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orchestras. In 1961, at the age of 86, Monteux was engaged as Principal Conductor of the London Symphony Orchestra. He held that position until his death on July 1, 1964, at Hancock, Maine.

Born in Paris on April 4, 1875, Pierre Monteux graduated from the French National Conservatory in 1896, receiving first honors in violin. He began his career as a professional musician on the viola - as solo viola with the Colonne Orchestra of Paris and in the orchestra of the Opera-Comique. He became Assistant Conductor of the orchestra at the Dieppe Casino. During the years 1913-1914, he organized and gave many concerts at the Casino de Paris, called "Concerts Monteux." He became Conductor of the Ballet Russe of Serge Diaghilev where he conducted premieres of Igor Stravinsky's *Petroushka* and *Le Sacre du Printemps* (The Rite of Spring). He also conducted the premier of Maurice Ravel's *Daphnis et Chloe*.

In 1917, he was invited to conduct the Civic Orchestra in New York, and later that year, to direct French repertoire at the Metropolitan Opera House. In 1918, he was asked to lead the Boston Symphony, and in 1919, he signed a contract as permanent Conductor where he remained until 1924. European engagements followed with the Concertgebouw Orchestra of Amsterdam and the Orchestre Symphonique de Paris. In 1935, he assumed the directorship of the San Francisco Symphony, a post he held until 1952.

From 1952 through 1961, he began a round of guest engagements in Europe and America, appearing with over 100 symphony

In 1943, Pierre and his wife, Doris Monteux, founded a summer school for conductors and orchestra musicians in Hancock, Maine. The School was a continuation of the one they had established earlier at Les Baux in southern France. Initially, classes were held at their summer "cottage" on the shore of Taunton Bay in Hancock. The current hall where musicians train and concerts are held was a gift to Pierre from his wife, Doris. The campus now includes the original Forest Studio; Devenish Hall (a dormitory style building); several individual cabins; and the "Cottage" and "Barn" - previously owned by Monteux's personal assistant Dr. Keith Sutherland.

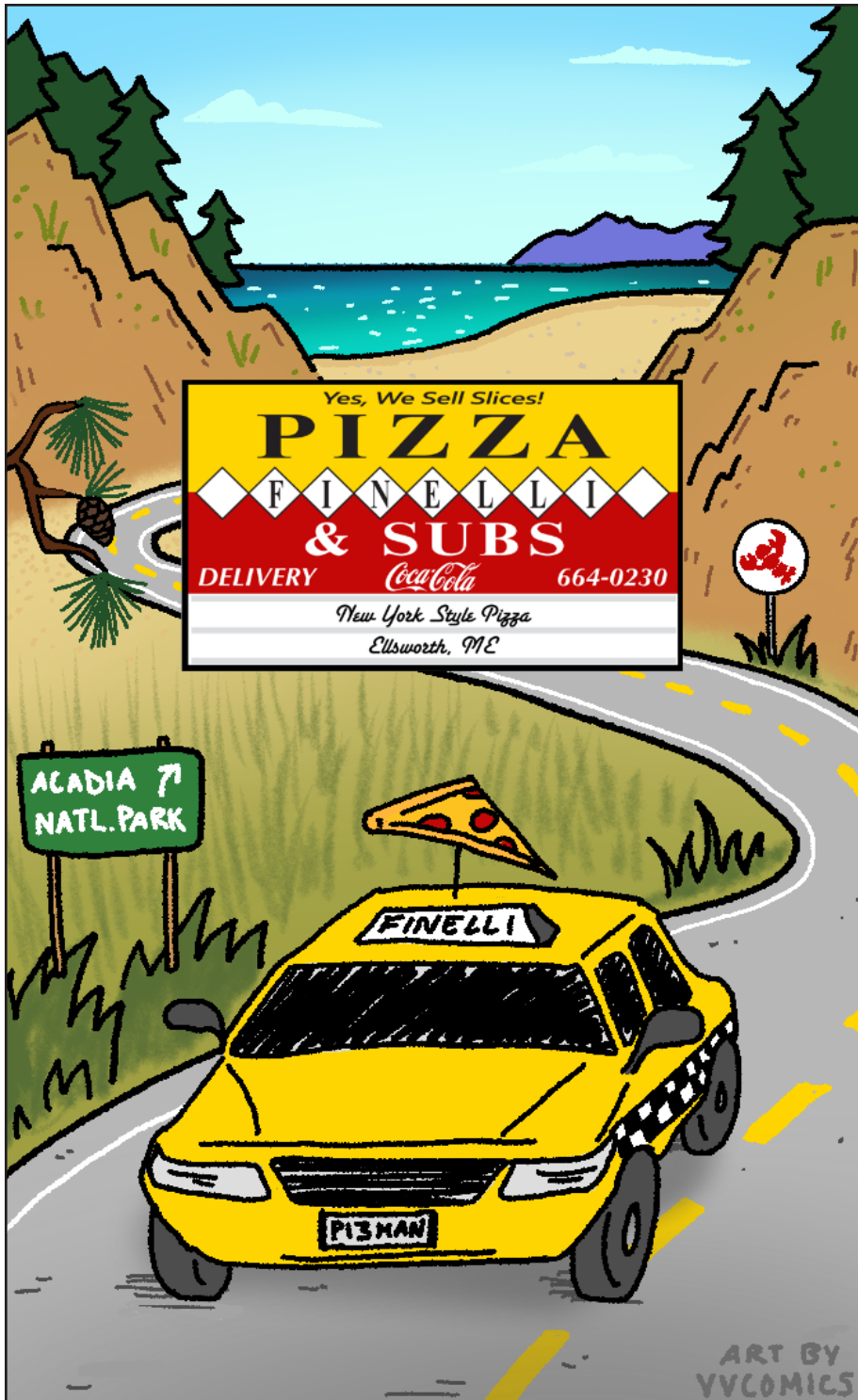
In addition, through a generous gift of land and buildings from Ron Schwizer and Doug Kimmel, the School acquired the current "Tamarack Place" which acts as both administrative quarters for the School as well as additional student housing, meeting rooms, and practice areas for the musicians. The Monteux School also completed construction of "Maestro Hall" - immediately adjacent to Tamarack Place that provides additional student housing.

Many talented young conductors came from around the world to study under Monteux. Some of the finest musicians that have emerged from the School over the years include Charles Bruck (his first pupil); Neville Marriner, David Zinman, Andre Previn; Werner Torkanowsky; Hugh Wolff; Ludovic

Morlot; and Kensho Watanabe, to name a few. When Monteux passed away on July 1, 1964, Charles Bruck was named as the second music director of the School. Bruck served as music director and master teacher until his death in 1995. Bruck's assistant and long-term student, Michael Jinbo, was appointed as the School's third music director.

Upon Jinbo's death in 2022, the School conducted an extensive search for his replacement. Dr. Tiffany Lu, assistant to Michael Jinbo, was unanimously appointed by the search committee as the School's fourth music director. The School continues to thrive as one of the most unique music teaching institutions of its kind. Approximately 60 musicians - including 16-18 conducting students - attend a six-week intensive session of study. An impressive repertoire of over 60+ works, ranging from the classics to contemporary living composers, provides the basis for study and performance. Conducting students are also required to play in the orchestra, which allows them to benefit from the training of their peers. The School provinces six Sunday afternoon orchestral concerts; five Wednesday afternoon chamber music concerts; and a free children's concert during the season.

You are invited to explore more about Pierre Monteux and the Monteux School at the School's website: www.monteuxmusic.org. You will find many historical photographs of Monteux, Doris, and other prominent musicians of his time as well as memorabilia, record jackets of Monteux's numerous recordings, and other fascinating information about the Monteux School and its program.



MONTEUX SCHOOL STAFF

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Diversity Statement

The Monteux School and Music Festival takes place in the homeland of the Wabanaki, the People of the Dawn. We recognize and honor the Penobscot, Passamaquoddy, Micmac, Maliseet, and Abenaki Nations, and all of the Native communities who have lived here for hundreds of generations, and continue to do so, in what is known today as Maine.

The Monteux School and Music Festival acknowledges structural inequities have excluded individuals and communities from opportunities, and is committed to cultivating an inclusive musical community of learning, facilitating the success of all people, and supporting all individuals. An inclusive community values diversity in culture, socio-economic status, race, ethnicity, nationality, place of origin, language, physical ability, gender identity, gender expression, sexual orientation, religious and non-religious identity, political and social ideology, family background, veteran status, and age, as well as the intersections of these identities. The School seeks the application of musicians of all communities and identities strives to provide opportunities for its students, staff, and audiences to reflect upon their own perspectives while examining the perspectives of others, resulting in a culture of empathy and respect for all.



DR. TIFFANY LU

Music Director

Conductor Tiffany Lu is proud to be the newly-appointed Music Director of the Pierre Monteux School and Music Festival in Hancock, ME; she has completed her second season as Director of Orchestral Activities at the University of Florida, earning particular accolades for her music directorship of UF Opera's production of Carmen in April 2023. This season, she conducted the New York All-State Symphony Orchestra at the 2023 NYSSMA Conference and guest conducted the Cumberland Symphony Orchestra at the 2023 Sewanee Summer Music Festival. Previous guest-conducting appearances include Symphony New Hampshire and the Elgin Symphony Orchestra. From 2020-2022, Lu was Director of the Sewanee Symphony Orchestra at Sewanee University of the South. Prior to her current appointment, Lu served for five seasons as Associate Conductor of the Pierre Monteux Music Festival.

Over seven years, Lu developed a diverse portfolio of work in the D.C.-Maryland-Virginia areas and Delaware. She held the position of Assistant Conductor with the Prince Georges' Philharmonic (MD) from '19-'22, was Music Director of the Wilmington Community Orchestra (DE) for five seasons, and also Assistant and then Associate Conductor with Washington, D.C.'s Capital City Symphony from '15-'22, creating groundbreaking and creative programming. She was also selected as Conducting Fellow for the Allentown (PA) Symphony in 2019 and 2020. Other positions have included Music Director of the University of Maryland Repertoire Orchestra, cover conductor and principal librarian at the 2016 and 2017 National Orchestral Institute, and conductor with the DC Youth Orchestra Program and Annapolis Symphony Academy. Lu has guest-conducted the Symphony New Hampshire as well as the Millikin-Decatur Symphony Orchestra; and acted as cover conductor with the Elgin Symphony Orchestra, Symphony New Hampshire, Princeton Symphony Orchestra, Georgetown University Orchestra, and Cornell University Orchestra. She has also served as lead producer on two recordings by the Virginia Symphony Orchestra as well as the Smithsonian Chamber Players.

Lu maintains an active performing profile as an orchestral violinist, chamber music collaborator, and private violin teacher. Her doctoral research focused on new models in the orchestral education of undergraduate string players. Her primary conducting mentors have included Michael Jinbo, Jim Ross, and Jeffery Meyer.

Lu grew up in Tampa, FL and holds degrees from Princeton University, Ithaca College, and the University of Maryland.



DR. STAN RENARD

Executive Director

Dr. Stan Renard is an Alumnus of the Monteux School and Music Festival. He currently serves as Associate Dean and Associate Professor, and Coordinator of the Arts Management and Entrepreneurship programs in the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma. Renard is also the Director of the Arts Incubation Research Lab (AIR Lab), a National Endowment for the Arts Research Lab. The lab's research team studies the intersection of the arts, entrepreneurship, and innovation at its incubation stage with a research agenda that intends to understand the economic potential of artists as non-conventional entrepreneurs and the impact of the digital divide upon arts-based entrepreneurs.

In addition, he is a touring and recording artist, and the founder and arranger of the Grammy-Nominated Bohemian Quartet and the Executive Director of the Monteux School & Music Festival in Hancock, ME. He is the former Executive Director of the Community String Project in Bristol, RI.

Dr. Renard holds a Doctorate in Musical Arts (DMA) from the University of Connecticut as well as a Doctorate in International Business (DBA) from Southern New Hampshire University. Previously held collegiate appointments include the University of Texas at San Antonio, Colby College, the University of Massachusetts, Amherst, the University of Connecticut, Storrs, Providence College, Eastern Connecticut State University, Southern New Hampshire University, and the University of California at San Diego. Dr. Renard is a member of the Yamaha Master Educator Collective, Music Business & Entrepreneurship Group.

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Join the Monteux Associates!



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

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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



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2025 GUESTS



**KYLE
RITENAUER**
Associate Conductor

Buoso's Ghost. In the world of opera, Kyle has worked as associate conductor with organizations such as Opera de Montreal with Orchestre Métropolitain, and the Des Moines Metro Opera with the Des Moines Symphony. Kyle has also premiered several productions of new operas and is very much at home with contemporary opera.

New York City-based conductor Kyle Ritenauer is a rising presence in the classical music world. Kyle is on faculty at the Manhattan School of Music as a member of the conducting staff, Director of Orchestras at the John J. Cali School of Music at Montclair State University, and regularly serves as Cover Conductor for the National Symphony Orchestra (Washington, DC) and the New York Philharmonic.

Throughout his career, Kyle has appeared as guest conductor with the Elgin Symphony, the Norwalk Symphony, the Hudson Valley Philharmonic, Symphony New Hampshire, and Carnegie Hall's Ensemble Connect. In the role of cover conductor, Ritenauer has worked with the National Symphony Orchestra, the New York Philharmonic, the St. Louis Symphony Orchestra, Orchestre Métropolitain (Montreal), American Composers Orchestra, the Utah Symphony, the New Jersey Symphony Orchestra, and the Detroit Symphony Orchestra.

Kyle's 2023-24 season is headlined by a production of Francis Poulenc's Dialogue des Carmélites with the Cali Opera Program at Montclair State University, where he serves as principal conductor. Also at the Cali School Kyle will lead a full season of concerts including Tchaikovsky's Symphony no. 5, Stravinsky's Firebird Suite (1919), Mahler's Symphony no. 4, Bernstein's Westside Story, Ravel's Bolero, and will host guest artist Eric Whitacre. At the Manhattan School of Music, Kyle's season is highlighted by a program featuring Copland's Appalachian Spring alongside Wynton Marsalis's A Fiddler's Tale. Close to Kyle's heart are the four world premiere commissions that will come to life with the MSM Percussion Ensemble programmed alongside Alberto Ginastera's epic work for dramatic soprano and percussion orchestra, Cantata para America Magica.

Well versed in the world of ballet, Kyle, while serving as assistant conductor of the Juilliard Orchestra, stepped in on a moment's notice to lead the orchestra and dancers through a successful performance of Stravinsky's Le sacre du printemps at Lincoln Center. He has also led productions of Tchaikovsky's The Nutcracker as guest conductor with the Norwalk Symphony Orchestra on numerous occasions (2018, 2019, and 2021). In the world of contemporary ballet Kyle served as principal conductor for productions of Richard Danielpour's Cassandra's Curse (world premiere) and Aaron J. Kernis's On Distant Shores with RIOULT Dance NY at New York City's Joyce Theater.

Kyle is currently entering his second year as principal conductor of the Cali Opera Program and Director of the Cali Orchestra at Montclair State University. In his first season, Kyle led productions of Puccini's Gianni Schicchi and Michael Ching's

Ritenauer has led orchestras in a myriad of genres, including collaborations with Broadway superstars Kelli O'Hara and Matthew Morrison, and giants of contemporary music such as John Adams, Claire Chase and Richard Danielpour. He was particularly honored to conduct a Juilliard School workshop of American Symphony by Jon Batiste,

former bandleader of the Stephen Colbert Late Show. Kyle recently worked with The Knights (New York City) to workshop ATTENTION! in collaboration with mandolinist and composer Chris Thile.

Kyle is a passionate teaching artist and holds a particular fondness for bringing classical music to underserved communities. Through the Bridge Arts Ensemble, an ensemble which he founded in 2015, Ritenauer curated interactive, grade-specific concerts and workshops for 50,000 students across the Adirondack region of New York State on a yearly basis.

Kyle has had the honor and privilege to assist conductors such as Gustavo Dudamel, Gianandrea Noseda, David Robertson, Stanislav Kochanovsky, Carlos Miguel Prieto, Gemma New, Jader Bignamini, John Adams, and Marin Alsop among others. Kyle served for many years as the assistant conductor of New York City's Camerata Notturna, a group that supported Kyle through a large part of his development as a young conductor.

Kyle is a student of David Robertson and a graduate of The Juilliard School's Orchestral Conducting Program where, upon graduation, he received the Charles Schiff Conducting Prize for outstanding achievement. He also attended the Aspen Conducting Academy as a student of Robert Spano, and spent nine summers at The Pierre Monteux School studying with Michael Jinbo.



LUDOVIC MORLOT

Guest Conducting Faculty

Ludovic Morlot's élan, elegance and intensity on stage have endeared him to audiences and orchestras worldwide, from the Berliner Philharmonic to the Boston Symphony. Music Director of the Barcelona

Symphony Orchestra since September 2021, he is concurrently Conductor Emeritus of the Seattle Symphony (where he was Music Director 2011-2019) and was Associate Artist of the BBC Philharmonic Orchestra 2019-2024. He was Artistic Director and a founding member of the National Youth Orchestra of China 2017-2021, conducting their inaugural concerts at Carnegie Hall and in China in 2017, and touring with them to Europe in 2019. He was Chief Conductor of La Monnaie from 2012-2014 conducting new productions in Brussels and at the Aix Easter Festival – including *La Clemenza di Tito*, *Jenufa* and *Pelléas et Mélisande*.

In 24/25 Morlot takes the Barcelona Symphony to the Amsterdam Concertgebouw, Aix Easter Festival and to l'Auditorium in his home city of Lyon, on the back of their successes together last season at the Hamburg Elbphilharmonie and Stockholm Royal Concert Hall. They continue their acclaimed Ravel CD cycle and champion the best of the Catalan composers on the orchestra's own label, and repeat their hugely popular concert on the Beach (20,000 live attendance, 30,000 online).

Guest highlights include a return to the Los Angeles Philharmonic, Boulez celebrations at Manchester Bridgewater Hall with the BBC Philharmonic, and two opera productions – *Pelléas et Mélisande* at Dallas Opera and Part 2 of *Les Troyens* at Seattle Opera, where in the past three seasons he has had great success with *Rheingold*, *Die Walküre* and *Samson et Dalila*.

Morlot has previously guested with the Berliner Philharmonic, Royal Concertgebouw, Czech Philharmonic, Dresden Staatskapelle, London Philharmonic, and Budapest Festival orchestras, and with many of the leading North American orchestras, notably the New York Philharmonic, Los Angeles Philharmonic, Chicago, and Philadelphia Symphony Orchestras. Morlot has a particularly strong connection with Boston, having been the Seiji Ozawa

Fellowship Conductor at Tanglewood and subsequently appointed assistant conductor for the Boston Symphony. He has since conducted the orchestra in subscription concerts, at Tanglewood, and on a tour to the west coast of America. He has also appeared extensively in Asia and Australasia, notably with the Seoul Philharmonic, Yomiuri Nippon Symphony and Melbourne Symphony Orchestras. Festival appearances include the BBC Proms, Wien Modern, Edinburgh, Aspen, and Grant Park festivals.

Morlot's tenure in Seattle formed a hugely significant period in the orchestra's musical journey and he still returns for several weeks each season. His innovative programming encompassed not only his choice of repertoire and commissions, but theatrical productions and performances outside the traditional concert hall space. Some of these projects, including John Luther Adams' *Become Ocean*, Aaron Jay Kernis' Violin Concerto performed by James Ehnes and an exploration of Dutilleux's music, have earned the orchestra five Grammy Awards, as well as the distinction of being named Gramophone's 2018 Orchestra of the Year. To date Morlot has released 21 recordings with the Seattle Symphony Media label, including Messiaen's *Des Canyons aux étoiles* in 2023.

Trained as a violinist, he studied conducting at the Pierre Monteux School (USA) with Charles Bruck and Michael Jinbo. He continued his education in London at the Royal Academy and then at the Royal College as recipient of the Norman del Mar Conducting Fellowship. Ludovic is Affiliate Professor at the University of Washington School of Music in Seattle and a Visiting Artist at the Colburn School in Los Angeles. He sat on the jury of the Leeds International Piano Competition (2021) and was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music.

Ludovic Morlot is represented by Intermusica.



JEFFERY MEYER

Guest Conducting Faculty

Jeffery Meyer is professor of music in orchestral conducting and cochair of the Department of Orchestral Conducting at the Indiana University Jacobs School of Music, where he has been on faculty since 2023.

Distinguished for insightful performances, visionary programming, and wide-ranging collaborations, he has captivated audiences in the contemporary orchestral scene around the globe. In addition to his work as the Jacobs School, Meyer is artistic partner with the Northwest Sinfonietta, one of the Northwest United States' most dynamic orchestras.

As artistic director of the St. Petersburg Chamber Philharmonic for two decades, Meyer's work with the orchestra was noted for its breadth and innovation. The orchestra's American debut with three performances at Symphony Space's Wall-to-Wall Festival in New York City was described by *The New York Times* as "impressive," "powerful," "splendid," and "blazing." His programming has been awarded multiple prizes, including three ASCAP Awards for Adventurous Programming and two Vytautas Marijosius Memorial Awards in Orchestral Programming.

A champion of contemporary orchestral music, Meyer's passion to fuse classical tradition with contemporary insight imagines the orchestral experience as a powerful medium for emotion, story, and cultural dialogue, fostering transformative collaborations with composers and performers, as well as multimedia visionaries, activists, and urban artists. His recorded catalogue includes repertoire from the early baroque to the music of our

time. His most recent album, *Illuminations: Music of Narong Prangcharoen*, was released on the Albany Records label in 2023.

Recent projects include a newly developed multimedia performance of Stravinsky's *The Rite of Spring* and *Petrushka* with the Thailand Philharmonic Orchestra and a world-premiere choreography of *Petrushka* in collaboration with the Jacobs School of Music Ballet Department; the world premiere of Carlos Simon's *Graffiti* performed and recorded alongside internationally renowned graffiti artists; a theatrical symphonic concert focused on themes of social justice developed in collaboration with Daniel Bernard Roumain and Marc Bamuthi Joseph; the world-premiere recording of Laura Kaminsky's *Piano Concerto* with pianist Ursula Oppens; a new, semi-staged production of Nkeiru Okoye's *Invitation to a Die-In*; and multiple collaborations with the American Composers Orchestra's EarShot program.

Recent and upcoming engagements include appearances with the City Chamber Orchestra of Hong Kong with soprano Dawn Upshaw, the Sichuan Symphony, Xalapa Symphony Orchestra, Orquesta Juvenil Universitaria Eduardo Mata, Texas Festival Orchestra at Round Top, and the Grossman Ensemble in Chicago.

Meyer's commitment to the innovative future of classical music positions him as a sought-after educator and mentor. His guidance extends beyond technique, diving into the philosophy and intricacies of civic leadership in today's evolving cultural scene.

Prior to his appointment at the Jacobs School of Music, he led the acclaimed orchestral programs at Arizona State University and Ithaca College. He has given master classes throughout the United States as well as in Canada, Europe, and Asia and has led conducting master classes at the Central Conservatory in Beijing, China, Tianjin Conservatory, the

Universität für Musik und Darstellende Kunst in Vienna, and the Rimsky-Korsakov Conservatory in St. Petersburg, Russia.

Meyer holds degrees in piano as well as composition and completed his Doctor of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.



BLAKE POULIOT

Artist-in-Residence

Pouliot "surged onstage in rock star pants, presenting Brahms as a composer of great passion...compellingly—indeed, irresistibly—done." — *Dallas Morning News*

Described as "immaculate, at once refined and impassioned," (*ArtsAtlanta*) violinist Blake Pouliot (pool-YACHT) has anchored himself among the ranks of classical phenoms. A tenacious young artist with a passion that enraptures his audience in every performance, Pouliot has established himself as "one of those special talents that comes along once in a lifetime" (*Toronto Star*).

Pouliot ventures into a spectacular 2022/23 season highlighted with debuts at the symphonies of Arkansas, Bangor, Elgin, North Carolina, Oregon, Tacoma, and Westmoreland. He returns to the stages of the Madison and Milwaukee symphonies as well as the Orchestre Symphonique de Montréal performing the works of Beethoven, Saint-Saens, and Paganini. Pouliot also brings his recital programming to Temecula, Paris and to his debuts in Boston and at Toronto's Koerner Hall; He widens his artistic lens in the Boston performance by commissioning the world premiere of Derrick Skye's solo for violin and electronics, entitled "God of the Gaps". A prolific collaborator, Pouliot rounds out this season with his debut at

the Seattle Chamber Music Society and a return to La Jolla Summerfest. He also returns to the National Youth Orchestra of Canada to embark on his second year as Artist-in-Residence, following last season's inaugural residency in which the organization welcomed him to cultivate a curated program for students and faculty.

Recent highlights include debuts with the Boise Philharmonic, Omaha Symphony, Philadelphia Orchestra, Plano Symphony, Sarasota Orchestra and Winnipeg Symphony; and being named Artist-in-Residence at Orchestre Métropolitain where he deepened his relationship with the orchestra's music director, Yannick Nézet-Séguin.

Pouliot released his debut album on Analekta Records in 2019 to critical acclaim including a five-star rating from *BBC Music Magazine* as well as a 2019 Juno Award nomination for Best Classical Album. Adding to his accolades that year, Pouliot won both the Career Development Award from the Women's Club of Toronto and the Virginia Parker Prize Career Grant from the Canada Arts Council. He has been featured twice on Rob Kapilow's *What Makes it Great?* series and was NPR's *Performance Today* Artist-in-Residence for the 2017-18 season in Minnesota the 2018-19 season in Hawaii, and the 2021-22 season across Europe. In 2016, he was awarded the Grand Prize at the Orchestre symphonique de Montréal Manulife Competition and was named First Laureate of both the 2018 and 2015 Canada Council for the Arts Musical Instrument Bank.

Since his orchestral debut at age 11, Pouliot has performed with the orchestras of Aspen, Atlanta, Detroit, Dallas, Madison, Montreal, Toronto, San Francisco, and Seattle, among many. Internationally, he has performed as soloist with the Sofia Philharmonic in Bulgaria, Orchestras of the Americas on its South American tour, and was the featured soloist for the first ever joint tour of the European Union Youth Orchestra and National Youth Orchestra of Canada. He has collaborated with many

musical luminaries including conductors Sir Neville Marriner, David Afkham, Pablo Heras-Casado, David Danzmayr, JoAnn Falletta, Marcelo Lehninger, Nicholas McGegan, Alexander Prior, Vasily Petrenko and Thomas Søndergård.

Pouliot studied violin in Canada with Marie Bérard and Erika Raum, and he completed his training as an associate of The Royal Conservatory of Music in Toronto. He graduated from the Colburn School Conservatory of Music, where he studied with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair.

Pouliot performs on the 1729 Guarneri del Gesù on generous loan from an anonymous donor.



JASMIN ARAKAWA

Artist-in-Residence

Jasmin Arakawa is a world-renowned pianist, educator and researcher who is widely recognized as a leading specialist in piano performance and research, for which she garners frequent performance and workshop engagements at universities and premier music events worldwide.

Arakawa's has performed at such iconic venues as Carnegie Hall, Salle Gaveau in Paris and Victoria Hall in Geneva. She has also performed on the BBC, PBS and Radio France. Arakawa has been a soloist with many notable ensembles, including the Philips Symfonie Orkest in Amsterdam, Orquestra Sinfonica de Piracicaba in Brazil, and numerous orchestras in the United States and her native Japan. She also directs the UF International Piano Festival.

"Professor Arakawa's meaningful contributions to the commercial recording catalogue include four solo CDs with focal

points upon women composers, American composers, French composers, and newly composed music," says Kevin Robert Orr, director of the School of Music in the College of the Arts.

Her research includes a multi-media recording project with renowned producer Joseph Patrych and a research and performance project about how women pianists were impacted by World War II.

Arakawa holds a Doctor of Music and Master of Music in Piano Performance from Indiana University's Jacobs School of Music. She is a recipient of the 2016 Steinway Top Teacher Award and her extensive master class series has taken her to prestigious institutions worldwide.

"Dr. Arakawa uses her significant platform as a performing artist to advance the 'globalization of piano performance,' brilliantly intersecting performance, pedagogy and technology in service to international music education," Orr says.

Arakawa is sought after as a judge at international and national competitions, including the International Chopin Piano Competition for Latin American Pianists in Peru, the New Orleans Piano Institute Competition and the Beethoven International Piano Competition ASIA in Japan.

"She must also be counted among UF's most impactful pedagogical innovators during the height of COVID-19, as evidenced by her important invitation to speak about her work at the Pandemic Pedagogy Research Symposium, sponsored by the preeminent institutions of Duke University, Princeton University, University of Michigan, Stanford University and University of Pennsylvania," Orr says.



JASON BERGMAN

Artist-in-Residence

American trumpeter Jason Bergman was appointed Associate Professor of Music (Trumpet) at the Indiana University Jacobs School of Music in 2022.

He has performed throughout the United States, South America, Europe, and China. In 2008, Bergman was named Associate Principal Trumpet of the Santiago Philharmonic in Chile and more recently has been Principal Trumpet of the Mobile Symphony Orchestra and Mobile Opera. He has also performed with the Utah Symphony, Dallas Symphony, Dallas Opera, Fort Worth Symphony, and the Dallas Winds, including on their Grammy-nominated album featuring the music of John Williams. He has also been a member of the Orchestra at Temple Square where he performed weekly with the renowned Tabernacle Choir in Salt Lake City, Utah. Additionally, Bergman has performed in concert with the Canadian Brass, Rhythm & Brass and with conductor David Robertson at Carnegie Hall as part of the Weill Music Institute. He also performed as a fellow at the Music Academy of the West.

Bergman has given recitals and master classes at numerous institutions worldwide and has performed and presented clinics at conferences of the International Trumpet Guild, College Music Society, International Tuba and Euphonium Conference, Mississippi Bandmasters Association, Mississippi Music Teachers Association, Utah Music Educators Conference, and the Texas Music Educators Association Annual Convention. As a soloist, he has performed with the Royal Belgian Air Force Band, Garland Symphony Orchestra, Timpanogos Symphony, and the Beijing

Central Conservatory of Music Wind Ensemble among many other groups.

In the United States, he has been a faculty member at the Idyllwild Chamber Fest, Blue Lake Fine Arts Camp and Grand Valley International Trumpet Seminar, and abroad at the Música nas Montanhas Festival and Festival de Música de Santa Catarina in Brazil and Semana de la Trompeta Peruana in Peru. A committed educator, Bergman previously served on the faculties of Brigham Young University, the University of North Texas, and the University of Southern Mississippi. He received the Class of '49 Young Scholar Award from Brigham Young University and the Nina Bell Suggs Endowed Professorship from the University of Southern Mississippi.

He currently serves as President of the International Trumpet Guild where he has also served as an elected member of the Board of Directors. He is a regular adjudicator with the National Trumpet Competition and was host of the 2018 National Trumpet Competition. He also served with Irish trumpet artist, David Collins, as co-host of the 2021 Ellsworth Smith International Trumpet Solo Competition in Dublin, Ireland. Committed to research, Dr. Bergman is a contributing author for the Grove Dictionary of American Music and served as editor of the Orchestra Section Profile in the International Trumpet Guild Journal. He has released three solo albums on the MSR Classics label, each that includes numerous world premiere recordings. Bergman, who earned a MM and DMA at the University of Michigan and a BM at Brigham Young University, is a Yamaha Artist and exclusively plays Yamaha trumpets.



RÉMY TAGHAVI

Artist-in-Residence

Rémy Taghavi is a highly sought-after bassoonist based in the Northeast, and has performed, toured and recorded with numerous groups across North America, South America, and Asia. Praised for his "precise fingerwork...and impeccable breath support" (Washington Classical Review), Rémy is principal bassoon with the New Haven Symphony Orchestra and Orchestra New England, and has performed with the Orpheus Chamber Orchestra, the Chautauqua Symphony Orchestra, the Las Vegas Philharmonic, and the Cape and Princeton Symphonies, among others. He has previously been an associate member of the Civic Orchestra of Chicago and a substitute member of Symphony in C (NJ). Rémy has performed as a soloist with the Stony Brook Symphony Orchestra and the New York Symphonic Ensemble at Fukuoka Symphony Hall (Japan) and the United Nations (NY).

As a chamber musician, Rémy has given performances at series and venues including the Library of Congress, Chamber Music Northwest, the Detroit Institute of Arts, Luzerne Music Center, the Banff Centre, Domaine Forget, Bravo! Vail, the White Mountains Chamber Music Festival (NH), the Atlantic Music Festival (ME), Montréal/New Musics Festival, the Bermuda Festival, and the Annapolis Chamber Music Festival, of which he is co-director and founder. Mr. Taghavi is the bassoonist in Frisson, the prolific New York-based chamber ensemble whose performances have been called "musical perfection" (Royal Gazette, Bermuda). Rémy is an alumnus of Ensemble Connect, a chamber music, teaching, and career-development fellowship of Carnegie Hall and The Juilliard School. He is a member and co-founder of Bandwidth, the wind

faculty ensemble of UMass Amherst at the forefront of commissioning for their unique instrumentation.

Mr. Taghavi is Assistant Professor of Bassoon at the University of Massachusetts Amherst and faculty at the Rocky Ridge Music's College Intensive (Colorado) and the Charles Ives Music Festival (Connecticut). From 2014 to 2019 he was an instructor of music technology in the Evening Division at The Juilliard

School. In addition to his faculty positions, he has given masterclasses at numerous colleges and universities across the country. He is a frequent performer and lecturer at the annual International Double Reed Society conference. Rémy holds degrees from the University of Southern California, The Juilliard School, and Stony Brook University. His primary teachers include Dr. Frank Morelli, Judith Farmer, and Norbert Nielubowski.

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

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

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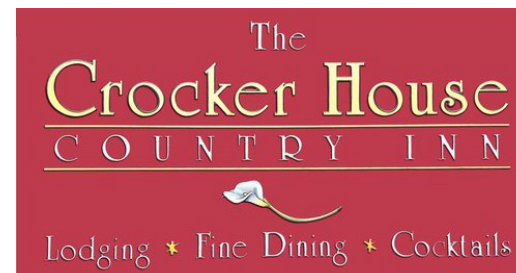
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Why the School Needs Your Support

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

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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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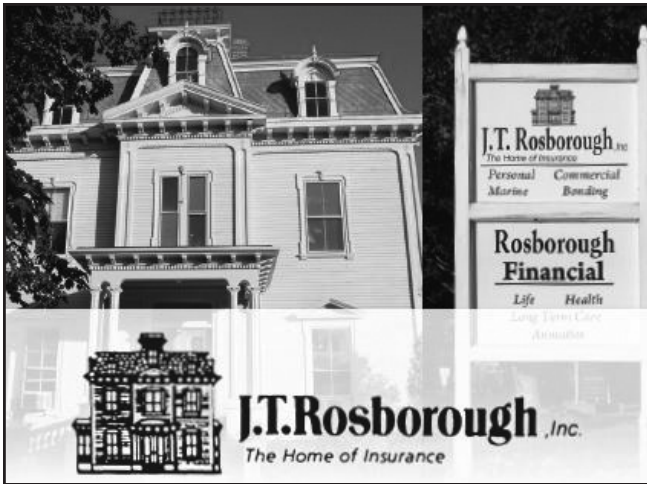
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