



NADIA BOULANGER AND HER WORLD

Program Ten

**The Catholic Tradition in France:
Clarity and Mysticism**

Sunday, August 15, 2021

Sosnoff Theater

10 am

Program Eleven

**Boulanger's Legacy:
Modernities**

Sunday, August 15, 2021

LUMA Theater

1 pm

Program Twelve

Boulanger's Credo

Sunday, August 15, 2021

Sosnoff Theater

5 pm

**BARD MUSIC FESTIVAL
REDISCOVERIES**

Fisher Center

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and a hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present, as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world.

The Center presents more than 200 world-class events and welcomes 50,000 visitors each year. The Fisher Center supports artists at all stages of their careers and employs more than 300 professional artists annually. The Fisher Center is a powerful catalyst of art-making regionally, nationally, and worldwide. Every year it produces eight to 10 major new works in various disciplines. Over the past five years, its commissioned productions have been seen in more than 100 communities around the world. During the 2018–19 season, six Fisher Center productions toured nationally and internationally. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!* which began life in 2007 as an undergraduate production at Bard and was produced professionally in the Fisher Center's SummerScape festival in 2015 before transferring to New York City.

Bard College

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the adjoining Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 11 programs; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 161-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

Indigenous Land Acknowledgment for Bard College in Annandale-on-Hudson

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgment requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

NADIA BOULANGER AND HER WORLD

August 6–8 and 12–15, 2021

Leon Botstein and **Christopher H. Gibbs**, Artistic Directors

Jeanice Brooks, Scholar in Residence 2021

Irene Zedlacher, Executive Director

Raissa St. Pierre '87, Associate Director

Founded in 1990, the Bard Music Festival has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place selected works in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, each season University of Chicago Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, Elgar, Prokofiev, Wagner, Berg, Sibelius, Saint-Saëns, Stravinsky, Schubert, Carlos Chávez, Puccini, Chopin, Rimsky-Korsakov, and Korngold. The 32nd annual festival in 2022 will be devoted to the life and work of Sergey Rachmaninoff.

This season is made possible in part through the generous support of the Boards of the Bard Music Festival, Richard B. Fisher Center for the Performing Arts, and Friends of the Fisher Center.

Programs and performers are subject to change.

Please make certain that the electronic signal on your watch, pager, or cellular phone is switched off during the performance. The taking of photographs and the use of recording equipment are not allowed.

Cover: Nadia Boulanger, 1925. Photo: Écoles d'art américaines de Fontainebleau

The Many Worlds of Nadia Boulanger

In his 1923 memoir *My Musical Life*, the American conductor Walter Damrosch included lively impressions of the French musicians he had encountered during his European travels. About Nadia Boulanger he remarked, “Among women I have never met her equal in musicianship, and indeed there are very few men who can compare with her. She is one of the finest organists of France, an excellent pianist, and the best reader of orchestral scores that I have ever known.”

His words were emblazoned at the top of the press release that accompanied Boulanger's own tour of the United States in 1925, when she was billed among the leading organists not just of France but in the world. (The program for her appearance at Wanamaker's Grand Court organ in Philadelphia triumphantly proclaimed, “The World's Foremost Woman Organist.”) The release went on to celebrate her ability as an advocate for “modern and ultra-modern music,” praising her intellect, enthusiasm, and command of the English language; listed her achievements as a teacher at Paris Conservatoire, l'École Normale de Musique, and Conservatoire Américain at Fontainebleau; and concluded with an endorsement of the strength and originality of her compositions. Two notable things emerge from the litany of her accomplishments in the press release, and in reviews of her concerts, recitals, and lectures during her first American tour: the multivalence of Boulanger's musicianship, and her contemporaries' consistent reading of her work through the lens of gender.

Boulanger played many roles—composer, performer, conductor, impresario, teacher—during a long career that took her from the tightly knit Parisian artistic world in which she grew up to a unique position on the international stage of musical modernism. She was the most prominent woman at the time in many of these domains, as she is in the history of the Bard Music Festival: Boulanger is the festival's first female subject, and she is also the first subject not primarily known for work as a composer. The choice has important consequences. We are obliged not only to explore her achievements but also to confront the possibilities and constraints that shaped her life and those of other women who aspired to the musical profession in the 20th century. And while her selection provides an opportunity to enjoy Boulanger's own compositions as well as those of her mentors, contemporaries, and pupils, it also encourages us to look beyond composition to consider other ways of living an influential musical career.

Boulanger's early training was similar in many respects to that received by other prominent French musicians of the late 19th century. She came from a professional family: her father, Ernest Boulanger, won the coveted Prix de Rome composition prize in 1835 and went on to become a successful composer of stage works and professor at the Paris Conservatoire, where her Russian mother, Raïssa Myshetskaya, trained as a singer. Nadia's own studies at the Conservatoire were marked both by her precocity and the unusual nature of her curriculum, which focused on composition rather than instrumental performance as was more common for her female contemporaries. Finishing her studies in 1904 with a clutch of first prizes (she was only 16), Boulanger launched an ambitious program of performance and composition that brought substantial achievements within the decade. By the end of 1913, her *mélodies* had been performed by major soloists and orchestras, several of her works had been published, she had debuted as a solo recitalist and orchestral conductor, and her opera *La ville morte*, composed in collaboration with her mentor and lover

Raoul Pugno, was scheduled for performance at the Opéra-Comique. Yet, as for other women composers and conductors of the time, recognition was often qualified or denied. Although she won higher prizes than any previous female competitor in the Prix de Rome competition, the *premier grand prix* consistently eluded her (her younger sister, Lili Boulanger, would become the first woman to receive it, in 1913). Even Pugno, her most active supporter, was capable of patronizing comments: in an article praising her abilities as organist, pianist, composer, and conductor, he could not resist the concluding joke, “What will be left for us poor men? The triangle or the drums?”

Boulanger’s compositional career was nevertheless on an upward trajectory when a series of catastrophes upended her personal and professional worlds. Pugno’s unexpected death in January 1914 and the outbreak of World War I later that year scuppered plans for the performance of *La ville morte*. To the wartime devastation of France’s cultural life was added the tragedy of Lili Boulanger’s death at 24 in 1918. Yet the frequently repeated notion that Lili’s death was the sole catalyst for the abandonment of Nadia’s own compositional ambitions is mistaken: she wrote some of her best songs in 1920 and 1921, and continued to try for a premiere for *La ville morte* until at least 1923. But by this time a combination of financial and psychological difficulties and postwar opportunities had guided her toward the pedagogical role for which she remains best known today. New interwar institutions allowed her to develop her international reputation and provided a steady source of private pupils. L’École Normale de Musique, founded in 1919, was created specifically to attract the foreign students who had formerly flocked to conservatories in Austria and Germany for their professional training. Boulanger’s position as a teacher of harmony and, eventually, composition brought her new pupils from around the world. Two years later, the opening of the Conservatoire Américain at Fontainebleau furnished a summer teaching post that focused on students from the United States, allowing Boulanger to create particularly strong links with the country. And students from both schools attended the celebrated Wednesday afternoon group classes Boulanger created in her Paris apartment at 36, rue Ballu.

These intersecting institutions gave Boulanger a platform for educational innovation that allowed her both to draw upon traditional French musical pedagogies and to transcend them. Though instrumental and vocal teaching was a common musical career for women by the early 20th century, just how unusual it was for women to train composers shows in Aaron Copland’s letter home to his parents in the winter of 1921: “I have finally found a composition teacher and have already had my first lesson. Now be prepared for a surprise. My teacher is not as you suppose—a man, but a woman. . . .” In a letter to his brother, he added that Boulanger was “without any doubt the exception which proves the rule that there can be no great female musicians.” Copland was not the first of Boulanger’s American pupils—Marion Bauer, who began work with her in 1906, preceded him by many years—but he was in the vanguard of the large stream of students from the United States who came to study in interwar Paris and went on to occupy significant positions on their return. The importance of Boulanger pupils such as Roger Sessions, Roy Harris, Virgil Thomson, Marc Blitzstein, Elliott Carter, and Philip Glass to the historiography of American musical composition can obscure both the extent of Boulanger’s geographical reach and the wide range of her students’ later work. Her students came from every continent, and they went on to prominent careers as conductors, performers, educators, and writers as well as composers. And their musical range was astonishingly wide, encompassing not only composers of concert music and classical performers but those like Astor Piazzolla, Gerald Cook, Michel Legrand, Marguerite Monnot, and Quincy Jones who pursued careers in film, television, and popular music as well. Many sought her out explicitly for her openness to new musical language

(as Copland wrote to his parents when justifying his unconventional choice, “she understands the kind of modern music I like to write”), but her classes in history and analysis also provided her pupils with an entrée into unfamiliar musical worlds of the past.

Boulanger’s pedagogy not only encouraged the development of budding composers but provided a metaphorical podium from which she could advocate for the music she believed in. As a speaker and lecturer, she was often engaged as a standard-bearer for modern French music, and she was an outstandingly successful promoter of the work of her teacher Gabriel Fauré. Among her contemporaries, she admired Igor Stravinsky above all others, and her close personal and professional relationship with the composer provided her students with exceptional access to his published and unpublished scores. Her frequent comparisons of Stravinsky and J. S. Bach underline another significant area of advocacy: the cantatas of Bach, which formed the bedrock of her group classes at home for over half a century. But if Bach occupied a privileged place in Boulanger’s musical pantheon, he was far from alone; from anonymous medieval motets to Renaissance polyphony, through the works of Claudio Monteverdi to little-known French Baroque stage music, the repertoire of Boulanger’s classes testifies to the curiosity and wide-ranging musical sensibility that make her such a harmonious match for the aims of the Bard Music Festival itself: so wide was Boulanger’s purview that this summer’s festival offers one of the broadest range of composers ever featured.

From the 1930s onward, Boulanger’s work in the classroom was increasingly paralleled by her performance on the podium as a conductor. Private concerts with students and colleagues, devoted to the discovery of unfamiliar early and modern music, made their way from the Parisian salons in which they were first staged to increasingly public and prominent venues, and reached even larger audiences through the development of new technologies. Regular broadcasts with the BBC from 1936 and yearly tours of the United States starting in 1937 were steps toward significant milestones, as she became the first woman to conduct the Royal Philharmonic Society, Boston Symphony, and Philadelphia Orchestra. Her highly successful recordings of music by Monteverdi were released in 1937, while 1938 saw her conduct the premieres of new works by Stravinsky and Francis Poulenc. As always, her achievements drew explicitly gendered critique: “Under the Batonne!” shouted the London headlines, and even the most enthusiastic critics used her newly prominent conducting profile as a springboard for discussions of women’s ability—or not—to be successful conductors.

The cataclysm of World War II temporarily disrupted this chapter of Boulanger’s career; from 1940, she lived in exile in the United States, teaching at what is now the Longy School of Music of Bard College. When she was finally able to return to France in 1946, new postwar aesthetic trends posed challenges to her work. But this was also a time of widespread recognition within the musical establishment, as she obtained a post in composition at the Paris Conservatoire, became director of the Conservatoire Américain, conducted major orchestras, and was awarded a series of national and international honors that explicitly acknowledged her achievements. By the end of her life, she was the object of a formidable hagiography, and a pilgrimage to Paris or Fontainebleau to study with her had become a near-obligatory rite of passage for aspiring American musicians in particular. In 1970, the heroine of the blockbuster film *Love Story* could express her ambition for a musical career by telling her new boyfriend of her plans to work with Boulanger; the French pedagogue’s reputation was by then so great that this could serve as shorthand for a young woman’s musical dreams to a popular film audience. Even today, Boulanger’s name retains something of this talismanic quality; few biographies of musicians fail to mention a connection with her if one exists.



Nadia Boulanger and her students at 36, rue Ballu in 1923. From left to right, Eyvind Hesselberg; unidentified; Robert Delaney; unidentified; Nadia Boulanger; Aaron Copland; Mario Braggoti; Melville Smith; unidentified; Armand Marquiset. Photo: Library of Congress, Music Division

Yet many of the obstacles that stood in the way of the full realization of Boulanger's own early ambitions remained in place throughout her life. She herself was not always able or willing to promote the work of women students, though she was an extraordinarily effective campaigner for Lili Boulanger, whose firm establishment in the repertoire owes much to Nadia's determined efforts to ensure her sister's music was heard. The festival's focus on Boulanger's life allows us to listen to other remarkable works by her women students from all over the world, including Marcelle de Manziarly (France); Marion Bauer, Louise Talma, Julia Perry (United States); Grażyna Bacewicz (Poland); Peggy Glanville-Hicks (Australia); Priaux Rainier (South Africa); and Thea Musgrave (Great Britain).

Thus, Nadia Boulanger's capacity to teach remains in some ways undimmed today, if we wish to learn. Tracking her through the many geographical and conceptual worlds she navigated shows myriad paths through 20th-century musical culture. The Bard Music Festival program invites us to consider not only the century's new compositions but also its ways of confronting the past. It asks us to explore how the musical profession was constructed, and who was and was not included. Above all, the festival invites us to explore how a woman thoroughly rooted in Parisian musical culture became a transnational figure whose legacy continues to intrigue and resonate today.

—Jeanice Brooks, *University of Southampton; Scholar in Residence, Bard Music Festival 2021*

WEEKEND TWO AUGUST 12-15

THE 20TH-CENTURY LEGACY OF NADIA BOULANGER

PROGRAM TEN

The Catholic Tradition in France: Clarity and Mysticism

Sunday, August 15

Sosnoff Theater

10 am Performance with Renée Anne Louprette, organ; Bard Festival Chorale, James Bagwell, choral director

Jeanne Demessieux (1921–68)

Te Deum, Op. 11 (1957–58)

Cécile Chaminade (1857–1944)

Kyrie, from *Messe pour deux voix égales*, Op. 167 (1927)

Jean Langlais (1907–91)

Gloria, from *Messe solennelle* (1951)

André Caplet (1878–1925)

Sanctus, from *Messe a trois voix* (1920)

Nadia Boulanger (1887–1979)

From *Trois improvisations pour orgue* (1911)

Prélude

Improvisation

Jacques Ibert (1890–1962)

Fugue, from *Trois Pièces pour grand orgue* (1920)

Camille Saint-Saëns (1835–1921)

Ave Verum (c. 1860)

R. Nathaniel Dett (1882–1943)

Ave Maria (1929)

Louis Vierne (1870–1937)

Méditation, from *Trois improvisations* (1928; transcr. Duruflé, 1954)

Jehan Alain (1911–40)

Litanies (1937)

Francis Poulenc (1899–1963)

Salve Regina (1941)

Maurice Duruflé (1902–86) ***Quatre motets sur des thèmes grégoriens, Op. 10 (1960)***

Ubi caritas et amor

Tota pulchra es

Tu es Petrus

Tantum ergo

Olivier Messiaen (1908–92) ***O sacrum convivium! (1937)***

Marcel Dupré (1886–1971) ***Laudate, from Four Motets, Op. 9 (1916)***

Olivier Messiaen ***“Dieu parmi nous,” from La nativité du Seigneur (1935)***

PROGRAM TEN NOTES

In 1801, Pope Pius VII and Napoleon I negotiated a concordat that recognized the Roman Catholic Church as a privileged religious institution in France. Although relations between pope and emperor deteriorated in 1813, this concordat endured until 1905, when the Third Republic passed *laïcité* laws that imposed stringent separation of church and state. The dissolution of the concordat was a disaster for the Catholic Church in France, which had fallen into disrepute due to the role played by anti-Semitic clergy during the deplorable Dreyfus affair that began in 1894.

Two years before the *laïcité* laws were passed, Pope Pius X promulgated a motu proprio on church music that was intended to correct the irreverent abuses of many Italian church musicians. His Holiness went so far as to include a list of prohibited musical instruments, including, oddly, the harp. Furthermore, he recommended a musical idiom rooted in Renaissance polyphony and Gregorian chant, especially the style of plainchant sung by the Benedictine monks of the Abbaye Saint-Pierre de Solesmes, located in France's Pays de la Loire. French musicians greeted these strictures with either skepticism or approbation.

The pope's motu proprio exposed a generational divide within French church music. Older musicians, such as Gabriel Fauré, who had been trained in the indigenous “Gallican” tradition that stretched back to the Ancien Régime, disapproved. He and his generation found themselves at odds with younger, “ultramontane” Catholic musicians, such as his student Nadia Boulanger, who looked to Rome for papal guidance. Conflict between Gallicans and ultramontanes had been intensifying since the Franco-Prussian War (1870) and the anticlerical excesses of the Paris Commune (1871). Larger churches throughout France followed idiosyncratic liturgical and musical practices at variance with the Roman rite, and these lingering Gallican customs died out only after the First World War. That many French musicians ignored the 1903 motu proprio is evident in the liturgical music of composers who came to prominence before 1890.

Even before the 1905 *laïcité* laws, the Third Republic had cultivated the organ recital as an inexpensive and oddly secularized way of providing educational opportunities for bourgeois and working-class citizens. (Astonishingly, this scheme worked beautifully: to this day, organ recitals in Paris and other large French cities are well attended.) After 1905, the head organists (*organistes titulaires*) of large metropolitan churches and cathedrals were expected to divide their time between improvising during High Mass and giving formal recitals. A further impetus for the organ recital as a “public utility” came from the “symphonic” organs constructed by the master-builder

Aristide Cavaillé-Coll from the 1840s onward. He installed organs in cathedrals, churches, concert halls, and in the *hôtels particuliers* of wealthy patrons such as Winnaretta Singer, Princesse de Polignac. There was a Cavaillé-Coll in Nadia Boulanger's apartment. The rich, variegated sonorities conjured up by these instruments resulted in several generations of important organist-composers.

A superb Cavaillé-Coll resides in one of the grandest, most unusual, and most musical Parisian churches: l'église Sainte-Marie-Madeleine—known to Parisians simply as La Madeleine. Originally intended by Napoleon as a shrine to the French Army, this neoclassical church has housed an extraordinary musical tradition: its *organistes titulaires* have included Camille Saint-Saëns and Fauré. Saint-Saëns was a virtuoso organist who produced dignified liturgical music for choirs. This tradition continued in the 1960s with Jeanne Demessieux, the first woman *titulaire* at La Madeleine, whose *Te Deum* for organ is a prime exemplar of her mystical style.

Born to parents who escaped slavery in the United States by fleeing into Canada, R. Nathaniel Dett studied principally at Oberlin College and the Eastman School of Music. In 1929, he traveled to France for lessons with Boulanger at the Conservatoire Américain at Fontainebleau. Dett's *Ave Maria* reflects the spirituality of French Catholic religious music.

Not all French composers wrote for expert choirs and symphonic organs, however. The immensely popular Cécile Chaminade composed her *Messe pour deux voix égales* for use in smaller parishes, private chapels, and drawing rooms. By contrast, André Caplet's equally intimate *Messe a trois voix* evokes the spirit of Franco-Flemish Renaissance composers such as Orlande de Lassus and Claude Goudimel.

Nadia Boulanger was an accomplished organist. She deputized for Fauré at La Madeleine and her handful of organ works attests to her mastery of the instrument. Boulanger was also a pupil of Charles-Marie Widor, who spent 64 years as *organiste titulaire* at l'église Saint-Sulpice. She further studied with the blind organist Louis Vierne, who was the *titulaire* at Notre-Dame de Paris. Perhaps due to the precedent set by the blind organist Louis Braille, who invented the famous system of reading and writing for the blind, France has had several renowned blind organists, including Vierne and Jean Langlais, the Gloria of whose *Messe solennelle* is an example of his colorful harmonic palette.

A close friend and champion of both Nadia and Lili Boulanger, Marcel Dupré succeeded his teacher Widor as *titulaire* at Saint-Sulpice from 1934 until his death in 1971. An excellent concert organist, Dupré was a celebrated composer as well: the *Laudate* from his Opus 9 Motets is a concise and lively example of his idiom. Jehan Alain studied with Dupré at the Paris Conservatory as well as attending the composition classes presided over by Paul Dukas. Alain was killed in 1941 during the Battle of Saumur; he was awarded a posthumous Croix de Guerre for his courage. Most of his music, particularly the stirring *Litanies*, reflects his Catholic faith.

Both Olivier Messiaen, who was the organist at l'église de la Sainte-Trinité, and Maurice Duruflé, who was *titulaire* at l'église Saint-Etienne-du-Mont, revered Alain's memory. Duruflé is celebrated today for his Requiem, Op. 9; a similar blend of impressionistic harmony with Gregorian chant pervades his *Quatre motets sur des thèmes grégoriens*, Op. 10. After he played the premiere of Francis Poulenc's Organ Concerto in 1938, the introverted Duruflé and the extroverted Poulenc became friends,



Nadia Boulanger, proclaimed in 1925 "The World's Foremost Woman Organist"

bound together by their shared Catholic beliefs. Poulenc's *Salve Regina* evinces the same introspection that suffuses Duruflé's motets. Messiaen's only motet for unaccompanied chorus, *O sacrum convivium!*, is similarly lush yet devout.

Just before her early death, Demessieux had signed a contract to record Messiaen's complete organ works; tragically, this project went unrealized. Demessieux knew Messiaen's organ scores by heart, and often played his suite *La nativité du Seigneur*. She had a deep and particular love for the ecstatic final movement, "Dieu parmi nous," so close to her own style as a composer and convictions as a Catholic.

—Byron Adams, *University of California, Riverside*

PROGRAM ELEVEN

Boulanger's Legacy: Modernities

Sunday, August 15

LUMA Theater

Prerecorded preconcert talk available online: Richard Wilson

1 pm Performance

Pierre Boulez (1925–2016)

***Notations* (1945)**

Fantastique—Modéré
Très vif
Assez lent
Rythmique
Doux et improvisé
Rapide
Hiératique
Modéré jusqu'à très vif
Lointain—Calme
Mécanique et très sec
Scintillant
Lent—Puissant et âpre
Blair McMillen, piano

Karel Husa (1921–2016)

***From Twelve Moravian Songs* (1956: trans. Martin)**

The Deserter
Lost Love
Song for Dancing
Hailey McAvoy VAP '21, mezzo-soprano
Kayo Iwama, piano

Thea Musgrave (b. 1928)

***A Suite O' Bairnsangs* (1953) (Lindsay)**

The Man-in-the-Mune (The Man in the Moon)
Daffins (Daffodils)
Willie Webster
A Bairn's Prayer at Night
The Gean (The Cherry Tree)
Chelsea Fingal DeSouza VAP '21, soprano
Kayo Iwama, piano

Roger Sessions (1896–1985)

***Adagio* (1947)**

Adam Golka, piano

George Walker (1922–2018)

Sonata No. 2, for piano (1952)

Adagio non troppo: Theme and Variations
Presto
Adagio
Allegretto tranquillo
Adam Golka, piano

Elliott Carter (1908–2012)

Enchanted Preludes, for flute and cello (1988)

Alex Sopp, flute
Kee-Hyun Kim, cello

Philip Glass (b. 1937)

String Quartet No. 3 “Mishima” (1985)

1957: Award Montage
November 26—Ichigaya
Grandmother and Kimitake
1962: Body Building
Blood Oath
Mishima/Closing
Parker Quartet

Astor Piazzolla (1921–92)

Tango Etude No. 3, for flute solo (1987)

Alex Sopp, flute

Adolphus Hailstork (b. 1941)

Adagio, for strings (2005)

Parker Quartet

Michel Legrand (1932–2019)

Paris Violon (1964) (Marnay)

Chelsea Fingal DeSouza VAP '21, soprano
Kayo Iwama, piano

Marc Blitzstein (1905–64)

Stay in My Arms (1935) (Blitzstein)

Tyler Duncan, baritone

David Conte (b. 1955)

Everyone Sang (2003) (Sassoon)

Tyler Duncan, baritone
Kayo Iwama, piano

Roy Harris (1898–1979)

Toccata, for piano (1949)

Blair McMillen, piano

PROGRAM ELEVEN NOTES

Welcome to an imaginary studio recital on rue Ballu, with composers who studied with Nadia Boulanger between the 1920s and 1970s presenting their work during an all-class reunion. With the inclusion of *Notations* by Pierre Boulez, who was never a Boulanger student and even claimed, famously, that “no one had any use” for her, we acknowledge musicologist Kimberly Francis’s recent discovery that, contrary to common knowledge, Boulanger was in fact interested in serial music and Boulez in particular. This set of 12 short piano pieces, Boulez’s first published work, uses 12-tone rows to create fascinating character studies, ranging from tenderly lyrical to wild and tempestuous. Many years later, Boulez made significantly extended orchestral versions of five of the *Notations*.

In attendance at the Boulanger reunion are 14 composers from six countries and five decades. What is striking is the extraordinary stylistic diversity among them. Boulanger always encouraged her students to develop and express their own personalities and be themselves, rather than follow any particular models. When Astor Piazzolla first showed Boulanger his essays in symphonic composition (fruits of his previous studies with Alberto Ginastera back home in Argentina) and then proceeded to play one of his tangos, Boulanger exclaimed: “*This is Piazzolla! Don’t ever leave it!*” In the six Tango Etudes, written late in Piazzolla’s career, the unaccompanied flute as a medium carries decidedly modern-classical (and more specifically French) connotations; in placing tango motifs in this context, the composer seemed to be reminiscing about his time in Paris more than three decades earlier.

Piazzolla was not the only Boulanger student to have worked in the lighter genres. “Mademoiselle” also counted Quincy Jones, the legendary American film composer and arranger, among her pupils, as well as others from the jazz and popular music world such as Donald Byrd, Lalo Schifrin, and Joe Raposo (who wrote for *Sesame Street*). Michel Legrand composed hundreds of film and TV scores, including *The Umbrellas of Cherbourg*. *Paris Violon* was one of Legrand’s great hits, which he sang himself on a memorable recording. Marc Blitzstein, who straddled genres with his operas and musicals (the most famous being *The Cradle Will Rock*), was also a master of the popular song. *Stay in My Arms*, a love song set to Blitzstein’s own words, seems even timelier today than when it was written. In his book on Blitzstein, Howard Pollack describes it as a “warmly romantic number reminiscent of Gershwin but grown sage and somber.”

For all her open-minded acceptance of all styles from serialism to film music, there is no question that Boulanger most strongly identified with the various 20th-century trends cumulatively referred to as “neoclassicism.” This was the general aesthetic that most of her students absorbed in her studio, from Thea Musgrave of Scotland to Americans as diverse as Roy Harris, George Walker, Adolphus Hailstork, and David Conte. Musgrave, who has lived in the United States since 1972, composed her song cycle *A Suite O’Bairnsangs* while still studying with Boulanger. The lyrics are children’s rhymes in the Scots language written by her countryman Maurice Lindsay.

Harris, best known for his American-themed works, also had a keen interest in Renaissance and Baroque music, which was an important area of study at the so-called Boulangerie. His *Tocatta* proceeds by fits and starts and includes sections in fast-moving unisons, a chorale, and a fugato, in homage to Johann Sebastian Bach. The piece, like all of Harris’s piano music, was written for his wife, the outstanding pianist Johana Harris, whose original first name, Beulah, had been changed in honor of the Baroque master.

Walker, the first Black composer to win the Pulitzer Prize, was also acclaimed as a concert pianist. The second of his five sonatas written for his own instrument served as his doctoral dissertation at the Eastman School of Music, composed before Walker went to France to study with Boulanger. The four-movement work begins with a theme-and-variations, followed by a scherzo, a slow movement, and a finale, at the end of which the beginning of the first movement is recalled. It is a traditional outline that Walker filled out with innovative harmonies and some highly virtuosic piano writing. Hailstork, a composer deeply committed to tonality, is best known, perhaps, for his sacred music and his works commemorating important Black Americans. With his heartfelt Adagio for strings, he has shown that classical ideals haven't lost their relevance even in the 21st century.

Karel Husa, who studied with Boulanger shortly after World War II, had a stellar career in the United States as a professor at Cornell and a winner of both the Pulitzer Prize and the Grawemeyer Award. In his *Twelve Moravian Songs* he turned to the musical traditions of his native Czechoslovakia, producing a set of simple folk-song arrangements for voice and piano. Béla Bartók once compared the folk song to a diamond and the piano accompaniment to its setting; it is with that analogy in mind that Husa's unassuming yet highly effective miniatures might best be viewed. Conte studied with Husa as well as with Aaron Copland and was one of Boulanger's last students. *Everyone Sang*, based on a poem by English poet Siegfried Sassoon, was written in 1998 and published, with three more songs added, in 2003. In the words of the composer, the poem expresses "the varied emotions of joy and relief at the end of the war [World War I], and sadness for those who have died."

Roger Sessions received important advice from Boulanger, even though he was never formally her student. His long and distinguished career included both neoclassical and serial periods, and he developed a style he himself described as "difficult." Yet in the present Adagio we find him in a more relaxed mood—always avoiding the commonplace yet speaking a language that composer and audience could share. The work was written in honor of the retirement of Monroe Deutsch, provost of the University of California at Berkeley, and dedicated to him "with admiration and sincere affection (and apologies that this is a somewhat gloomy piece!)." The piece languished in the Berkeley library until musicologist Andrea Olmstead discovered it in 2006.

The two Boulanger students who moved the furthest from their teacher's neoclassical ideals were probably Elliott Carter and Philip Glass. From the 1950s on, Carter developed his own brand of atonality which has been described as "witty and acerbic, energizing and lyrical." *Enchanted Preludes* was premiered by flautist Patricia Spencer (a longtime Bard faculty member) and cellist André Emelianoff in New York City. The title alludes to a line from Wallace Stevens's poem "The Pure Good of Theory":

Felicity, ah! Time is the hooded enemy,
The inimical music, the enchanted space
In which the enchanted preludes have their place.

The piece was a birthday present for Ann Santen, director of Cincinnati's classical music station, and was commissioned by her husband, Harry Santen, a prominent lawyer. The scoring for two instruments, one with a higher, the other with a lower pitch, symbolizes husband and wife as they talk to each other, respond to each other, even contradict one another. Yet they eventually come to

a kind of “understanding” as, in the words of music analyst John Roeder, they create “a narrative of conciliation, in which they find ways to respect and highlight each other’s differences.”

Glass’s minimalism is just as far from what Boulanger advocated as is Carter’s atonality. Yet the composer of *Einstein on the Beach*, *Satyagraha*, and many other operas has credited his teacher for the rigor and discipline that has allowed him to create a vast and extremely influential oeuvre in a career spanning six decades. The third of Glass’s eight string quartets is in six movements; its material is derived from the score for Paul Schrader’s film *Mishima* (1985) about the life and violent death of the great Japanese writer. Glass’s trademark arpeggios convey dramatic suspense even without the harrowing story they were originally meant to accompany.

—Peter Laki, Bard College



Cantata class at rue Ballu in 1960 (Nadia Boulanger at piano). Photo: Centre international Nadia et Lili Boulanger

PROGRAM TWELVE

Boulanger's Credo

Sosnoff Theater

Sunday, August 15

Prerecorded preconcert talk available online: Byron Adams

5 pm Performance: Bard Festival Chorale, James Bagwell, choral director;
American Symphony Orchestra, conducted by Leon Botstein, music director

Virgil Thomson (1896–1989) **A Solemn Music (1949; orch. 1962)**

Lili Boulanger (1893–1918) **Pour les funérailles d'un soldat (1912, orch. 1913) (Musset)**

Joshua Hopkins, baritone

Psalm 24, "La terre appartient à l'Éternel" (1916)

Ben Bliss, tenor

Vielle prière bouddhique (1914–17)

Ben Bliss, tenor

Gabriel Fauré (1845–1924) **Messe de Requiem, Op. 48 (1887–1900)**

Intrôit et Kyrie

Offertoire

anctus

Pie Jesu

Agnus Dei

Libera me

In Paradisum

Andrea Carroll, soprano

Joshua Hopkins, baritone

PROGRAM TWELVE NOTES

One highlight of Nadia Boulanger's career was conducting the New York Philharmonic and the Choral Art Society at Carnegie Hall in a series of four subscription concerts that began on February 15, 1962. These concerts were surely arranged at the behest of Leonard Bernstein, who deeply respected Boulanger without ever having formally been her pupil. The concerts neatly summed up her practice as a conductor in a program that represented three of the most important aspects of her life in music: her teacher at the Paris Conservatoire, Gabriel Fauré; her pupils, represented by the American composer Virgil Thomson; and the music of her sister, Lili, whose death at the age of 24 was a tragedy both for Nadia personally and for French music as a whole. The program opened with Fauré's *Messe de Requiem*, Op. 48, and judging from the conjectural program notes by Edward Downes, it was still a piece for connoisseurs. After intermission, Boulanger conducted the premiere of Thomson's *A Solemn Music* arranged for orchestra by the composer. (The piece was originally composed for Edwin Franko Goldman's band.) The rest of the concert's second half consisted of psalms for chorus and orchestra by Lili Boulanger.

In his elegant and unpretentious program note about his own score, Thomson wrote, “A *Solemn Music* is the expression of feelings provoked by the deaths of two old and dear friends, Gertrude Stein and [the painter] Christian Bérard.” He continued, “Its form is a series of variations on an eight-measure hymn-like bass.” Thomson described this ground bass as “a twelve-tone row,” but “harmonization is mostly by major and minor triads built over the bass.” The result of this amalgam is one of Thomson’s most innovative compositions.

Lili Boulanger completed the vocal score for her *Pour les funérailles d’un soldat* in August 1912 and finished the orchestration in January of the following year. Her harmony teacher at the Paris Conservatoire, Georges Caussade, assigned this piece as an exercise, perhaps as a preparation for the Prix de Rome competition in 1913. Boulanger dedicated the score to Caussade in gratitude for his guidance. The text of this work is drawn from the verse drama *La coupe et les Lèvres* (the cup and the lips) by Alfred de Musset. Cast in the somber key of B-flat minor—the same as the funeral march of Fryderyk Chopin’s Piano Sonata No. 2, Op. 35—the opening illustrates the first lines of the poem: “Let the drums be muffled, let the priest come forth. On their knees, comrades bare their heads and are silent.” Boulanger weaves the famous Dies Irae motif from the Gregorian Requiem Mass throughout her score.

When Lili Boulanger drew texts from the Psalms, she made a point of honoring their Hebraic origin: in her version of Psalm 130, “Du fond de l’abîme” (out of the depths), for example, she replaced “Dieu” with “Yahweh” and “Seigneur” with “Adonai,” an unusual and perhaps provocative gesture in the wake of the Dreyfus affair. Her setting of Psalm 24, “La terre appartient à l’Eternel” (the earth is the Lord’s) was composed during her stay at the Villa Medici after she won the Prix de Rome in 1913. Evoking the music of ancient Israel, the fanfares that sound throughout this score are reminiscent of those found in Florent Schmitt’s grandiose Psalm 47, Op. 38. Like Lili and Nadia Boulanger, Schmitt had attended Fauré’s composition class at the Paris Conservatoire and he won the Prix de Rome in 1900. Lili attended all the rehearsals for the 1906 premiere of Schmitt’s Psalm 47, while Nadia played the prominent organ part for that successful first performance, which took place in the Conservatoire’s concert hall.

The breadth of Lili Boulanger’s sympathies for non-Western religious traditions is evinced in her *Vieille prière bouddhique* for tenor soloist, chorus, and orchestra. Boulanger’s encompassing spirituality found expression in a setting of a daily prayer drawn from a Buddhist scripture, the French translation of the *Visuddhimagga* made by Suzanne Karpelès. Boulanger completed this score as the First World War raged about her, and she employed a style that honored the Eastern origin of the words while eschewing the hackneyed “orientalisms.” By so doing, she created a work that musicologist Annegret Fauser has described as a “prayer for peace for humanity.”

Throughout her career as a conductor, Nadia Boulanger championed Fauré’s Requiem. She recognized it as a masterpiece early on: as 2021 Bard Music Festival Scholar in Residence Jeanice Brooks observes, “The piece continued to be a central plank in her advocacy of Fauré’s music for the rest of her life.” Boulanger’s performances, broadcasts, and recordings of the Requiem laid the foundation for its eventual popularity.



Rehearsal for the Fauré *Messe de Requiem*, Boston Symphony, February 1938. Photo: Centre international Nadia et Lili Boulanger

The origins of the Requiem have been the subject of conjecture over the years. In the course of an interview conducted in 1902, Fauré remarked, “Concerning my Requiem, perhaps I instinctually sought to depart from the established path, after all those years of accompanying funerals on the organ . . . I wanted to write something different.” Fauré, who was *maitre d’chapelle* and then *organiste titulaire* of l’église Sainte-Marie-Madeleine in Paris from 1877 to 1905, composed a score tailored to the singular Gallican liturgical practice of that parish. For example, he did not omit the Dies Irae sequence to make a theological point, as some commentators have claimed, but because this section of the Requiem Mass was sung by the choir at La Madeleine in a simple harmonized chant accompanied by the organ. The work was thus written specifically for La Madeleine and its diffuse acoustics, and it reveals its creator’s innate modesty, compassion, and undogmatic metaphysical convictions. The author Eugène Berteaux recalled that Fauré once articulated his belief that “the word ‘God’ was merely the imposing synonym for the word ‘Love.’”

—Byron Adams, *University of California, Riverside*

ROSTERS

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein *Music Director*

VIOLIN I

Cyrus Beroukhim, *Concertmaster*
Yukie Handa
Philip Payton
Ragga Petrusdottir
John Connelly
Ashley Horne
Yana Goichman
James Tsao
Bruno Peña
Bryan Hernandez-Luch

VIOLIN II

Robert Zubrycki, *Principal*
Wende Namkung
Elizabeth Nielsen
Dorothy Strahl
Samuel Katz
Emma Frucht
Ming Yang
Margarita Milkis

VIOLA

William Frampton, *Principal*
Sally Shumway
Nicole Divall
Jason Mellow
William Hakim
David Blinn

CELLO

Eugene Moya, *Principal*
Roberta Cooper
Alberto Parrini
Sarah Carter
Maureen Hynes
Eliana Mendoza

BASS

Stephen Sas, *Principal*
Jack Wenger
Louis Bruno
Peter Donovan
Richard Ostrovsky

FLUTE

Laura Conwesser, *Principal*
Rie Schmidt
Diva Goodfriend-Koven, *Piccolo*

OBOE

Alexandra Knoll, *Principal*
Julia DeRosa
Melanie Feld, *English horn*

CLARINET

Shari Hoffman, *Principal*
Benjamin Baron
Lino Gomez, *Bass clarinet*

BASSOON

Marc Goldberg, *Principal*
Maureen Strenge
Gilbert Dejean, *Contrabassoon*

HORN

Zohar Schondorf, *Principal*
David Peel
Lawrence DiBello
Rachel Drehmann
Kyle Hoyt, *Assistant*

TRUMPET

Carl Albach, *Principal*
John Dent
John Sheppard
Thomas Hoyt**

TROMBONE

Richard Clark, *Principal*
Nicole Abissi
Bradley Ward**
Jeffrey Caswell, *Bass trombone*

TUBA

Kyle Turner, *Principal*

TIMPANI

David Fein, *Principal*

PERCUSSION

Kory Grossman, *Principal*
Javier Diaz
Charles Descarfino

HARP

Sara Cutler, *Principal*
Victoria Drake

CELESTE

Elizabeth DiFelice, *Principal**

ORGAN/CELESTE

Paolo Bordignon, *Principal***

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** Program 12 only

BARD FESTIVAL CHORALE

James Bagwell *Choral Director*

SOPRANO

Wendy Baker
Leonie Donato
Lori Engle
Aine Hakamatsuka
Manami Hattori
Christina Kay
Jessica Marsten
Rachel Mikol
Caroline Miller
Kathryn Papa
Katherine Peck
Rachel Rosales
Ellen Taylor Sisson
Christine Sperry

ALTO

Maya Ben-Meir
Donna Breitzer
Teresa Buchholz
Michele Eaton
Megan Friar
Laura Green
Catherine Hedberg
Hannah Holmes
Erica Koehring
Heather Petrie
Hillary Schranze
Suzanne Schwing

TENOR

Eric Carey
Jack Cotterell
Joseph Demarest
Sean Fallen
John Kawa
Chad Kranak
Eric William Lamp
Douglas Purcell
Nathan Siler
Craig Simonetti
Michael Steinberger
Kannan Vasudevan

BASS

Blake Burroughs
Anicet Castet
Roosevelt Credit
Roderick Gomez
Jonathan Guss
Paul Holmes
Steven Hrycelak
Steven Moore
Jose Pietri-Coimbre
Michael Riley
John Rose
Charles Sprawls

CHORAL CONTRACTOR

Nancy Wertsch

REHEARSAL PIANISTS

Diana Borshcheva
Michael Lewis
Bethany Pietroniro

BIOGRAPHIES

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is associate conductor of The Orchestra Now (TÖN), and was appointed principal guest conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell recently prepared The Concert Chorale of New York for performances of Bernstein's "Kaddish" Symphony for the New York Philharmonic and Brahms's *Ein Deutsches Requiem* for Jaap van Zweden's inaugural season as music director of the New York Philharmonic. In 2018, he prepared The Concert Chorale for performances with the Los Angeles Philharmonic, and returned to prepare two concerts, including Bernstein's Mass, for the Mostly Mozart Festival. As chorus master for the American Symphony Orchestra, he received accolades for his work on Luigi Nono's *Intolleranza* at Carnegie Hall. Bagwell has trained choruses for American and international orchestras, including the New York Philharmonic; Boston Symphony Orchestra; San Francisco Symphony; Los Angeles Philharmonic; NHK Symphony Orchestra, Tokyo; St. Petersburg Symphony; Budapest Festival Orchestra; Mostly Mozart Festival Orchestra; American Symphony Orchestra; Cincinnati Symphony Orchestra; Cincinnati Pops Orchestra; and Indianapolis Symphony Orchestra. Bagwell is professor of music at Bard College and director of performance studies in the Bard College Conservatory of Music.

The **Bard Festival Chorale** was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

American tenor **Ben Bliss**, whom *New York Classical Review* called "one of the leading Mozartian tenors," is a 2021 winner of the Metropolitan Opera's Beverly Sills Artist Award. In the 2021–22 season, he will return to the Metropolitan Opera as Tom Rakewell in *The Rake's Progress* and as Pylade in *Iphigénie en Tauride*. Highlights of recent seasons include Don Ottavio in *Don Giovanni* at the Gran Teatre del Liceu in Barcelona, Handel's *Messiah* at the United States Naval Academy, Bach's *Christmas Oratorio* with the Handel & Haydn Society in Boston, Ferrando in *Così fan tutte* at the Metropolitan Opera, and his debut at Lyric Opera of Chicago as Don Ottavio. He also sang Tom Rakewell in *The Rake's Progress* at the Glyndebourne Festival and Belmonte in *The Abduction from the Seraglio* at his hometown Lyric Opera of Kansas City, among many others. Bliss was a 2016 recipient of the Martin E. Segal award at Lincoln Center and the Mozart and Plácido Domingo awards at the 2015 Francisco Viñas International Competition in Barcelona, where he won second place overall. In addition, he won first prize at the 2014 Gerda Lissner and Licia Albanese-Puccini Foundation competitions, and received a Sara Tucker and Sullivan Foundation grant. He also won the 2013 Operalia zarzuela prize.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now, artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and The Orchestra Now, among others. Many of his live performances with the American Symphony Orchestra are available online. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Jeanice Brooks is professor of music at the University of Southampton. She studied vocal performance and music education in the U.S. and France before completing her PhD in musicology and French literature at the Catholic University of America. Her doctoral dissertation treated musical settings of poetry by the 16th-century writer Pierre de Ronsard. Her book on the strophic air de cour in the context of court culture, *Courtly Song in Late Sixteenth-Century France* (University of Chicago Press, 2000), received the 2001 Roland H. Bainton prize for the best book in music or art history. She is the author of *The Musical Work of Nadia Boulanger: Performing Past and Future Between the Wars* (Cambridge University Press, 2013); editor of *Nadia Boulanger and Her World* (University of Chicago Press, 2020); and coeditor of *Nadia Boulanger: Thoughts on Music* (University of Rochester Press, 2020). Brooks leads the Sound Heritage network, which brings academic music historians and historical performance practice experts together with professionals from the heritage sector to work collaboratively on research and interpretation of music in historic houses.

Soprano **Andrea Carroll**, an ensemble member of the Vienna State Opera, has been hailed by *Opera News* for her "strong, vibrant soprano" with a "rich, dark low

register and gleaming top." Recent performances include Musetta in *La Bohème*, Adina in *L'elisir D'amore*, Gilda in *Rigoletto*, Zerlina in *Don Giovanni*, Gretel in *Hänsel und Gretel*, and Pamina in *Die Zauberflöte* for Vienna State Opera; Adina for Den Norske Oper, Pamina for Dallas Opera and Micaëla in *Carmen* for Tokyo Philharmonic. Carroll was a two-year member of the Houston Grand Opera Studio, made her debut with Utah Opera as Rosalba in *Florencia en el Amazonas* and with Fort Worth Opera as Susanna in *Le nozze di Figaro*, performed the role of Julie Jordan in *Carousel* and Rose Segal in John Musto's *Later the Same Evening* at Glimmerglass Opera, and spent two summers with Wolf Trap Opera, where she sang Corinna in Rossini's *Il viaggio a Reims* and Zerlina.

Soprano **Chelsea Fingal DeSouza VAP '21** is an expressive and versatile performer versed in a range of genres from German and French song to contemporary works to early music. Recent performances include Mahler's Symphony No. 4 with David Alan Miller of the Albany Symphony and the theatrical recital *Before Body Meets Earth*, which she coproduced. She has premiered contemporary pieces such as the *Retail Anthem* by Daniel Santiago with Fill in the Blank Ensemble, *The Burning Heart Anthology II* by Michael Thomas Fomai at National Sawdust, and *Three Poems* by Jason Yang with the DaCapo Chamber Players, and has performed *Studies in Hope* by Andre Myers with the Albany Symphony. Some of DeSouza's operatic performances have included the title role in George Handel's *Acis and Galatea* with the Broad Street Orchestra, Atalanta in Handel's *Serse*, and *Rest in Pieces*, a pastiche opera performed with The Orchestra Now.

Canadian baritone **Tyler Duncan's** roles at New York City's Metropolitan Opera include Yamadori in *Madama Butterfly* and Fiorello in Rossini's *Il barbiere di Siviglia*. Performing virtually all the major baritone and bass-baritone concert repertoire, he has been guest soloist with the New York, Calgary, and National Philharmonics; American, Seattle, Quebec, Montreal, Baltimore, Toronto, Milwaukee, National, and San Diego Symphonies; Minnesota Orchestra; Les Violons du Roy; Tafelmusik; Handel and Haydn Society; Philharmonia Baroque; and Music of the Baroque, collaborating with such conductors as Jane Glover, Helmuth Rilling, Bernard Labadie, Leon Botstein, Andrew Manze, Nicholas McGegan, and Masaaki Suzuki. In recital he has been heard at Da Camera of Houston as well as throughout the United States, Canada, Germany, Sweden, France, and South Africa, most frequently in collaboration with pianist Erika Switzer. He is a founding member on the faculty of the Vancouver International Song Institute.

Polish-American pianist **Adam Golka** has appeared as a concerto soloist with dozens of orchestras, including the BBC Scottish Symphony, NACO (Ottawa), Warsaw Philharmonic and Shanghai Philharmonic, as well as the San Francisco, Atlanta, Houston, Dallas, Milwaukee, Indianapolis, New Jersey, and San Diego symphonies, collaborating with conductors such as Donald Runnicles, Pinchas Zukerman, Mark Wigglesworth, and Joseph Swensen. Golka gave his Carnegie Stern Auditorium debut in 2010 with the New York Youth Symphony and his New York recital debut at Alice Tully

Hall, presented by the Musicians Emergency Fund. In 2020–21, Golka performed the 11-hour cycle of Beethoven's Sonatas five times and created 32 short films—32@32 (youtube.com/user/adamgolka/videos)—documenting his preparation for climbing the Everest of the piano literature and featuring a variety of distinguished guests. First Hand Records in London released his *Beethoven: Piano Sonatas Vol. 1* in 2020, recorded at the Tippet Rise Art Center in Montana. Golka has also recorded works by Schumann and Brahms for the label, and has premiered works composed for him by Richard Danielpour, Michael Brown, and Jarosław Gołębiowski.

Known as one of the finest singer-actors of his generation, Canadian baritone **Joshua Hopkins** has been hailed for his “glistening, malleable baritone of exceptional beauty” by *Opera Today*. This season, he debuts at Palm Beach Opera as Papageno in *Die Zauberflöte* and Silvio in *Pagliacci*. In concert, he premieres *Songs for Murdered Sisters*—a collaboration between composer Jake Heggie and author Margaret Atwood, conceived by Hopkins in remembrance of his sister, Nathalie Warmerdam—in a film rendition directed by James Niebuhr and presented by Houston Grand Opera, with Heggie at the piano, and a recital for Vocal Arts D.C., also featuring *Songs for Murdered Sisters*, with pianist Myra Huang. Recent career highlights include his San Francisco Opera debut as Harry Bailey in Heggie's *It's a Wonderful Life*, role debuts as Malatesta in *Don Pasquale* at Pittsburgh Opera, the title role of *Billy Budd* at Central City Opera, Guglielmo in *Così fan tutte* at Lyric Opera of Chicago, and Count Almaviva in *Le nozze di Figaro* at the Glyndebourne Festival.

American pianist **Kayo Iwama** is associate director of the Graduate Vocal Arts Program at the Bard College Conservatory of Music. She has performed extensively with singers including Dawn Upshaw, Kendra Colton, William Hite, Rufus Müller, Christophersen Nomura, and Lucy Shelton at venues such as the Walter Reade Theater at Lincoln Center, Weill Recital Hall at Carnegie Hall, Morgan Library, Boston's Jordan Hall, Isabella Stewart Gardner Museum, Seiji Ozawa Hall at Tanglewood, Kennedy Center, Token Creek Music Festival, Tokyo's Yamaha Hall, and Théâtre du Châtelet in Paris. For over two decades she taught at the Tanglewood Music Center, where she also served as the coordinator of the Vocal Studies Program. A frequent performer on WGBH radio, she also has appeared with the Florestan Recital Project, Handel and Haydn Society, and Emmanuel Music, and was the pianist and music director of the Cantata Singers' critically acclaimed Chamber Series.

A native of Seoul, Korea, cellist **Kee-Hyun Kim** has been praised for his “assertive style . . . and vital musical spirit” by the *Pittsburgh Tribune*. He is a founding member of the Grammy Award–winning Parker Quartet and on the faculty of Harvard University's Department of Music. Kim has performed at festivals such as the Mostly Mozart, Kronberg, World Cello Congress III, Aspen, Kneisel Hall, Yellow Barn, and Perlman Music Program. Recently he recorded three Mozart duos on the Opus Cello label with Blaise Dejaridin, principal cellist of the Boston Symphony Orchestra. Kim dedicates much of his time to teaching. In addition to

coaching chamber music ensembles, he maintains a small studio of cellists at Harvard, MIT, and privately, and has served as adjunct faculty of cello at the Phillips Exeter School and the University of St. Thomas. He plays on an 1844 Giacomo Rivolta cello made in Milan, and a custom-made bow from Benoit Rolland, made in 2007.

Renée Anne Louprette made her recital debut in 2018 at Walt Disney Concert Hall in Los Angeles with Irish uilleann piper Ivan Goff, featuring the world premiere of *Were You at the Rock?* by Eve Beglarian, commissioned for the Louprette-Goff duo by the Los Angeles Philharmonic. Louprette made her solo debuts at the Royal Festival Hall in London and the Cathedral of Notre Dame in Paris in 2018. Additional European festival appearances include Magadino, Switzerland; In Tempore Organi, Italy; Ghent and Hasselt, Belgium; Copenhagen and Aarhus, Denmark; Bordeaux Cathedral and Toulouse Les Orgues, France; and Dún Laoghaire, Ireland. She appeared as organ soloist with the Queensland Symphony Orchestra in Brisbane, Australia, in Saint-Saëns' Organ Symphony broadcast live on ABC radio. *Bach: The Great Eighteen Chorales* was named a Critics Choice by the *New York Times* and her recent recording of 20th-century French organ masterworks was also released to critical acclaim. She was appointed Bard College organist, assistant professor of music, and director of the Bard Baroque Ensemble in 2019.

Mezzo-soprano **Hailey McAvoy VAP '20** is an active performer on the operatic and concert stages, appearing in works both classic and contemporary. Highlights from her operatic repertoire include the roles of Hänsel (*Hänsel und Gretel*), Cherubino (*Le nozze di Figaro*), Zosha (*Out of Darkness*), and the title role in Douglas Lowry's cabaret-opera, *The Polite Abductress*. Upcoming performances for the 2021–22 season include Ravel's *Shéhérezade* with The Orchestra Now at the Fisher Center for the Performing Arts, Brahms's *Zwei Gesänge* for mezzo-soprano and viola with Byron Schenkman & Friends in Seattle, as well as Copland's *12 Poems of Emily Dickinson* and Berlioz's *Les nuits d'été*, presented by Downtown Music at Grace in White Plains, New York. In addition to performing, McAvoy works to promote disability awareness in the arts by speaking and writing about her experiences as a singer with cerebral palsy. McAvoy is an alumna of the Vocal Arts Program at the Bard College Conservatory.

Described by the *New York Times* as “prodigiously accomplished and exciting” and as one of the piano's “brilliant stars,” pianist **Blair McMillen** leads a life at the forefront of contemporary pianism. He has played concert halls and festivals around the world, and his repertoire spans from medieval manuscripts to today's generation of up-and-coming composers. He has played concertos with the American Symphony Orchestra at Carnegie Hall and given solo appearances with the St. Paul Chamber Orchestra and the Albany Symphony. In 2015 he undertook a three-week solo tour of Brazil sponsored by the U.S. State Department. McMillen is cofounder and codirector of the Rite of Summer Music Festival, an “indie-classical” free outdoor concert series held on New York City's Governors Island since 2011. He has served on the music faculty at Bard College since

2005, and he joined the faculty of the Mannes School of Music in 2017.

The **Parker Quartet** (Daniel Chong and Ken Hamao, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello) has rapidly distinguished itself as one of the preeminent ensembles of its generation. The Grammy Award–winning quartet has appeared at the world's most important venues since its founding in 2002, and since 2014 has been faculty in Harvard University's Department of Music in the group's role as Blodgett Artists-in-Residence. Recent seasons have included performances and residencies around the United States and Europe, including at the University of Iowa, the University of Chicago, Wigmore Hall, University of South Carolina, the Schubert Club, Skidmore College, and Kansas City's Friends of Chamber Music. The quartet continues to support violist Kim Kashkashian's Music for Food project. Other recent collaborations include performances with violinist Nadja Salerno-Sonnenberg; pianists Anne-Marie McDermott, Orion Weiss, and Vijay Iyer; clarinetist and composer Jörg Widmann; clarinetist Charles Neidich; Silk Road Ensemble; and Tokyo String Quartet.

Alex Sopp is the flutist and founding member of yMusic, The Knights, and NOW Ensemble. The *New York Times* has praised her playing as “exquisite” and “beautifully nuanced.” Most recently she was a member of Paul Simon's band for his Homeward Bound tour, singing and playing in arenas worldwide. She has appeared as a soloist with the New York Philharmonic under the direction of David Robertson and has made regular guest appearances with the International Contemporary Ensemble, Los Angeles Chamber Orchestra, and many others. Comfortable in many genres, Sopp has commissioned, premiered, and recorded with some of the most exciting composers and songwriters of our time. Her paintings grace the covers of many records of artists with whom she has collaborated. Sopp grew up in St. Croix, Virgin Islands, and trained at The Juilliard School.

Now in its 60th season, the **American Symphony Orchestra** (ASO) was founded in 1962 by Leopold Stokowski, with the mission of providing music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live. The ASO's signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire, and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital streaming. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

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A black and white photograph of a man, likely a pianist, sitting at a desk. He is wearing a dark suit, a white shirt, and a dark tie. He is looking directly at the camera with a serious expression. His right hand is resting on a large sheet of music on the desk. The background is dark and out of focus, showing some architectural elements like a window or door frame.

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The 32nd Bard Music Festival

**SERGEY
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AND HIS WORLD**

August 5-7 and 12-14, 2022

SUMMERSCAPE 2021

NADIA BOULANGER AND HER WORLD

WEEKEND ONE AUGUST 6-8 MUSIC IN PARIS

PROGRAM ONE The Exemplary Musician

Friday, August 6 at 5 pm
Sosnoff Theater
Works by Lili Boulanger, Nadia Boulanger, Louise Talma, Julia Perry, Grażyna Bacewicz, Priaulx Rainier

PROGRAM TWO Contemporaries and Colleagues

Saturday, August 7 at 1 pm
LUMA Theater
Works by Florent Schmitt, Lili Boulanger, Claude Debussy, Marion Bauer, Georges Enescu, Nadia Boulanger, Raoul Pugno, Charles Koechlin, Gabriel Fauré, Maurice Ravel

PROGRAM THREE 88 x 2: Music for Two Pianos

Saturday, August 7 at 7 pm
Sosnoff Theater
Works by Johann Sebastian Bach, Nadia Boulanger, Emmanuel Chabrier, Igor Stravinsky, Olivier Messiaen, Jean Françaix, Johannes Brahms

PROGRAM FOUR Parisian Elegance: Music between the Wars

Sunday, August 8 at 1 pm
LUMA Theater
Works by Lili Boulanger, Pierre Menu, Georges Auric, Germaine Tailleferre, Erik Satie, Francis Poulenc, Elsa Barraine, Nadia Boulanger, Albert Roussel

PROGRAM FIVE Teachers, Mentors, and Friends of the Boulanger Sisters

Sunday, August 8 at 5 pm
Sosnoff Theater
Works by Lili Boulanger, Charles-Marie Widor, Francis Poulenc, Paul Dukas

WEEKEND TWO AUGUST 12-15

THE 20TH-CENTURY LEGACY OF NADIA BOULANGER

PROGRAM SIX L'esprit de Paris

Thursday, August 12 at 7 pm
LUMA Theater
Works by Marguerite Monnot, François-Adrien Boieldieu, Gaetano Donizetti, Ernest Boulanger, Jacques Offenbach, Raoul Pugno, Reynaldo Hahn, Francis Poulenc, Erik Satie, Mireille

PROGRAM SEVEN Crosscurrents: Salon and Concert Hall

Friday, August 13 at 7 pm
Sosnoff Theater
Works by Peggy Glanville-Hicks, Nadia Boulanger, Dinu Lipatti, Igor Stravinsky, Arthur Honegger

PROGRAM EIGHT Boulanger the Curator

Saturday, August 14 at 1 pm
LUMA Theater
Works by Giovanni Pierluigi da Palestrina, Thomas Tallis, Igor Stravinsky, Claudio Monteverdi, Gabriel Fauré, Lili Boulanger, Orlando de Lassus, Claude Debussy, Marcelle de Manziarly, François Couperin, Johannes Brahms, Johann Sebastian Bach

PROGRAM NINE Remembering Ethel Smyth and Boulanger's Circle at Home and Abroad

Saturday, August 14 at 5 pm
Sosnoff Theater
Works by Ethel Smyth, Lili Boulanger, Walter Piston, Grażyna Bacewicz, Aaron Copland

PROGRAM TEN The Catholic Tradition in France: Clarity and Mysticism

Sunday, August 15 at 10 am
Sosnoff Theater
Works by Jeanne Demessieux, Cécile Chaminade, Jean Langlais, André Caplet, Nadia Boulanger, Jacques Ibert, Camille Saint-Saëns, R. Nathaniel Dett, Louis Vierne, Jehan Alain, Francis Poulenc, Maurice Duruflé, Olivier Messiaen, Marcel Dupré

PROGRAM ELEVEN Boulanger's Legacy: Modernities

Sunday, August 15 at 1 pm
LUMA Theater
Works by Pierre Boulez, Karel Husa, Thea Musgrave, Roger Sessions, George Walker, Elliott Carter, Philip Glass, Astor Piazzolla, Adolphus Hailstork, Michel Legrand, Marc Blitzstein, David Conte, Roy Harris

PROGRAM TWELVE Boulanger's Credo

Sunday, August 15 at 5 pm
Sosnoff Theater
Works by Virgil Thomson, Lili Boulanger, Gabriel Fauré