

MONTEUX

SCHOOL & MUSIC FESTIVAL

SPRING 2021

Newsletter

MUSIC AT LONG LAST!

Monteux 2021

by Phil Devenish *President, Board of Trustees*

Dear Monteux Friends and Patrons,

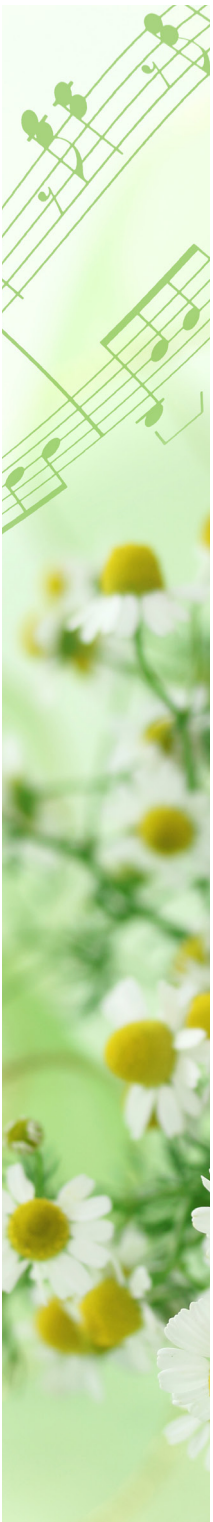
The very good news is that we are preparing for our season of teaching and concerts at the Monteux School and Music Festival in 2021—six Sundays of full orchestra concerts at 5:00 pm, five Wednesday chamber music concerts at 5:00 pm. The road to this point has been bumpy, but ‘the crooked have been made straight, and the rough places plain,’ and we are now—we trust—‘good to go!’

Arrangements will be as follows:

- Fully vaccinated orchestra on stage as usual and unmasked
- Indoor seating **with masks** in the Forest Studio at 100% capacity with the new CDC guidelines for those who show proof of vaccination
- Outdoor seating, masked or unmasked, no vaccination required, only where we have set up benches and chairs
- Regular ticket prices will apply to all.

We are sure you all understand the trials and tribulations that have gone into the complex process that has led to these decisions. We hope you will find them sensible, and most of all, we hope very much to see you again this summer. Music at long last!

Best wishes,
Phil Devenish, President of the Board



Three Monteux Alumni to Join the Festival in 2021 as Guest Conducting Faculty



LUDOVIC MORLOT

Following eight years as Music Director, Ludovic Morlot is now Conductor Emeritus of the Seattle Symphony. His tenure in Seattle formed a hugely significant period in the musical journey of the orchestra. Ludovic's innovative programming encompassed not only his choice of repertoire, but theatrical productions and performances outside the traditional concert hall space. There were numerous collaborations with musicians from different genres, commissions and world premieres. 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. Under Ludovic's baton, 19 recordings have been released under the Seattle Symphony Media label which was launched in 2014.



NEAL GITTLEMAN

The 2015–2016 season marks Neal Gittleman's 20th year as Conductor of the Dayton Philharmonic. Gittleman has led the Orchestra to new levels of artistic achievement and increasing national recognition. During his tenure, the DPO has received nine ASCAP Awards for adventurous programming, the prestigious Governor's Award for the Arts, and the DPAA now joins four other U.S. orchestras as a recipient of a prestigious *Music Alive* grant from NewMusicUSA, supporting Stella Sung's three-year term as the Alliance's *Music Alive* Composer-in-Residence. Before coming to Dayton, Gittleman was Assistant Conductor of the Oregon Symphony, Associate Conductor of the Syracuse Symphony, and Music Director of the Marion (IN) Philharmonic. He also served ten seasons with the Milwaukee Symphony Orchestra, first as Associate Conductor and then as Resident Conductor.



DAVID RAHBEE

David Alexander Rahbee is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is director of orchestral activities and chair of orchestral conducting. He is recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, a fellowship from the Acanthes Centre in Paris (2007), and is first prize winner of The American Prize in conducting for 2020, in the college/university division.

Rahbee has appeared in concert with orchestras such as the Seattle Symphony, RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Guernsey Symphony Orchestra, Chattanooga Symphony, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden Hochschule orchestra, Grand Harmonie, and the Boston New Music Initiative.

STRAVINSKY VIOLIN CONCERTO TO BE PRESENTED JUNE 27



Gabe Lefkowitz is the Concertmaster of the Louisville Orchestra as well as a conductor and alumnus of the Monteux School. Gabe will be performing the Violin Concerto in D Major by Stravinsky with the Monteux Festival Orchestra concert on Sunday, June 27, 5:00 PM in Forest Studio. Each year Michael Jinbo invites a guest artist to perform a concerto to give the conducting students an opportunity to conduct with a soloist, a very different type of leading and following at the same time. The concerts are always fun because each of the four movements of this concerto will be led by a different conductor, a good exercise for the orchestra and the soloist.

The Concerto was written in 1931 for violinist Samuel Dushkin and premiered with the Berlin Radio Symphony Orchestra conducted by Stravinsky. Dushkin also gave the work's first US performance in January 1932, with Serge Koussevitzky conducting the Boston Symphony Orchestra. Pierre Monteux conducted the San Francisco Symphony premiere of the Concerto in November, 1948, with violinist Tossy Spivakosky.

Michael Steinberg wrote in the San Francisco program:

Dushkin recalled that one day at lunch in a Paris restaurant, Stravinsky "took out a piece of paper and wrote down [a] chord and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said 'No.' Stravinsky said sadly, *'Quel dommage'* [What a pity]. After I got home, I tried it, and, to my astonishment, I found that in that register, the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him that it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said 'No.' This chord, in a different dress, begins each of the four movements. Stravinsky himself calls it his 'passport' to that concerto."

A SNAPSHOT IN TIME: PLEYEL, POULENC & MONTEUX

(Reproduced from Your Classical Composers Datebook, May 3, 2021)

Pleyel and Company was a French piano firm founded in 1807 by the composer Ignace Pleyel. The firm provided pianos for Chopin and ran an intimate Parisian 300-seat concert hall called the Salle Pleyel—the "Pleyel room" in English, where Chopin once performed. In the 20th century, a roomier Salle Pleyel comprising some 3,000-seats was built, and it was there on today's date in 1929 that a new concerto for an old instrument had its premiere performance. This was the "Concert champêtre" or "Pastoral Concerto" for harpsichord and orchestra by the French composer Francis Poulenc, with the Paris Symphony conducted by Pierre Monteux, and with Wanda Landowska as the soloist.

"A harpsichord concerto in a hall that seats thousands?" you may ask. "How could anyone hear the harpsichord?" Well, the answer is that Madame Landowska performed on a beefier, metal-framed harpsichord built in the 20th century rather than the quieter wood-framed instruments used in the 18th. Landowska's modern harpsichord was specially-constructed for her by—who else?—Pleyel and Company. Landowska needed those extra decibels because Poulenc's concerto was scored for harpsichord and a large modern orchestra, with winds, percussion, and a large brass section that even included a tuba!



BEAUTIFUL NEW MONTEUX ORNAMENT FOR YOUR HOLIDAY TRADITIONS

Thanks to the generosity of Monteux Trustee Steve Vittum and Brent Lawyer of Thomas Glenn Holiday, we now have available a Christmas ornament celebrating the Monteux School and Music Festival. The ornament, hand painted in their studio in Poland, is a 4-inch glass ball painted on two sides with a different scene on each side representing the Monteux experience. Production will be limited to 100 ornaments. The cost for the ornament is \$50.00 and all proceeds will benefit the school.

We are grateful for the efforts of Cathi Bost and Charlotte Draper who collaborated with Joann Williams on a design based on images that evoke memories of the school. Information on how to place an order for the ornament will be forthcoming.



Stand not included

Special Thanks

Special thanks to Margaret Amstutz and Howard T. Howard who served for many years as Monteux Trustees and Supporters. They both stepped off the Board of Trustees this year and we appreciate all they did for the Monteux School.

Congratulations

to Monteux alumni Taichi Fukumura, Stefano Sarzani and Kensho Watanabe for being three of fifteen conductors presented with the Career Assistance Awards 2021 from The Solti Foundation US.

"We look forward to the return of live music," said Elizabeth Buccheri Artistic and Awards Committee Chair. "Today's recipients are a part of keeping music alive, and we look forward to observing their growth."

In Memoriam:

Mary Florence "Flo" Wilder, former Monteux Trustee Mary Florence "Flo" Wilder, 81, died on April 12, 2021, in Brewer, after a long illness. Born on May 9, 1940, in Auburn, N.Y., she was the daughter of Frederick and Carmen (Erwin) Wilder. After attending Auburn East High School and Oberlin College, Flo lived in New York City and later Brookline, Mass., spending extended periods of time in Maine, especially with family on Mark Island. She settled in Maine permanently in the 1990s, where she lived for nearly 20 years on the East Side Road in Hancock. A private memorial service is planned for this summer. Donations in her memory can be made to the The Ark Animal Shelter.

Congratulations



to Monteux alumnus Mei-Ann Chen, the first female Asian conductor to be named Chief Conductor of Austria's recreation-Grosses Orchester Graz at Styriarte!

ORCHESTRAS IN MEXICO IN THE TIME OF COVID-19

Guillermo Villarreal



In March, 2020, the American continent and the entire world suffered a radical change in lifestyle due to the effects caused by the pandemic of Covid-19; however, in my country, México, there are various specific situations which directly negatively affected the music making activity and particularly the area of concert or art music.

health crisis; b) Every scenic activity in all areas including, music, dance, theater, among others, has been completely cancelled and only recently such activities have returned to performances with no public, (with online streaming) or with 30% of the capacity allowed in public spaces. Furthermore, several restrictions are still imposed on vulnerable persons (seniors, children under 12, pregnant women among other conditions); c) The majority of symphonic orchestras still do not have public performances; a few of them offer chamber music recitals which are recorded by the musicians at their homes and broadcasted online.

Among the conditions which forced musicians and music lovers to adapt to a new reality, or hopefully, just a temporary one, I present the most important ones: a) Since the beginning of the pandemic starting in March, 2020 to the present, the entire education system, both basic and higher has been online; nevertheless, up to today there is not a definite plan to return to in-person learning, even in a hybrid system in the next school year which starts next August, because of the highly complex cultural and economic differences throughout the country which have become more evident since the beginning of this

In relation to the national vaccination plan, currently the persons who are being vaccinated are seniors, health and education professionals. We still have a long way to go to reach out to persons under 50 years old; teenagers and children are not even considered yet. Different from other countries, in México we still do not know the long-term consequences we will have in the area of concert music. We hope, however, we can make live music together again in the near future.

ORCHESTRAS IN CHINA IN THE TIME OF COVID-19

Yiwen Shen



Concert life in China, just like everywhere else around the world, went into a hiatus after the COVID-19 outbreak last year. Professional orchestras were on furlough for most of the first half of 2020, as all theaters and concert halls were closed under a government order.

Nevertheless, precautions are always taken at venues depending on local policies: at all places, the audience has to wear masks during the performance; attendees will need to scan a code and/or show their health code before entering; at some places, the audience has to register their names and ID numbers while buying tickets.

As the pandemic got under control in China, live concerts returned in early May with 30% audience capacity. This increased to 50% in August, and soon to 75% in late September. Starting March 19, 2021, capacity limits have been lifted entirely.

Due to visa restriction and quarantine policies, many foreign artists are not able to enter China. We indeed hope that, with more and more people being vaccinated, visa restrictions will start to be loosened up and the quarantine situation will be reduced to 1 week or 10 days to allow foreign conductors or soloists to travel. Personally, I also hope that concert life will return in many other countries and places. I am also very glad to hear that the Monteux School will operate in-person session and hold live concerts this summer. Hope everyone in or travelling to Hancock will remain healthy and have a wonderful summer!

During the past month, at the National Centre for the Performing Arts in Beijing, the most prominent performance venue in China, 22 orchestras from 14 provinces presented 21 concerts, with 17 different conductors, 30 some soloists, featuring more than 50 works by Chinese composers.

MONTEUX

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GOING POSTAL IN 2020

We know that many of Monteux's best friends and supporters have had a variety of problems and delays with the postal service. We experienced multiple gifts and shipments being held up for months before finally being delivered or returned to the sender. Normally mail sent to the school's address in Maine is forwarded to the Executive Director's home address in New Hampshire during the off-season.

The country was made aware of postal cutbacks nationwide in the fall of 2020. Marc Thayer moved to a new home address, so the forwarding process was complicated by two or three steps.

We're not aware of any mail that has been lost but we are very sorry for the frustrations many of you experienced when sending a gift to the school. We are considering new systems of mailing and banking for the future to make the process faster and more reliable. Please let us know if you are still waiting for a gift acknowledgement or have any other questions about mailed items from the past year. And thanks again for your terrific generosity and support for the school for many years and especially during this difficult pandemic year.

