of my conducting TAs?"

I said, "Well, you know, I'm finally doing what you trained me for. I'm an acting

concertmaster of an orchestra. I'm actually making a living as a violinist. I've played at Tanglewood in the orchestra. I see how much everybody rags on the conductor and they criticize them. How can I possibly compare to Leonard Bernstein and Seiji Ozawa and other conductors? I don't want to have a whole orchestra upset at me, and so thanks for the offer, but I don't think so."

I hung up the phone and 15 minutes later, I called him back. Back then, making a long distance call from Halifax, Nova Scotia to California, was expensive. I called him back 15 minutes later and I said, "you know, actually, it sounds incredible." And I think my entire life would have been different if I just hadn't reconsidered my options for 15 minutes. And so here's what happened, Stan. I applied to Stanford. I got into their graduate conducting program, which is actually a weird place to go. I mean, it wasn't Juilliard. It wasn't Curtis. It wasn't the New England Conservatory. But as it turns out, once I got there, he really took care of me. And every time there was a concert or an opera production, I had an opportunity to conduct.

But before I even got there, I thought, "Okay, there's a summer coming up. What should I do?" And I'm sure it's probably this way today, but at least back in the late 70s, the composition of the Monteux Festival Orchestra would basically have two types of players. There would be instrumentalists wannabe conductors, but there would also be instrumentalists who knew that you were going to play a ton of repertoire that you needed to study to get a job, all the famous excerpts would be there. And I've seen the lists that Tiffany creates, and it's been that way ever since I was there in the 70s. You would have a stack of scores this high, you know? And you would bring it to the festival, and just about every one of those pieces would at least get read through at least once during the summer.

Well, during my Oberlin conservatory years, there was a bassoon player, in our senior year, he came back and said, "I just had

the most incredible experience playing at the Monteux School." He went there. He didn't even want to be a conductor. He just went there to play the bassoon and to get an experience playing in the orchestra. Somehow, luckily, that stuck in my brain.

And so when I was up in Halifax thinking, "Okay, I'm going to wind up going into a conducting program in Stanford, I better get some initial experience." Well, there's an opportunity in the summer. And so I applied to Monteux and I went there. And I played violin in the orchestra.

Did you know Charles Bruck?

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**I did not. You know, I was after his time.**

Well, there are multiple generations of people who do Charles Bruck imitations and who tell anecdotes about Charles Bruck. I mean, I'm not old enough to have actually met Pierre Monteux himself. But if I've got my chronology straight, Charles Bruck was the one who immediately took over after Pierre Monteux.

---

**That's right.**

He would sit in the back of the orchestra in one of those canvas director chairs. And so he'd be sitting there raised up high on a riser looking at you conducting. And he was a French Hungarian with a little bit of a lisp. And he'd go, "Oh! That is ridiculous what you are doing. Nobody can follow that, you know?"

But even though he had this very domineering personality, he was a brilliant conducting coach, and he actually got to the very heart of what you had to learn. And so he had an interview with all of the conductors participating in the program before we started the summer. You know, we were all invited over to the house where he was staying, and he interviewed each of us for maybe about five or 10 minutes.

And he saw my background as a violinist, and by that time I had already subbed in

a lot of professional orchestras and I had played a lot of repertoire. And he asked me how familiar I was with this enormous stack of scores that we had brought there. And I told him that I played practically everything. I played *Petrushka* before. I had played *Daphnis & Chloe*. I'd played Strauss' *Death & Transfiguration*. There was the whole list there. And he goes: "Well, which one of these pieces have you not played?" And there was only one, and I said, I've never played Debussy's *Iberia*. "Good. You will conduct Debussy's *Iberia*!"

And so it's kind of the tough love approach, right? But he wanted to throw everybody out of their comfort zone and make sure that you were challenged to the nth degree. And so I got out my score of Debussy. And it's a very complex score with a very full orchestra. And he said, "Do not listen to a recording. Do not go to any music store. You just study the piece in your head."

I think I spent probably a half an hour just looking at the first page of the score of Debussy, trying to get it all in my head. But I was finally able to do it because I have good ears. And then the next page took maybe only about 20 minutes, and the next page took 15. And then, you know, it got faster and faster. But he actually insisted that I learn how to study a score without hearing anybody else's recording. Now, it's true that practically any conductor will check out recordings of existing pieces and use them as reference points. And I still do that today once in a while.

But to this day, I spend most of my time studying a score, looking at the thing and hearing it in my head, and that's how I coach all of my conducting students whenever I'm at the Conductors Institute in South Carolina and when I was still teaching at Stamford or teaching at Oberlin. I was later on the conducting faculty at Oberlin. You know, I'm passing on that great tradition that I learned in my very first encounter with Charles Bruck.

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**It's such a great story and wonderful to hear that Bruck made such an impression on you. So you mentioned that you applied to the Monteux School, but you didn't have any recordings of yourself conducting, did you? How did one apply to the school back in 1979?**

No. I mean, you have to put yourself back in 1979. Almost nobody had a video camera, right? And so the ability for anybody, even at the professorship or professional level to get a video, it almost wasn't there. I think my resume, if I was lucky, might have been one page long, you know, and it was just talking about my experience playing and everything like that.

As a little sidebar, it was so different back in those days. When I was playing in the fellowship orchestra on the violin at Tanglewood, it wasn't clear to me before I knew I was going to Stanford as a conductor what was going to happen. And so I got ahold of the union paper and there were a lot of violin position jobs open. I sent a one page resume. I think the Chicago Symphony, the New York Philharmonic, and the Saskatoon Philharmonic had a position.

Back in those days, and even today, sometimes the really big orchestras will take a chance on a player, even though they're fresh out of school. The Chicago Symphony wrote back to me saying, your audition is scheduled for such and such a time. And the same thing with the New York Philharmonic. But the Saskatoon orchestra said, I'm sorry, Mr. Jaffe, but you don't meet our requirements for the position. And so I was turned down by the Saskatoon Orchestra.

That was back in 1978. That was a summer before the summer where I was at the Monteux Festival. And the world was so different back then.

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**I'm so curious. Nowadays we have online platforms. People upload their**

**content. It's almost unlimited in its potential. But back then, did you put something in the mail to apply to Monteux?**

Yes, we are talking about the post office. It was just so much different then. But three names particularly come to my mind when I think about my colleagues who were in that session back in 1979. Even though I had experience as an acting concertmaster in Halifax, Nova Scotia, the concertmaster of the Pierre Monteux Orchestra that summer in 1979 is a guy who has since made pretty much of an international career as a conductor. His name is Enrique Diemecke. Are you familiar with Enrique?

---

**Absolutely!**

So he was one of the conductors that summer. I think he had maybe even done the summer before, as well as the summer of 1979. Another one of my colleagues there was Christopher Zimmerman, and Chris has conducted at, I think, Roanoke or maybe Virginia. I forget which orchestras he's done, but he's got some pretty established orchestras on the East Coast. And also Neal Gittleman. You know, I think he has the Dayton job, you know, but from my understanding, this is completely typical that alumni of Monteux, there's a healthy percentage of us that have gone on to actually have conducting careers. I think that's really bespeaks quite a bit for the institution.

Now, something else that is really fascinating is after I did that first year in 1979 at Monteux, and then I started my graduate program at Stamford, a couple of years later as part of a very elaborate trade that I had with my wife, she sort of did her ABD, almost everything but dissertation, to come stay with me when I was doing my graduate work. And then it was her time. And so we went to the University of Chicago where she could do her doctoral musicology courses. And so, at that time, I started picking up a little conducting work, too, and also still playing freelance as a fiddle player, but more

and more conducting. I started conducting the chamber orchestra at the University of Chicago and doing little freelance gigs here and there.

So at the University of Chicago at that time, the concert master of their orchestra was a guy named Michael Jinbo. Yeah. Small world. And Michael, I think, was either my age or even bless him, maybe a year or two younger. And he had already gotten the conducting bug, and he was looking for opportunities, and he didn't have much luck with the big orchestra.

But he corralled me. He took me out to lunch. He knew that all of a sudden I was new on the scene and I was conducting the chamber orchestra. And he coaxed me into letting him guest conduct a piece on one of my programs. And so I did, and of course, he was very gifted. And, you know, we kept in touch with each other.

And, of course, like all of us, we were young and green back then, but he developed, you know, of course, he had an enormous talent. And, you know, fast forward several years, maybe a decade or two or whatever, he becomes the head honcho at Monteux.

And so it was a very touching, heartwarming thing for me when I keep reading the newsletters, you know, like you're producing and in keeping up with the organization to see that he had done that. And I have no doubt that he imparted so much wisdom and encouragement and advice to generations and generations of conductors.

And now, as I said, I know Tiffany must be doing a fantastic job. I can't figure out where we've met before, but kudos to her for maintaining the legacy, and please give her my very best regards. And thank you so much for sharing all of these stories.

---

**It's amazing. You got to meet Michael in his early days in Chicago.**

Yeah, it's a small world, right. So are you musically trained yourself, Stan?

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***I was trained as a violinist and I attended the Monteux School as a violinist and conductor for three seasons some 15 years ago now.***

Oh, well, that's terrific. Well, I have maybe three great Charles Bruck stories to share with you.

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***All right, let's do it.***

Um, I don't know whether I was just lucky, but actually, he never tore me to shreds on the podium.

---

***You were lucky.***

I think I was lucky. But I recall that I might have been using too many shoulders and bobbing up and down, and he goes, "Hey, Bernstein, what do you think you're doing? You think you're Lenny Bernstein?" At least I got my fair share of derogatory criticism.

There was another conductor, one of my colleagues, and I forget who it was. But he stopped the person midstream and he goes, "Tell me what is wrong? What is wrong?" And so the conductor goes, "Well, maybe I didn't give a good downbeat here."

Bruck: "Well, it is true you did not give a downbeat, but that was not what was wrong."

And the guy goes, "Well, maybe I should have looked at the oboe."

Bruck: "Yes, you should have looked at the oboe, but that was not what was wrong."

And so he went through an entire thing where the conductor kept picking himself apart. And finally, Charles Bruck said, "No, what was wrong was that the violins were playing ugly. Tell them not to play ugly."

Haha! I could keep you here for hours, but my final story actually has to do with a conductor named Chris. And he was conducting the first movement of Tchaikovsky's Sixth Symphony. And he got to the lyrical love theme and it was

too fast, and he was using so much hand motion - it was way too fast. And Bruck stops him and goes: "Oh, stop. Tell me, Chris, have you ever been in love?" And Chris goes, "Oh, should I go faster?" Haha!"

Anyway, I was just thinking about our interview coming up and there were just so many incredible experiences. But beyond all the Charles Bruck imitations and beyond all the humor and beyond all the great parties and friendships and everything, there was something really magical about that festival where you were just thrown in.

There's no other festival like that that has you come with a stack a mile high of scores, you know. There are excellent programs all over the country in Tanglewood, in Aspen, and all sorts of places. But there's no other place quite like Monteux that makes sure that you get way out of your comfort zone, that you study 1 million pieces of music, that you play in the orchestra for your colleagues, and that woodwind players show up because they know so much repertoire is going to be covered. And it's in the state of Maine!

Now, when I was there, per pound, the price of lobster was cheaper than the price of hamburger. That's the way it was back in 1979. It's probably not that way anymore.

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***Once again, congratulations on your 31st season with the Stockton Symphony. This is incredible. I can't even imagine. You know, I've never worked anywhere for more than six. What is it like to have a 31 year tenure with an orchestra? Many young conductors would love to know.***

You know, people ask me, how come you're still here? And I can't help invoking the mathematical side of me because when you study calculus, you study the rate of change, the derivative. What's been so exciting is that the rate of change continues to be very compelling. We keep inventing and evolving as an organization, keep doing exciting new projects, exciting

new premieres, launching things and keep growing as an organization.

And so it's what keeps it exciting. We keep growing and evolving and that's what it's like. If we had ever plateaued out, that probably would have been the end. But it's the fact that artistically, it keeps getting better. We keep finding more and more ways to connect with the community, more and more repertoire and composers to explore. It's the whole package.

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***What's your process of figuring out what new work you want to commission?***

Do you have three more hours?

Well, I love to agonize over repertoire. And I think in the same way that our orchestra has evolved, my own private little opinions that I used to keep private have also evolved over 31 years. I think any young conductor going into the field for their first time, they want to do the repertoire that they want to do, and they don't want to have an artistic advisory committee. Why do I have to run this repertoire by anybody else? Some of them don't even know music. Why does it need the approval of the board?

I've completely done a 180 from that perspective over my many years because even though all the impetus of my repertoire program comes from me and I make suggestions, sometimes the committee has a really interesting suggestion. Even more important than that, to get a whole committee of people invested in the decision as something that they can then go back and talk to their friends, potential sponsors, potential donors, and things like that. It's much better to have a whole company team that enjoys the process of being on the inside of the decision that's being made.

Now I relish the opportunity every year of the first draft of a season that I propose. These days to make sure to include women composers, to include African American

composers, to include Latino composers, Croatian composers, a whole universe of musical opportunities.

When we were first forming one of these committees, I just politely asked: "Will you please look at my very first season?" That's when we were doing works of Thea Musgrave, Ellen Taaffe Zwilich, and William Grant Still. And of course, the season included all the wonderful monuments of the repertoire such the Beethoven's, the Brahms. And I like to include the Shostakoviches, the Prokofievs, the Stravinskys, the Bartóks and, and contemporary works.

And so, besides the repertoire, there are the soloists, and sometimes I'll say "Who would be fantastic playing the Rachmaninoff third piano concerto?" And I might go to my friend Jon Nakamatsu or someone like that.

Next year, we're going to feature the fantasy Concertante by Dora Pejačević. She was a Croatian composer who wrote incredible music. It sounds very much

**PETER JAFFE** has served as the Stockton Symphony's dynamic music director since 1995, combining a passion for outreach and education with top-notch musicianship, and fostering sustained artistic growth throughout his tenure. Organizations ranging from the Association of California Symphony Orchestras to the Brubeck Institute and Goodwill Industries have honored Mr. Jaffe with prestigious awards for his innovations in educational programming and for his distinguished cultural contributions throughout the county. He frequently advocates for the Symphony and orchestral music in radio broadcasts, television appearances, and web videos.

With a zeal for introducing new vital repertoire along with established masterworks, Mr. Jaffe has spearheaded the commissions of many world premieres. Avner Dorman's *Uzu and Muzu from Kakaruzu* earned the Stockton Symphony national recognition for community engagement activities dealing with crucial social issues. An especially fruitful series of premieres by the Brubeck family has developed over decades—Chris Brubeck's *Time Out Suite* and *Mark Twain's*

like post-romantic, sort of like really late Rachmaninoff. We have an amazing local pianist that's decided to take on this project. Nobody's heard of this piece before, but it's an amazing piece.

Many of my colleagues in the 20 or so orchestras in this region will start repeating things after four or five years. I try to go at least seven or eight years before recycling anything. Sometimes, you know, I'll bring back something I haven't done in 20 years. I like to have a really long cycle before anything gets repeated from seasons past.

---

***That must be fascinating for the players.***

Yeah. And then of course, I like variety. Every once in a while you can do an all Mozart program or a Tchaikovsky or something, but to me, that's an exception. I prefer to have multiple historical periods, multiple ethnicities, multiple styles, but you can still make a program that fits together nicely with that contrast. So actually, we've already planned two seasons in advance

*World* were both broadcast nationally on NPR's *Performance Today*, and *Ansel Adams: America*, co-composed by Dave and Chris Brubeck, has since been performed nationally and abroad. Mr. Jaffe was proud to launch the premiere of Victoria Bond's *In Tune with Justice*, celebrating the career and achievements of Supreme Court Justice Ruth Bader Ginsburg.

Mr. Jaffe also conducts the Folsom Lake Symphony and has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Long Beach Symphony Orchestra, Symphony San Jose, and many other orchestras and music festivals across the country. He spent three seasons conducting at the Oberlin Conservatory and two as a visiting professor at Stanford University, highlighted by an Eastern European tour with the Stanford Symphony. He teaches every summer at the Conductor's Institute of South Carolina, he conducted and taught at the Aspen Music Festival for fourteen years, he served as music director for the Auburn Symphony for nine years and for Stockton Opera for eighteen years.

because usually one season is enough. But as you know, orchestra seasons are like academic years. We're now in the 25 part of the 24-25 season. In the 26-27 season, the Stockton Symphony will be celebrating our centennial. So I've already planned that season, too.

---

***That's exciting. That will be fun for you.***

Hopefully, a big fundraising year as well, you know? So it should be good.

---

***Well, thank you so much for taking the time to talk to me today. I know that Mahler 2 is on your calendar for the rest of today.***

It's great to meet you, Stan.

---

***Same here. Thank you so much, Peter.***

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**Learn more about Peter Jaffe at: [peterjaffeconductor.com](http://peterjaffeconductor.com)**

Many of Mr. Jaffe's own arrangements have been commissioned by and performed with orchestras in Aspen, Chicago, Long Beach, and Stockton, including his *Symphonic Birthday*, *Symph-Hanukkah*, and his transcription of Haydn's *Arianna a Naxos* for Jan DeGaetani, which was also performed by the Chamber Music Society of Lincoln Center. A CD of his lullaby arrangements was released on the Chandos label, featuring mezzo-soprano Nadia Pelle with Yuli Turovsky directing I Musici de Montréal.

Mr. Jaffe appeared on NBC's *First Camera* in a show devoted to Tanglewood, where he was coached by Seiji Ozawa, Gunther Schuller, Gustav Meier, and Leonard Bernstein—a brief segment was later included in the *American Masters* special honoring Bernstein. Mr. Jaffe also studied conducting with Andor Toth, Paul Vermet, Charles Bruck, and Herbert Blomstedt. His instrumental background includes extensive performing on the violin, viola, and keyboard, and he often conducts from the harpsichord when performing Baroque or early Classic repertoire.



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TIFFANY LU,  
MUSIC DIRECTOR

## 2025 REPERTOIRE\*

BÁRTÓK	Concerto for Orchestra
BEETHOVEN	Symphony No. 6 in F major "Pastoral"
BERLIOZ	Symphonie Fantastique
BRAHMS	Symphony No. 1 in C minor
CHADWICK	Symphonic Sketches
CHEN YI	Ge Xu
COLERIDGE-TAYLOR	Ballade in A minor
DVORÁK	Symphony No. 8 in G minor
FRANCAIX	Concerto for Bassoon
GINASTERA	Variaciones Concertantes
GRIFFES	The White Peacock
HAYDN	Trumpet Concerto in E-flat major
KODÁLY	Dances of Galánta
LIADOV	Eight Russian Folk Songs
MAHLER	Symphony No. 7
MENDELSSOHN	Symphony No. 3 in A minor "Scottish"
MOZART	Symphony No. 25 in G minor
PRICE	Mississippi River Suite
RACHMANINOFF	Symphonic Dances
RAVEL	Piano Concerto in G major
RAVEL	Rapsodie espagnole
RAVEL	Tzigane for Violin and orchestra
SHOSTAKOVICH	Symphony No. 1 in F minor
STRAUSS	Suite from <i>Der Rosenkavalier</i>
STRAUSS	Till Eulenspiegels lustige Streiche
STRAVINSKY	Excerpts from <i>Le sacre du printemps</i>
STRAVINSKY	Suite from <i>Pulcinella</i>
TCHAIKOVSKY	Serenade for Strings
TCHAIKOVSKY	Souvenir d'un lieu cher
TCHAIKOVSKY	Violin Concerto in D Major
VERDI	Overture to <i>I vespri siciliani</i>
WAGNER	Ride of the Valkyries

\*Subject to change

# Join the Monteux Associates!



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](mailto: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 2025 Program is June 1, 2025. Gifts received after June 1 will be included in the 2026 Programs.)*

**For more information about this exciting initiative, please contact Executive Director Stan Renard at [info@monteuxmusic.org](mailto:info@monteuxmusic.org)**



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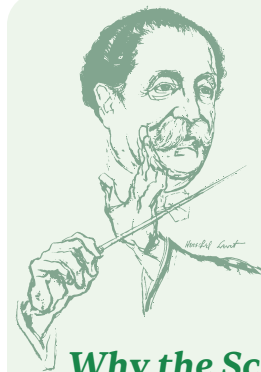
*Ad rates range from \$150 to \$400 based on size and color. The deadline for inclusion in the 2025 Program Book is June 1, 2025.*

**For more information, please contact Stan Renard, Executive Director, at [info@monteuxmusic.org](mailto:info@monteuxmusic.org)**

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# 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.

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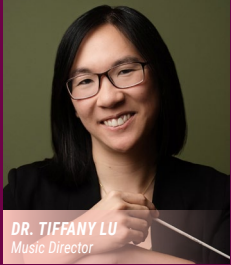
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