

A black and white portrait of Nadia Boulanger, a French composer, pianist, and music teacher. She is shown from the chest up, wearing a dark, high-collared jacket over a white blouse with a ruffled neck. She has short, dark, wavy hair and is wearing round glasses. Her hands are clasped in front of her, and she is looking directly at the camera with a neutral expression. The background is a dark, textured studio backdrop.

**BARD MUSIC FESTIVAL
REDISCOVERIES**

**NADIA
BOULANGER
AND HER
WORLD**

**Program One
The Exemplary Musician
Friday, August 6, 2021
Sosnoff Theater
5 pm**

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, 1912. Photo: Centre international Nadia et Lili Boulanger

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 Coke, Michel Legrand, Richard Rodney Bennett, 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 ONE AUGUST 6-8

MUSIC IN PARIS

PROGRAM ONE

The Exemplary Musician

Friday, August 6

Sosnoff Theater

Prerecorded preconcert talk available online: Leon Botstein

5 pm Performance

Lili Boulanger (1893-1918)

Faust et Hélène (1913) (Adenis)

Hélène *Samantha Hankey, mezzo-soprano*
Faust *Matthew White, tenor*
Méphistophélès *Joshua Hopkins, baritone*
The Orchestra Now
Rebecca Miller, conductor

OPENING NIGHT RECEPTION: Please join us on the Fisher Center patio to toast this year's Bard Music Festival

Nadia Boulanger (1887-1979)

Vers la vie nouvelle (1915)

Fei-Fei, piano

“Versailles” (1906) (Samain)

“Les lilas sont en folie” (1909) (Delaquys)

Nicholas Phan, tenor
Erika Switzer, piano

Louise Talma (1906-96)

Alleluia in the Form of Toccata (1947)

Orion Weiss, piano

Priault Rainier (1903-86)

Reminiscence (1935)

Luosha Fang '11, viola
Erika Switzer, piano

Lili Boulanger

Pie Jesu (1918)

Joëlle Harvey, soprano
Jesse Mills and Karen Kim, violins
Jessica Bodner, viola
Tony Rymer, cello
Bridget Kibbey, harp
Renée Anne Louprette, organ

Nadia Boulanger***Lux aeterna* (1909, arr. 1920)***Joëlle Harvey, soprano**Jesse Mills, violin**Tony Rymer, cello**Bridget Kibbey, harp**Renée Anne Louprette, organ***Julia Perry (1924–79)*****Stabat Mater* (1951)***J'Nai Bridges, mezzo-soprano**The Orchestra Now**Leon Botstein, conductor***Grażyna Bacewicz (1909–69)*****Music for Strings, Trumpets, and Percussion* (1958)***The Orchestra Now**Leon Botstein, conductor***PROGRAM ONE NOTES**

“We know . . . in our art such hours that so many others don't know—these feelings open so many doors, [and] give, even at our end, such purpose to our lives.” On March 13, 1917, Nadia Boulanger wrote these words to her dying sister, Lili, speaking to her of the importance of artistic creation. Accomplished, determined women within Belle Époque society, the Boulanger sisters ushered in what many hoped—or feared—would be a new era for women artists. Lili's death in March 1918 brought an end to her own promising career, and multiple forces pulled Nadia in new directions following World War I. But this early period of creation marked Nadia in distinct ways, and the necessity of artistic creation never left her.

As this concert shows, Boulanger taught many outstanding voices—among them the five women represented on this program—about the joy of creation. Together, the pieces we will hear today celebrate some of the outstanding women touched by Boulanger's devotion to art, women for whom music, to return to her own words, gave purpose to their lives.

The first piece belongs to the Boulanger sisters' early period, connecting us to one of Nadia's most important creative influences: Lili. In 1913, the date of *Faust et Hélène's* composition, Paris was ready for a change. Only a year earlier, a woman (Lucienne Heuvelmans) had won the prestigious Grand Prix de Rome in sculpture. And when Lili Boulanger entered the competition in 1913, she did so with an eye to being the first woman to do the same in music.

With text by Eugène Adenis, Boulanger's cantata depicts an encounter between Faust, Mephistopheles, and the conjured specter of the beautiful Helen of Troy. The work's overall structure was designed to grip the judges' attention, a strategy the sisters believed essential for winning votes. Lili Boulanger invested a great deal of energy into the cantata's opening prelude, a Wagnerian repackaging of Johann Sebastian Bach's E-major prelude (BWV 937). Boulanger also pored over the work's orchestration, which occupied her for much of the composition process. The end result is a highly evocative palette that merges the French appetite for *Wagnérisme* with the innovations of Claude Debussy and other modernists. The centerpiece of the work is the third scene. An exhausted Lili Boulanger wrote to her sister toward the end of the competition to say “that moment must win

everyone over.” And truly, this section is captivating. With Lili’s win of the Prix de Rome on July 5, 1913, she became an international success, and many in Parisian society saw the prize as belonging to both sisters. Lili dedicated the published score to Nadia, a public celebration of the Boulanger sisters’ collaboration.

In contrast, Nadia Boulanger’s early compositions predominantly fall into the category of chamber music, pieces appropriate for salon-style performance and genres more typically accepted of women composers. Her compositions also often belong to genres that she could perform herself, such as her early organ and keyboard works. *Vers la vie nouvelle* (Toward the New Life) is a devastatingly rich work for solo piano. The piece opens with dark, foreboding chords that puncture the murky texture. This initial melancholy melts into lyrical warmth, and bright, right-hand ostinati decorate middle-ground, hymn-like chorale textures. The music draws these hymns—arguably gestures of the past—forward into the light, and the piece ends with optimism and hope. “Versailles” and “Les lilas sont en folie” belong to Boulanger’s earliest published compositions. These are the works of a woman focused on establishing a career for herself as a composer. The delicate modal colors, the middle texture ostinato patterns, and the luxurious linear unfolding of the melodic lines all demonstrate the influence of Gabriel Fauré’s own *mélodies* as well as Boulanger’s love of subtlety. “Les lilas” provides a contrasting example of Boulanger’s more playful, flirtatious side.

While the 1920s saw Boulanger transition away from composition toward new professional opportunities, the 1930s saw her hit her stride as she grew in international renown and expanded her reach as a teacher and conductor. This was an exciting time to study with Boulanger, and her classes included such students as Soulima Stravinsky, Elliott Carter, David Diamond, Jean Françaix, and Grażyna Bacewicz.

Of all of Boulanger’s pupils, none was quite as devout nor studied as comprehensively with her as the American Louise Talma. Talma traveled to Paris in the 1920s, studying piano with Isidor Philipp and composition, theory, counterpoint, and music history with Boulanger. She attended classes at both l’École Normale de Musique and Conservatoire Américain at Fontainebleau, eventually serving as a teacher at the summer institute. Talma kept volumes of study notes containing Boulanger’s corrections to her theory and counterpoint exercises. In these books, one also finds Talma’s meticulous recording of Boulanger’s philosophically tinged teaching style. Later generations of students would say of Talma that she tried to be “more Boulanger than Boulanger.” Certainly, if any student’s music were to reflect Boulanger’s teachings, it would be Talma’s. She wrote her Alleluia in the Form of Toccata for solo piano after almost two decades of study with Boulanger, and the piece neatly draws together the themes of Boulanger’s teachings. This effervescent miniature brings to mind the works of Maurice Ravel and Igor Stravinsky. With impish joy, the music dashes across large open intervals, drawing out the piano’s natural resonance by exploiting relationships generated by the overtone series. Its surprising, sparkling dissonances suggest a certain delight in the unexpected. The incessant energy of the piece drives until the very end.

Priault Rainier was born and spent her childhood in South Africa before traveling and settling in England. She studied with Boulanger for three months in 1937. Boulanger and Rainier later taught together at the Bryanston summer music camp, and in lectures from the 1960s, Boulanger highlighted Rainier’s works of the 1950s as especially notable masterpieces. Rainier’s *Reminiscence* for viola and piano is a luxurious exploration of the rich timbral possibilities generated by bringing these two instruments together.

Lili Boulanger's *Pie Jesu* was the last piece she composed, dictated as she lay dying to her sister. The opening organ accompaniment traverses highly chromatic, ambiguous harmonies as the vocal part cries out for peace. The tension increases with the entry of the strings and the music plods stubbornly forward, arriving at a climax of barren neutrality. The vocal part reenters timidly, and the music slowly transforms, bringing with it harmonic stability and a transcendent sense of peace and tranquility. In contrast, Nadia Boulanger's *Lux aeterna* seems a piece written at a completely different time, which in many ways it was. Originally composed before the Great War was even a worry and while Lili Boulanger's health was reasonably stable, this piece carries with it warmth, grace, and an ebullient optimism. Nadia reorchestrated the work after Lili's death; this revised version is the one we will be hearing today.

Boulanger spent World War II in the United States, but returned to Paris in 1946 and resumed teaching at the École Normale and at Fontainebleau. The American composer Julia Perry traveled to Paris as a part of the postwar generation in 1952. Previously a student of Westminster Choir College, Berkshire Music Center (now Tanglewood), and the Juilliard School of Music, Perry studied piano, voice, and composition under numerous renowned teachers, including Luigi Dallapiccola. Perry's Viola Sonata won Fontainebleau's highest award in the summer of 1952, an accolade to which were later added awards from the National Institute of Arts and Letters and the National Association of Negro Musicians, as well as two Guggenheim Fellowships (1954 and 1956). Following her studies, Perry held a faculty appointment at Florida A&M, and she wrote an impressive catalogue of works, including 12 symphonies. Written for contralto and string orchestra, Perry's *Stabat Mater* launched her international career, with performances taking place across the United States and in Europe. She dedicated the deeply emotional work to her mother, and many read the piece as a reaction to the brutal racial violence that took place in South Carolina in the late 1940s. The work undulates with a sense of questioning urgency, simmering with anguish and heartache before exploding into fury. The final moments of the piece suggest both forgiveness and resignation, an ambiguity never truly resolved.

After graduating from the Warsaw Conservatory, Grażyna Bacewicz was awarded funding from Ignacy Paderewski to travel to Paris and study composition with Boulanger at the École Normale from 1932 to 1933. Bacewicz would later serve as the principal violinist of the Polish Radio Orchestra and organizer of underground concerts during World War II. The final years of her life saw Bacewicz devote herself entirely to composition, and most of her works feature the violin, including seven string quartets and as many violin concertos (we hear her fifth on Program Nine next weekend).

Bacewicz's *Music for Strings, Trumpets, and Percussion* is skillfully crafted and intriguingly experimental. In the energetic first movement, vibrant motoric rhythms drive polyphonic textures reminiscent of Stravinsky and Béla Bartók. The slower second movement draws on a palette generated by the dense, brooding counterpoint of the orchestra. Soaring string solos assert calm in the middle of the second movement before transitioning into obligato tremolo textures that bring to mind Krzysztof Penderecki's *Threnody to the Victims of Hiroshima* that would premiere two years later. Bacewicz's work ends with playful percussive flourishes and woodwind solos that evoke the music of Aaron Copland. Throughout, Bacewicz's music carries many of the hallmarks of Boulanger's teachings: balance, proportion, rhythmic interest, and contrapuntal ingenuity.

—Kimberly Francis, University of Guelph, Canada

ROSTER

THE ORCHESTRA NOW

Leon Botstein *Music Director*

Violin

Misty Drake
Adam Jeffreys
Tin Yan Lee
Xinran Li
Zhen Liu
Bram Margoles
Yurie Mitsuhashi
Nicole Oswald
Leonardo Pineda TÖN '19
Yinglin Zhou

Viola

Celia Daggy
Batmyagmar Erdenebat TÖN '21
Sean Flynn
Katelyn Hoag
Larissa Mapua
Leonardo Vásquez Chacón TÖN '21

Cello

Cameron Collins
Jordan Gunn
Kelly Knox TÖN '21
Sara Page
Eva Roebuck
Pecos Singer

Bass

Milad Daniari TÖN '18
Joshua DePoint
Kaden Henderson
Tristen Jarvis
Luke Stence

Flute

Brendan Dooley
Rebecca Tutunick

Oboe

Jasper Igusa
Shawn Hutchison
JJ Silvey

Clarinet

Matthew Griffith
Viktor Tóth '16 TÖN '21

Bassoon

Cheryl Fries
Carl Gardner TÖN '20
Philip McNaughton

Horn

Steven Harmon
Ser Konvalin
Kwong Ho Hin
Zachary Travis

Trumpet

Samuel Exline
Maggie Tsan-Jung Wei

Trombone

David Kidd
Ian Striedter

Tuba

Jarrod Briley

Timpani

Keith Hammer III

Percussion

Luis Herrera Albertazzi

Harp

Taylor Ann Fleshman

Guest Musicians

Violin

Kathryn Aldous
Ana Aparicio '24
Simon Bilyk
Gökçe Erem
Aubrey Holmes
Emanouil Manolov
Bruno Pena
Masha Polishchuk
Zongheng Zhang '21

Flute

Jillian Reed '21

Bass Clarinet

Collin Lewis '21

Bassoon

William Safford

Trumpet

Angela Gosse
James Lake
Rebecca Steinberg

Bass Trombone

Benjamin Oatman

Percussion

Yuri Yamashita

Harp

Sara Magill '21

Celeste

Ji Hea Hwang

Members of TÖN can be identified by their distinctive blue attire.

BIOGRAPHIES

Jessica Bodner is the violist and a founding member of the Grammy award-winning Parker Quartet. In 2014 she joined the faculty of Harvard University's Department of Music in conjunction with the quartet's appointment as the Blodgett Quartet in Residence. Bodner has appeared at the International Viola Congress, as a guest of the East Coast Chamber Orchestra, and been a finalist for a Pro Musicis Award. With the Parker Quartet, Bodner recently appeared at Carnegie Hall, Library of Congress, Amsterdam Concertgebouw, and Seoul Arts Center, and has appeared at festivals including Caramoor, Yellow Barn, Perigord Noir in France, and Mecklenburg-Vorpommern in Germany. A native of Houston, Texas, Bodner began her musical studies on the violin at age 2, and switched to the viola at 12 because of her love of the deeper sonority. She holds degrees from New England Conservatory, where her primary teachers were Kim Kashkashian and Martha Strongin Katz.

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.

J'Nai Bridges has been heralded for her "plush-voiced mezzo-soprano" by the *New York Times* and as "a rising star" by the *Los Angeles Times*. Recent career highlights include two episodes of the digital Sound/Stage series

with the Los Angeles Philharmonic under the baton of Gustavo Dudamel and, before the pandemic, a highly acclaimed debut at the Metropolitan Opera as Nefertiti in a sold-out run of Philip Glass's opera *Akhmaten* as well as a house and role debut with Washington National Opera as Dalila in *Samson et Dalila*. Bridges also led a panel on race and inequality in opera with the Los Angeles Opera, which the *New York Times* called a "conversation of striking scope and candor." A native of Tacoma, Washington, Bridges earned her MMus from Curtis Institute of Music and her BMus in vocal performance from the Manhattan School of Music.

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).

Violinist and violist **Luosha Fang '11**, winner of the 2018 Tokyo Viola Competition, 2019 Classic Strings International Competition in Vienna, S&R Foundation's 2015 Washington Award, and Astral Artists' 2013 National Auditions, has performed as soloist with the Slovak Radio Symphony Orchestra, Hiroshima Symphony Orchestra, Nagoya Philharmonic Orchestra, Albany Symphony, Saint Paul Chamber Orchestra, Louisville Orchestra, American Symphony Orchestra, New Japan Philharmonic, Suzhou Royal Chamber Orchestra, and in the Auditorio Nacional de Música in Madrid. As a chamber musician, she has appeared at Carnegie Hall, Kennedy Center, Library of Congress, and the Marlboro, Aspen, Bard, and Music from Angel Fire festivals. In 2021, she joined the Pavel Haas Quartet. Fang recorded George Tsontakis's double violin concerto *Unforgettable* with the Albany Symphony Orchestra for NAXOS Records. She graduated from the Bard College Conservatory of Music with degrees in violin performance and Russian and Eurasian studies. She later received a diploma in violin performance from the Curtis Institute of Music and studied at the Escuela Superior de Música Reina Sofía in Madrid as a viola student of Nobuko Imai. She is instructor of violin/viola at the Bard College Conservatory of Music. Fang plays on the "Josefowitz" 1690 Andrea Guarneri viola.

Praised for her "bountiful gifts and passionate immersion into the music she touches" by the *Cleveland Plain Dealer*, pianist **Fei-Fei** is a winner of the Concert Artists Guild Competition and was a finalist at the 14th Van Cliburn International Piano Competition. Born in Shenzhen, China, she earned her bachelor and master of music degrees at The Juilliard School under the guidance

of Yoheved Kaplinsky. Career highlights include performances with the Fort Worth Symphony, Kansas City Symphony, Buffalo Philharmonic, Calgary Philharmonic, Aspen Music Festival Orchestra, Spokane Symphony, Corpus Christi Symphony, Austin Symphony, Denver Philharmonic, Anchorage Symphony, Youngstown Symphony, Juilliard Orchestra, Germany's Rostock and Baden-Baden philharmonic orchestras, Hong Kong Philharmonic, and China National and Shenzhen Symphony orchestras.

Kimberly Francis, associate professor of music at the University of Guelph, is the author of *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon* (2015), which won the prestigious ASCAP-Deems Taylor/Virgil Thomson Award in 2016. She is the editor of *Nadia Boulanger and the Stravinskys: A Selected Correspondence* (2018), and coeditor with Jeanice Brooks of *Nadia Boulanger: Thoughts on Music* (2020). Francis's research focuses on the intersections between gender and cultural engagement with an eye toward championing equitable and inclusive practices in the field of musicology.

Praised as "amber-toned" and "dazzling" by *Opera News*, American mezzo-soprano **Samantha Hankey** joined the ensemble of the Bayerische Staatsoper in 2019 and made her role and house debut as Hänsel. In 2020–21, she made waves as Octavian in a new production of *Der Rosenkavalier* directed by Barrie Kosky and conducted by Vladimir Jurowski. Following a tremendous season of role debuts at the Metropolitan Opera in 2018–19, she makes multiple returns to the Met in future seasons singing the role of Prince Charming in *Cendrillon*, among others. Other exciting future engagements of the 2021–22 season include Komponist in *Ariadne auf Naxos* at the Liceu Barcelona, Dorabella in *Così fan tutte* at San Diego Opera, and her Glyndebourne Festival debut. Hankey's career includes awards at a number of international competitions, including first prize and media prize at Glyndebourne Cup 2018 and multiple prizes at Operalia 2018. She is a recipient of a career grant from the Richard Tucker Music Foundation.

Soprano **Joëlle Harvey** has established herself over the past decade as a noted interpreter of a broad range of repertoire, specializing in Handel, Mozart, and new music. Her COVID-19–shortened 2019–20 season featured an important debut as Pamina in *Die Zauberflöte* with the Metropolitan Opera and a return to the Cleveland Orchestra for Mahler's 4th Symphony as well as Mozart's Mass in C Minor. More recently, she filmed a performance of Villa-Lobos's *Bachianas Brasileiras No. 5* with the Cleveland Orchestra as part of its reconfigured season. Harvey has sung with the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Kansas City Symphony, Utah Symphony, Handel & Haydn Society, National Symphony, Dallas Opera, Glimmerglass Opera, London Symphony Orchestra, and Royal Opera, among many others.

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, and a recital for Vocal Arts D.C., also featuring *Songs for Murdered Sisters*. 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.

Harpist **Bridget Kibbey**, director of chamber music and arts advocacy and harp faculty at the Bard College Conservatory of Music, is a recipient of the prestigious Avery Fisher Career Grant, Classical Recording Foundation's Young Artist Award, and Salon de Virtuosi Grant; a winner of Concert Artist Guild's International Competition, Astral Artists Auditions, Premiere Prix at the Journées de les Harpes Competition in Arles, France; and the only harpist to win a position with the Chamber Music Society of Lincoln Center's Chamber Music Society II. She has toured and recorded with Dawn Upshaw and Plácido Domingo, and her own solo debut album, *Love Is Come Again*, was named one of the Top Ten Releases by *Time Out New York*. She has appeared as featured soloist and chamber artist at the Bravo!Vail, Santa Fe, Spoleto, Chamber Music Northwest, Bridgehampton, Aspen, Bay Chamber, Pelotas, Savannah Music Festival, and Music@Menlo Festivals, among others.

Grammy Award–winning violinist **Karen Kim** is widely hailed for her sensitive musicianship and passionate commitment to chamber and contemporary music. Her performances have been described as "compellingly structured and intimately detailed" (*Cleveland Classical*), "muscular and gripping" (*New York Classical Review*), and having "a clarity that felt personal, even warmly sincere" (*New York Times*). She received the Grammy Award for Best Chamber Music Performance in 2011 for her recordings of the complete quartets of György Ligeti. Kim is a member of the Jasper String Quartet, winners of Chamber Music America's prestigious Cleveland Quartet Award and the Professional Quartet in Residence at Temple University's Center for Gifted Young Musicians. She is also a member of the critically acclaimed Talea Ensemble, New York New Music Ensemble, Ensemble Échappé, and Deviant Septet, and a founding member of Third Sound. Kim received bachelor's and master's degrees in violin performance, and a master's degree in chamber music from the New England Conservatory, where she worked with Donald Weilerstein, Miriam Fried, Kim Kashkashian, Roger Tapping, Paul Katz, and Dominique Eade. She is a supporter of the Sandy Hook Promise Foundation

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, and her solo

debut at the Royal Festival Hall in London and the Cathedral of Notre Dame in Paris in 2018. 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.

Conductor **Rebecca Miller** has earned an international reputation for her compelling, insightful, and energetic presence on the podium and for her ability to communicate with audiences of all ages. She is chief conductor of the Uppsala Kammarorkester, associate conductor of the Southbank Sinfonia, and a champion of unjustly neglected female composers. Miller has guest-conducted the BBC National Orchestra of Wales, Orchestra of the Age of Enlightenment, London Mozart Players, London Philharmonic Orchestra, BBC Concert Orchestra, BBC Scottish Symphony Orchestra, Royal Northern Sinfonia, Buffalo Philharmonic Orchestra, New Haven Symphony Orchestra, City of London Sinfonia, National Youth Orchestra of Scotland, Orquesta Sinfónica Nacional de México, Gävle Symphony Orchestra, and at the BBC Proms in the Royal Albert Hall. She has worked with the National Youth Orchestras of Scotland, Wales, and Great Britain, and with the Chicago College of the Performing Arts and the National Youth Orchestra of Venezuela. Miller was conductor at the Royal Academy of Music's Junior Department for many years, where she formed the groundbreaking and unique JA Classical Orchestra. She holds a BMus in piano performance from Oberlin Conservatory and an MMus in orchestral conducting from Northwestern University.

Since his concerto debut at the Ravinia Festival, violinist **Jesse Mills** has performed music from classical to contemporary, as well as composed and improvised music of his own invention. Mills earned two Grammy nominations for his work on several discs of Arnold Schoenberg's music released by Naxos. As a composer and arranger, Mills has been commissioned by Columbia University's Miller Theatre and Chamber Music Northwest in Portland, Oregon. He is cofounder of the prize-winning Duo Prism, and of the Horszowski Trio. Mills is coartistic director of the Alpenglow Chamber Music Festival in Silverthorne, Colorado. In 2010, the Third Street Music School Settlement in New York City honored him with the Rising Star Award for musical achievement. He studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman at The Juilliard School. He is on the faculty at the Longy School of Music of Bard College.

Tenor **Nicholas Phan**'s most recent album, *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 Grammy Award for Best Classical Solo Vocal Album. His album *Gods and Monsters* was nominated for the same award in 2017.

He remains the first and only singer of Asian descent to be nominated in the more than 60-year history of the category. Phan has performed with the Cleveland Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Bavarian Radio Symphony Orchestra, National Symphony, Atlanta Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra, Orchestra of St. Luke's, Philharmonia Baroque, Boston Baroque, Les Violons du Roy, BBC Symphony, English Chamber Orchestra, Strasbourg Philharmonic, Royal Philharmonic, Swedish Radio Symphony, Philharmonia Orchestra of London, and the Lucerne Symphony. He has toured the major concert halls of Europe and has appeared with the Oregon Bach, Ravinia, Marlboro, Edinburgh, Rheingau, Saint-Denis, and Tanglewood festivals as well as the BBC Proms. He is a founder and the artistic director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire.

Cellist **Tony Rymer** has performed to critical acclaim with the Atlanta Symphony, Boston Pops, Cleveland Orchestra, Detroit Symphony, and Pittsburgh Symphony, among others. He won first prize in the Washington International Competition and the Sphinx Competition Senior Division, second in the Enescu Competition, and third in the Stulberg International String Competition. A native of Boston, Rymer began playing cello at age five, attended the Walnut Hill Arts School, was a Project STEP scholarship student from 1996 to 2007, and was awarded the prestigious Kravitz scholarship in 2007. An avid chamber musician, Tony has collaborated in concert with artists such as Itzhak Perlman, Midori, Ani Kavafian, Miriam Fried, Kim Kashkashian, Paul Katz, Martin Helmchen, and Dénes Várjon. He completed his BMus and MMus at the New England Conservatory, where he studied with Paul Katz and Laurence Lesser while holding the Laurence Lesser Presidential Scholarship. He then earned a master of music, with highest marks, as a student of Frans Helmerson at the Hanns Eisler Hochschule für Musik. Rymer plays on a cello made by Jean-Baptiste Vuillaume on loan from the Deutsche Stiftung Musikleben.

Pianist **Erika Switzer** has performed recitals at New York City's Frick Collection and Weill Hall, for the Five Boroughs Music Festival, Brooklyn Art Song Society, and Kennedy Center in Washington, D.C. In Europe, she has appeared in Paris's Salle Cortot and the Francis Poulenc Academy in Tours, and at the Winners & Masters series in Munich, among other venues. In her native Canada, she has performed at the chamber music festivals of Montreal, Ottawa, and Vancouver. Together with Martha Guth, Switzer is cocreator of Sparks & Wiry Cries. She is artist in residence at the Bard College Conservatory of Music and is a founding faculty member of the Vancouver International Song Institute and codirector of its Contemporary Performance Studies program.

One of the most sought-after soloists in his generation, American pianist **Orion Weiss** has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His

recordings include Christopher Rouse's *Seeing* (2015) and a recital album of Dvořák, Prokofiev, and Bartók. Weiss also recorded the complete Gershwin works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta as well as an album of piano concertos with The Orchestra Now and Leon Botstein. He made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher in 2011. Weiss attended the Cleveland Institute of Music, where he studied with Paul Schenly, Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed and graduated from The Juilliard School, where he studied with Emanuel Ax.

Tenor **Matthew White**, hailed as "an elegant tenor capable of exciting high notes" (*Cincinnati Business Courier*), recently made critically acclaimed debuts as Roméo in *Roméo et Juliette* at Cincinnati Opera, Pinkerton in *Madama Butterfly* at Tulsa Opera, and Lancelot in *King Arthur* at Bard SummerScape. This season, he returns to Tulsa Opera as the Duke in *Rigoletto*, while last season featured house debuts at Edmonton Opera as the Duke and Opera Naples as Rodolfo in *La bohème*. White is a recent graduate of Philadelphia's prestigious Academy of Vocal Arts, where he performed a variety of roles, including Roméo, the title role in *Werther*, Roberto in Puccini's *Le Villi*, and Edgardo in *Lucia di Lammermoor*. A favorite of competitions, he was selected to compete in the 2019 Operalia Competition in Prague. He has won numerous other awards, including the Grand Prize of the Gerda Lissner International Vocal Competition and first place in the Deborah Voigt International Vocal Competition. A trained violinist, White is also an avid surfer and runs his own surfboard business, with clients around the world.

The Orchestra Now (TÔN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where they perform multiple concerts each season and take part in the annual Bard Music Festival. They also perform regularly at the finest venues in New York City, including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and others across New York and beyond. The orchestra has performed with many distinguished guest conductors and soloists, including Neeme Järvi, Vadim Repin, Fabio Luisi, Peter Serkin, Hans Graf, Gerard Schwarz, Tan Dun, Zuill Bailey, and JoAnn Falletta. Recordings include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with conductor Neeme Järvi. *Buried Alive*, with baritone Michael Nagy, released on Bridge Records in August 2020, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song cycle *Lebendig begraben*. Recent releases include an album of piano concertos with Orion Weiss on Bridge Records. Recordings of live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on Performance Today, broadcast nationwide.

DONORS

Support for the Fisher Center and Bard Music Festival is provided by the following individuals, corporations, and foundations, among many others. We thank you for joining the late Richard B. Fisher with your generosity and partnership.

If you wish to become a member or make a contribution in support of vital arts experiences, please call 845-758-7987 or visit fishercenter.bard.edu/support.

DONORS TO THE FISHER CENTER

Leadership Support

Arthur F. and Alice E. Adams Charitable Foundation
Carolyn Marks Blackwood and Gregory H. Quinn
The Educational Foundation of America
Jeanne Donovan Fisher
Alan H. and Judith Fishman
Jay Franke and David Herro
S. Asher Gelman '06 and Mati Bardosh Gelman
Rebecca Gold and Nathan M. Milikowsky
The HF Foundation
Barbara and Sven Huseby
March Forth Foundation
Millbrook Tribute Garden
Anthony Napoli
New York State Council on the Arts
Rockefeller Brothers Fund
Denise S. Simon and Paulo Vieira da Cunha
Martin and Toni Sosnoff
Felicitas S. Thorne

Golden Circle

Henry L. Kimelman Family Foundation
Donald and Gay Kimelman
Nancy and Edwin Marks Family Foundation
National Endowment for the Arts
T. S. Eliot Foundation

Director

Anonymous
Anne Donovan Bodnar and James L. Bodnar
Terence C. Boylan '70 and Illiana van Meeteren
Dionis Fund of Berkshire Taconic Community Foundation
The Ettinger Foundation
Stefano Ferrari
Jana Foundation
Prof. Nancy S. Leonard and Dr. Lawrence Kramer
Lucille Lortel Foundation
New England Foundation for the Arts
Amanda J. Rubin
Alan Seget
Sarah and David Stack
Thendara Foundation

Producer

Carol and Harvey Berman
Gary DiMauro and Kathryn Windley
Thomas and Bryanne Hamill
Arnold Iovinella Jr. and William Bozzetto
Paul and Lynn Knight
Lazard Asset Management
MAP Fund
Martha Patricof
Ted Ruthizer and Jane Denkensohn
Sarah and Howard Solomon

Patron

The Dates Fund of the Community Foundations
of the Hudson Valley
Curtis DeVito and Dennis Wedlick
James Gillson
Beth Jones and Susan Simon
Gideon Lester and Tom Sellar
Robert A. Meister
Ruth E. Migliorelli
Liza Parker and Frank Migliorelli
Samuel and Ellen Phelan
Myrna B. Sameth
David Schulz
Gail Shneyer and Abraham Nussbaum, MD

DONORS TO THE BARD MUSIC FESTIVAL

Leadership Support

Kathleen Vuillet Augustine
Bettina Baruch Foundation
Robert C. Edmonds '68
Estate of Clyde Talmadge Gatlin
Jane W. Nuhn Charitable Trust
Felicitas S. Thorne
Millie and Robert Wise

Golden Circle

Helen and Roger Alcala
Jeanne Donovan Fisher
Dr. Barbara Kenner
Denise S. Simon and Paulo Vieira da Cunha

Director

Anonymous in honor of Stuart Stritzler-Levine
The Ann and Gordon Getty Foundation
Michelle R. Clayman
Susan and Roger Kennedy
Edna and Gary Lachmund
Amy and Thomas O. Maggs
Drs. M. Susan and Irwin Richman
Ted Snowdon and Duffy Violante
Allan and Ronnie Streichler
Anthony and Margo Viscusi

Producer

John Geller and Alan Skog
Marstrand Foundation
Christina Mohr and Matthew M. Guerreiro
Martin L. and Lucy Miller Murray
Stewart's/Dake Family
Dr. Siri von Reis

Patron

Anonymous
Johan de Meij and Dyan Machan
Dr. Sanford Friedman and Virginia Howsam
Helena and Christopher Gibbs
Elena and Fred Howard
Alison L. Lankenau
Karl Moschner and Hannelore Wilfert
Jacqueline Royce
Janet and Michael Sirota
Edwin Steinberg and Judy Halpern
United Way of the Capital Region
Olivia van Melle Kamp
Irene Zedlacher
William C. Zifchak, Esq.

List current as of June 3, 2021

BOARDS

BARD COLLEGE

Board of Trustees

James C. Chambers '81, *Chair*
Emily H. Fisher, *Vice Chair*
George F. Hamel Jr., *Vice Chair*
Elizabeth Ely '65, *Secretary; Life Trustee*
Stanley A. Reichel '65, *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leonard Benardo
Leon Botstein+, *President of the College*
Mark E. Brossman
Jinqing Cai
Marcelle Clements '69, *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
Asher B. Edelman '61, *Life Trustee*
Robert S. Epstein '63
Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
Matina S. Horner+
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Mark Malloch-Brown
Fredric S. Maxik '86
Juliet Morrison '03
James H. Ottaway Jr., *Life Trustee*
Hilary Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
Alexander Soros
Jeannette H. Taylor+
James A. von Klemperer
Brandon Weber '97, *Alumni/ae Trustee*
Susan Weber
Patricia Ross Weis '52
+ *ex officio*

FISHER CENTER

Advisory Board

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein+
Stefano Ferrari
Alan Fishman
Neil Gaiman
S. Asher Gelman '06
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne, *Emerita*
Taun Toay '05+
Andrew E. Zabler

BARD MUSIC FESTIVAL

Board of Directors

Denise S. Simon, *Chair*
Roger Alcaly
Kathleen Vuillet Augustine
Leon Botstein+
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher
Christopher H. Gibbs+
Paula K. Hawkins, *Emeritus*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Thomas O. Maggs
Kenneth L. Miron
Christina A. Mohr
James H. Ottaway Jr.
Felicitas S. Thorne
Siri von Reis
+ *ex officio*

AMERICAN SYMPHONY ORCHESTRA

Board

Dimitri B. Papadimitriou, *Chair*
Hans-Jürgen Knoch, *Vice Chair*
Helen Baron
Miriam R. Berger
Joel I. Berson, Esq.*
Jon R. Carter
Michael Dorf
Jack Kliger
Shirley A. Mueller, Esq.
Eileen Rhulen
L. Stan Stokowksi*
**Honorary members*

ADMINISTRATION

BARD COLLEGE

Senior Administration

Leon Botstein, *President*
Coleen Murphy Alexander '00, *Vice President for Administration*
Myra Young Armstead, *Vice President for Academic Inclusive Excellence*
Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan, *Vice President for Civic Engagement*
Deirdre d'Albertis, *Vice President; Dean of the College*
Malia K. Du Mont '95, *Vice President for Strategy and Policy; Chief of Staff*
Peter Gadsby, *Vice President for Enrollment Management; Registrar*
Mark D. Halsey, *Vice President for Institutional Research and Assessment*
Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Taun Toay '05, *Senior Vice President; Chief Financial Officer*
Stephen Tremaine '07, *Executive Director, Bard Early College; Vice President for Early Colleges*
Dumaine Williams '03, *Vice President for Student Affairs; Dean of Early Colleges*

FISHER CENTER

Executive Director

Liza Parker

Artistic Director

Gideon Lester

Administration

Brynn Gilchrist '17, *Executive Assistant*
Kayla Leacock, *Summer Hiring Manager*

Artistic Direction

Caleb Hammons, *Director of Artistic Planning and Producing*
Catherine Teixeira, *General Manager*
Nunally Kersh, *SummerScape Opera Producer*
Hannah Gosling-Goldsmith, *Artist Services and Programs Manager*
Thai Harris Singer '20, *Producing Assistant*

Development

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson, *Director of Development*
Kieley Michasiow-Levy, *Individual Giving Manager*
Michael Hofmann VAP '15, *Development Operations Manager*
Elise Alexander '19, *Development Assistant*

Production

Jason Wells, *Director of Production*
Stephen Dean, *Associate Production Manager*
Andrea Sofia Sala, *Production Administrator*
Rick Reiser, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Supervisor*
Danny Carr, *Video Supervisor*
Eric Sherman, *Audio Supervisor*

Communications

Mark Primoff, *Associate Vice President of Communications*
Darren O'Sullivan, *Senior Public Relations Associate*
Amy Murray, *Videographer*

Publications

Mary Smith, *Director of Publications*
Cynthia Werthamer, *Editorial Director*
James Rodewald '82, *Editor*

Marketing and Audience Services

David Steffen, *Director of Marketing and Audience Services*
Nicholas Reilingh, *Database and Systems Manager*
Maia Kaufman, *Audience and Member Services Manager*
Brittany Brouker, *Marketing Manager*
Garrett Sager, *Digital Marketing Assistant*
Jesika Berry, *Senior House Manager*
Rachael Gunning '19, *House Manager*
David Bánóczy-Ruof '22, *Assistant House Manager*
Billie-Jo Buttner, *Assistant House Manager*
Rebecca Rivera, *Assistant House Manager*
Emma Smith '23, *Assistant House Manager*
Alex Snyder, *Assistant House Manager*
Robert Kittler '11, *Parking Manager*
Collin Lewis APS '21, *Audience and Member Services Coordinator*
Erik Long, *Box Office Supervisor*
Paulina Swierczek VAP '19, *Box Office Supervisor*
Hazaiah Tompkins '19, *Community Space Manager*

Facilities

Mark Crittenden, *Facilities Manager*
Ray Stegner, *Building Operations Manager*
Liam Gomez, *Building Operations Assistant*
Chris Lyons, *Building Operations Assistant*
Robyn Charter, *Fire Panel Monitor*
Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*
Oksana Ryabinkina, *Environmental Specialist*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholar in Residence 2021

Jeanice Brooks

Program Committee 2021

Byron Adams
Leon Botstein
Jeanice Brooks
Christopher H. Gibbs
Richard Wilson
Irene Zedlacher

Director of Chorus

James Bagwell

Vocal Casting

Joshua Winograde

Producer, Staged Concerts

Nunally Kersh

Producer, Special Events

Tricia Reed

AMERICAN SYMPHONY ORCHESTRA

Administrative Staff

Oliver Inteeworn, *Executive Director*
Katherine C. Peck, *Director of Development*
Sebastian Danila, *Library Manager*
Ally Chapel, *Marketing Manager*
Catherine Williams, *Operations and Audience Development Coordinator*
James Bagwell, *Principal Guest Conductor*
Richard Wilson, *Composer in Residence*

SUMMERSCAPE SEASONAL STAFF

Administration

Reesha Agarwal, *General Management Intern*
María Bernedo '23, *Marketing Intern*
Hadley Parum '21, *Development Operations Intern*
Caroline Ryan, *Membership and Special Events Intern*

Company Management

Andrew Hendrick, *Company Manager (BMF/Staff and Crew)*
Kaitlyn Barrett, *Company Manager (Opera)*
Erika Foley, *Company Manager (Montgomery Place)*
Cristina Gerla, *Associate Company Manager (Fisher Center)*

Amber Daniels, *Associate Company Manager (Montgomery Place)*

Megan Carpenter, *Company Management Assistant*
Brittney Dolan, *Company Management Assistant*
Mikalah Jenifer '22, *Company Management Assistant*
Molly McDermott, *Company Management Assistant*
Gavin McKenzie '22, *Company Management Assistant*
Tatyana "Taty" Rozetta '21, *Company Management Assistant*
Jake Stiel '21, *Company Management Assistant*

Health Safety

Arabella Powell, *Health Safety Manager*
Hazaiah Tompkins '19, *Health Safety Assistant Manager*
Erin Duffey, *Health Safety Coordinator*
Aholibama Castañeda Gonzalez, *Health Safety Coordinator*
Laura Gutierrez, *Health Safety Coordinator*
Annaleise Loxton, *Health Safety Coordinator*
Aimeé Mangual Pagán, *Health Safety Coordinator*
Anthony Wells, *Health Safety Coordinator*

Production/Facilities

Laura Hirschberg, *Production Manager (Montgomery Place)*
Nakia Shalice Avila, *Assistant Stage Manager (Montgomery Place)*
Drewe Goldstein, *Production Assistant (Montgomery Place)*
Eric Oloffson, *Site Supervisor (Montgomery Place)*
Lynn Krynicki, *Stage Manager (Opera)*
Patty Garvey, *Assistant Stage Manager (Opera)*
Eileen Goodrich '16, *Assistant Stage Manager (Opera)*
Trevion Walker, *Production Assistant (Opera)*
Faith Williams '22, *Production Assistant (Opera)*

Scene Shop

JP Misciagna, *Assistant Technical Director (Sosnoff)*
Mark Quiles, *Assistant Technical Director (Montgomery Place)*
Hick Renadette, *Head Flyman*
Anthony Arevalo, *Carpenter*
Parker Callais, *Carpenter*
Winston Cheney, *Carpenter*
Gina Coatney, *Carpenter*
Shane Crittenden, *Carpenter*
Sam Dickson '19, *Carpenter*
Brendan Dromazos, *Carpenter*
Alden Girsch, *Carpenter*
Brian Kafel, *Carpenter*
Nikita Minin '19, *Carpenter*
Maggie McFarland '21, *Carpenter*
Mike Murphy, *Carpenter*
Shane Rogers, *Carpenter*
Pat Schneider, *Carpenter*
Peter Servatius '18, *Carpenter*
Kat Taylor, *Carpenter*
Justin Titley, *Carpenter*
Alexandra Theisan, *Carpenter*
Quinland Thompson, *Carpenter*

Electrics

Nick Ligon, *Festival Head Electrician*
Shane Crowley '18, *Light Board Operator (Sosnoff)*

Rachel Goldberg, *Electrician (Sosnoff)*
 Walter Daniels, *Electrician (Sosnoff)*
 Rachel Daigneault, *Electrician (Sosnoff)*
 Camille Harkins, *Electrician (Sosnoff)*
 Nicole Sliwinski, *Electrician (Sosnoff)*
 Connor Gibbons, *Electrician*
 Dale Gibbons, *Electrician*
 Conor Thiele, *Electrician*
 Nick Hawrylko, *Lighting Designer/Head Electrician (Montgomery Place)*
 Sydney Merritt-Brown '23, *Electrician (Montgomery Place)*

Costumes

Gabrielle Laroche, *Shop Foreperson (Sosnoff)*
 Alysha Burgwardt, *Wardrobe Supervisor (Montgomery Place)*
 Sarah Knight, *Wardrobe Supervisor (Sosnoff)*
 Jackie Vela, *First Hand/Principal Dresser (Sosnoff)*
 Kat Collins, *Stitcher/Chorus Dresser (Sosnoff)*
 Sara Sa, *Craftsperson (Sosnoff)*
 Tracee Bear, *Stitcher (Sosnoff)*
 Sharon Greene '19, *Stitcher/Principal Dresser (Sosnoff)*
 Aidan Griffiths, *Stitcher (Sosnoff)*
 Paulina Campbell, *Principal Dresser (Sosnoff)*
 Jules Capuco '17, *Principal Dresser (Sosnoff)*
 Gabrielle Marino, *Principal Dresser (Sosnoff)*
 Ellie Hart Brown, *Chorus Dresser (Sosnoff)*
 Lauren Cordes, *Chorus Dresser (Sosnoff)*
 Christopher Lunetta, *Chorus Dresser (Sosnoff)*
 Chris Minter '21, *Chorus Dresser (Sosnoff)*
 Angela Woodack '21, *Chorus Dresser (Sosnoff)*

Audio

Norah Firtel, *Audio Engineer 1 (Sosnoff)*
 Cal Swan-Streepy, *Audio Engineer 2 (Sosnoff)*
 Kitty Mader, *Audio Assistant (Sosnoff)*
 Cariabhel Azemar '19, *Audio Engineer (Montgomery Place)*
 Adjua Jones, *Audio Engineer (Montgomery Place)*
 Duane Lauginiger, *Audio Engineer (Montgomery Place)*

Video

Kat Pagsolingan, *Festival Video Engineer*
 John Gasper, *Video Engineer 1*
 Martin Benesh, *Video Engineer 2*

Properties

Patrice Escandon, *Props Supervisor*
 Rowan Magee, *Props Artisan*
 Alanna Maniscalco, *Props Artisan*
 Anaïs Main, *Props Apprentice*

Bard Music Festival

Danielle Brescia, *Stage Manager*
 Kathryn Giradot, *Stage Manager*
 Lydia McCaw, *Stage Manager*
 Nora Rubenstone '11, *Stage Manager*
 Gauri Mangala, *Assistant Stage Manager*
 KeAysia Middlebrooks, *Assistant Stage Manager*
 Drew Youmans TÖN '19, *Assistant Stage Manager*
 Petra Elek '24, *Stagehand*
 Emily Hanson, *Stagehand*
 Luis Herrera '24, *Stagehand*
 Zoe Jackson, *Stagehand*
 Beitong Liu '22, *Stagehand*
 Esther Roestan, *Stagehand*
 Miles Salerni, *Stagehand*
 Nathaniel Sanchez '24, *Stagehand*
 Matt Strieder '21, *Stagehand*

Bard Music Festival Livestream

Tom Krueger, *director*
 Robert Klein, *assistant director*

Audience and Member Services

Front of House Staff

Bri Alphonso-Gibbs '22
 Ana Aparicio '23
 Domitille Arents
 Michael Barriteau '23

Norah Cullers
 Mina DeVore '24
 Ash Fitzgerald '24
 Daisy Gadsby
 Itzel Herrera Garcia '23
 Nico Gusac '23
 Joel Guuahnich '24
 Elias Hernandez '21
 Francis Huang '23
 Grace Leedy
 Lucia Link
 Emma Livingston
 Summer Lown
 Catherine Lyu '23
 Kira Milgrim
 Ivy O'Keefe
 Laila Perlman '21
 Michael Picciuolo '22
 Katherine Pullaro
 Adam Renth
 Rebecca Rivera
 Evan Rohrmeier
 Tamar Sandalon
 Rose Snyder
 Christopher Steffen-Boone
 Anya Swinchoski '22
 Ana Talsness '24
 Melissa Toney '22
 Mitchell Watson
 Cindy Yang '22
 Xindi Zhang

Audience and Member Services

Box Office Representatives

Nat Curry '21
 Noah Hoagland '22
 Lea Rodriguez '22
 Tiffany Thompson

BECOME A MEMBER

Individual supporters are essential to sustaining the Fisher Center at Bard as an extraordinary part of cultural life in the Hudson Valley and beyond. Generous contributions from arts supporters like you help make everything at the Fisher Center possible. Our members support world-class performing arts and enjoy a variety of discounts and benefits. Please join us! For more information: fishercenter.bard.edu/support or 845-758-7987

Friend (\$75) Benefits include:

- Access to tickets before the general public
- Invitations to season previews and open house events
- Dedicated "members' hour" for Montgomery Place SummerScape performances; arrive early, enjoy a picnic, and secure premium seating
- Free access to all SummerScape virtual programming
- Fully tax deductible

Supporter (\$150) All of the above, plus:

- Waived ticket-handling fees (save \$4.50 per ticket)
- Invitation to a behind-the-scenes tour of the Fisher Center
- Fully tax deductible

Sponsor (\$300) All of the above, plus:

- Invitations to opening-night parties
- SummerScape production poster
- Special invitations to live-streamed events being recorded for presentation on UPSTREAMING
- \$250 tax deductible

Sustainer (\$500) All of the above, plus:

- Bard Music Festival limited-edition T-shirt
- SummerScape production poster signed by the cast
- \$415 tax deductible

Benefactor (\$1,000) All of the above, plus:

- Bard Music Festival book (University of Chicago Press)
- Invitations to working rehearsals and directors' presentations
- \$750 tax deductible

Patron (\$1,500) All of the Benefactor benefits, plus:

- Access to the best seats and personalized ticket handling through the Patron Priority Line
- Recognition in performance programs
- \$1,180 tax deductible

Producer (\$2,500) All of the above, plus:

- Pop-up Patron Lounge access at select performances throughout the year
- Private, behind-the-scenes tour of the Fisher Center for you and your guests
- \$2,030 tax deductible

Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- \$4,380 tax deductible

A black and white photograph of a man, likely a composer or 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.

SUMMERSCAPE 2022

The 32nd Bard Music Festival

**SERGEY
RACHMANINOFF
AND HIS WORLD**

August 5-8 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, Zygmunt Mycielski, 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