

A black and white photograph of Nadia Boulanger, a French composer and pianist. She is shown in profile, seated at a piano, looking down at a sheet of music on the stand. She is wearing a dark, long-sleeved dress with intricate detailing on the cuffs. The background shows a room with a window and a chair.

**BARD MUSIC FESTIVAL
REDISCOVERIES**

NADIA BOULANGER AND HER WORLD

**Program Two
Contemporaries and Colleagues
LUMA Theater
Saturday, August 7
1 pm**

**Program Three
88 x 2: Music for Two Pianos
Sosnoff Theater
Saturday, August 7
7 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.

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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, 1911. 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); Priaulx 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 TWO

Contemporaries and Colleagues

Saturday, August 7

LUMA Theater

Prerecorded preconcert talk available online: Annegret Fauser

1 pm Performance

Florent Schmitt (1870–1958)

Andantino, Op. 30, No. 1 (1906)

Shari Hoffman, clarinet

Allegra Chapman '10, piano

Lili Boulanger (1893–1918)

Reflets (1911) (Maeterlinck)

Samantha Martin VAP '22, soprano

Erika Switzer, piano

Claude Debussy (1862–1918)

Trois chansons de France (1904)

Rondel: Le temps a laissé son manteau (d'Orléans)

La Grotte: Auprès de cette grotte sombre (l'Hermite)

Rondel: Pour ce que Plaisance est morte (d'Orléans)

Tyler Duncan, baritone

Erika Switzer, piano

Marion Bauer (1882–1955)

Four Piano Pieces, Op. 21 (1930)

Chromaticon

Ostinato

Toccata

Syncope

Orion Weiss, piano

Georges Enescu (1881–1955)

Violin Sonata No. 3, Op. 25 (1926)

Moderato malinconico

Andante sostenuto e misterioso

Allegro con brio, ma non troppo mosso

Arnaud Sussmann, violin

Orion Weiss, piano

Nadia Boulanger (1887–1979)

***Mon coeur* (1906) (Samain)**

Nadia Boulanger/Raoul Pugno (1852–1914)

From *Les heures claires* (c. 1910) (Verhaeren)

“S’il arrive jamais”

Samantha Martin VAP ’22, soprano

Erika Switzer, piano

Charles Koechlin (1867–1950)

***Épitaphe de Jean Harlow, Op. 164* (1937)**

Alex Sopp, flute

Caroline Davis, alto saxophone

Allegra Chapman ’10, piano

Gabriel Fauré (1845–1924)

***Barcarolle No. 6 in E-flat Major, Op. 70* (?1895)**

Allegra Chapman ’10, piano

Maurice Ravel (1875–1937)

***Piano Trio in A Minor* (1914)**

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

Neave Trio

PROGRAM TWO NOTES

In many ways this concert is a class reunion of students from Gabriel Fauré’s composition seminar at the Paris Conservatoire, but like so many gatherings of the past year and a half, it is only a virtual reunion. Between 1896 and 1905 Nadia Boulanger, Maurice Ravel, Florent Schmitt, Émile Vuillermoz, Georges Enescu, Charles Koechlin, Jean Roger-Ducasse, Alfredo Casella, and Louis Aubert all spent time under Fauré’s tutelage. Today’s program features many of these composers. It is also a reunion, of sorts, of musical voices cast in Claude Debussy’s looming shadow and Fauré’s unique influence in the first decade of the 20th century.

Best known today as a pedagogue, Nadia Boulanger, like all of us, began as a student, and was deeply influenced by not only her teachers, including Fauré, who had a taste for musical purity and sobriety of expression, but also by her peers in those seminars. When she entered the Conservatoire at the age of 10, the institution had a new director, Théodore Dubois, a family friend of the Boulangers. Dubois inherited a quite conservative and, at least in Debussy’s recollections, stodgy institution that discouraged students from following modern musical trends associated with figures like Fauré and César Franck. Nonetheless, gaining admission was no easy task, especially for women. It was by far the most selective music school in Paris, even if the curriculum was viewed as a bit old-fashioned.

Dubois did slowly begin to modernize the curriculum and Boulanger benefited greatly when she joined Fauré’s composition course in 1904, a year before he succeeded Dubois and took over the directorship of the Conservatoire. Fauré biographer Jean-Michel Nectoux writes that “Fauré’s class attracted the establishment’s most original talents.” While Fauré did not write much about his own pedagogy, his students often reported his hands-off style: he listened, guided rather than led, and

discussed instead of corrected. Students developed their skills in the traditional techniques, such as harmonizing chorales, studying counterpoint, and writing fugues, but Fauré emphasized the importance of music history and allowed them to explore modern music as well. Debussy's harmonic and compositional style differed greatly from Fauré's. While Debussy created vivid, often dream-like juxtapositions between impressionistic worlds, Fauré's music seems more linear, driven by strange yet forward-moving harmonic progressions. Both of these approaches had a profound impact on Boulanger and her classmates and can be heard throughout this program.

Fauré's Sixth Barcarolle was written almost a decade before Boulanger entered his seminar, and a couple of years after a 10-year break from writing for piano. It was clearly a favorite of hers and a work that we see influencing not only her own compositions but her pedagogy as well. Writing in 1924, Aaron Copland, one of her most famous students, praised the Barcarolles, noting that in these works "there are neither fireworks nor contrapuntal mazes, but only light-filled glades of suave melodies and subtle harmonies."

Alongside Fauré, the program includes songs by Debussy, whom Boulanger and many of her classmates greatly admired. In his *Trois chansons de France*, Debussy tried his hand at setting ancient French texts: 15th-century poet Charles d'Orléans and 17th-century dramatist Tristan l'Hermite. Written for his future wife, Emma Bardac (who also happened to be Fauré's former mistress), the songs shimmer with varied harmonic colors. The opening rondel, "Le temps a laissé son manteau" (The season has shed its cloak), skips with energy, while "La Grotte" meditates on the myth of Narcissus and features a repeating motive in the piano that simultaneously creates stasis and a hint of expectation. The final song playfully mourns the death of Plaisance, nimbly stepping through whole tone harmonies.

Nadia and Lili Boulanger's own songs are lovely, evocative, and reminiscent of both Debussy and Fauré. Lili's *Reflets*, with a symbolist text by Maurice Maeterlinck, opens with Fauréan piano arpeggios under the steady vocal line. In the second stanza, Boulanger's vocal line becomes more chromatic, the harmony more distant, the arpeggios more urgent, and then, all of a sudden, the arpeggios cease as the singer describes the flowers, and the piano plays open octaves on C. The final stanza opens with another piano figure reminiscent of Fauré, which is swept away by a Debussy-like arpeggio and ends with the singer lingering on an ethereal high F-sharp.

Nadia's "S'il arrive jamais" comes from a set of songs she cowrote with another one of her teachers, Raoul Pugno, with whom she also composed an opera, *La ville morte*. Pugno was a judge for Nadia's piano accompaniment examination in 1904, and the pair grew very close, touring and vacationing together. Pugno, like Fauré, studied at the École Niedermeyer, a school for the study of church music. He later taught at the Conservatoire, composed mostly lighter works, but was best known as a performer. Their collaboration shares many features with Fauré's songs: rhythmic tension between the voice and the accompaniment, and clear harmonic movement. In 1906, Pugno also introduced Boulanger to Marion Bauer. The 19-year-old Boulanger offered the young American composer counterpoint and harmony lessons in exchange for English lessons, making Bauer Boulanger's first American composition student. It is hard to assess the impact Boulanger's lessons had on her. Bauer often mentioned Boulanger as one of her teachers, but her music (like the Four Piano Pieces) does not readily show Boulanger's influence.

Florent Schmitt, Charles Koechlin, and the Romanian-born Georges Enescu were all fellow students of Fauré. Nadia Boulanger played the organ part in the premiere in 1906 of Schmitt's great orchestral and choral *Psaume XLVII*. The program today opens with Schmitt's delightfully supple lyric piece performed on clarinet. Koechlin's *Épitaphe de Jean Harlow* memorializes the famed American film star, who tragically died young, with a tender barcarolle (perhaps a nod to his teacher, Fauré). Enescu's Violin Sonata No. 3, Op. 25 "dans le caractère populaire roumain" (in the Romanian folk style) does not quote any actual folk songs, but effectively captures numerous Romanian styles and traditions in this technically demanding sonata.

Fellow Boulanger classmate Maurice Ravel wrote his Piano Trio in A Minor during a trip to the Basque country in the summer of 1914. Unlike Enescu's violin sonata, Ravel's trio uses actual musical motives from this region of his birth. He employs these alongside innovative string writing in the spirit of Debussy and a close attention to form and counterpoint à la Fauré. The first movement opens with a supple, neat motive introduced by the piano and then joined by the violin and cello. In clearly delineated regular measures, the music has elements of French neoclassical restraint and balance of form, but also an irregular element in the shifting feel of the Basque zortzico dance. Throughout this movement, Ravel groups the eight beats in a 3+2+3 rhythm and highlights the interplay between the regular rhythm in the bass part played by the piano and the irregular rhythm in the strings. A lilting nostalgia and childlike innocence drive the first movement. But it is not simple music, not at all; Ravel employs a wide range of coloristic effects. He explores the extreme ranges of the cello and violin, asking them to play very high and very low; there are tremolos, trills, lots of harmonics, glissandi, and arpeggios. Ravel called his second movement a "pantoum," a Malaysian poetic form derived from interweaving lines of poetry. Ravel structured the movement as a rather traditional scherzo, but with alternations of motivic elements, interweaving voices, and cross accents between the strings in a triple meter and the piano in a duple meter, perhaps alluding to the pantoum's poetic structure. The third movement relies on another antique form, the passacaille. It opens simply in the lowest register of the piano before passing to the other voices. Debussyesque, magical, arpeggiated harmonics in the violin and double-stopped trills in the cello glide over the irregular first theme in the piano, opening the final movement. Shifting between measures in five and then in seven, this final movement bursts with radiant energy.

This program's virtual musical reunion of Nadia Boulanger's years at the Conservatoire illustrates some of the myriad influences of this notable class of musicians, but as we all know, reunions are not always happy occasions. They are moments to reflect, to look back on a snapshot of time, and force us to compare the various forces, egos, talents, and systemic injustices that led each graduate down different paths. Reunions remind us of where we've been, but sometimes a reunion (musical or collegiate) can help us reflect on where we are going, and how we got there.

—Samuel N. Dorf, University of Dayton

PROGRAM THREE

88 x 2: Music for Two Pianos

Saturday, August 7

Sosnoff Theater

Prerecorded preconcert talk available online: Christopher H. Gibbs

7 pm Performance

**Johann Sebastian Bach (1685–1750)/
Nadia Boulanger (1887–1979)**

From *Widerstehe doch der Sünde*, BWV 54 (1714; arr. 1933)
Orion Weiss and Adam Golka, piano

Emmanuel Chabrier (1841–94)

***Trois valse romantiques* (1883)**
Très vite et impétueusement
Mouvement modéré de valse
Animé
Orion Weiss and Fei-Fei, piano

Igor Stravinsky (1882–1971)

Sonata for Two Pianos (1944)
Moderato
Theme with Variations: Theme–Variation 1–Variation 2–
Variation 3–Variation 4–Conclusion
Allegretto
Orion Weiss and Adam Golka, piano

Olivier Messiaen (1908–92)

From *Visions de l'Amen* (1943)
Amen de la creation
Amen de la consummation
Fei-Fei and Orion Weiss, piano

Jean Françaix (1912–97)

Concertino (1932)
Prélude
Lent
Menuet
Finale: Rondo
Fei-Fei and Adam Golka, piano

Johannes Brahms (1833–97)**From *Liebeslieder Waltzes*, Op. 52 (1868)**

- No. 1 Rede, Mädchen, allzu liebes
No. 2 Am Gesteine rauscht die Flut
No. 4 Wie des Abends schöne Röte
No. 6 Ein kleiner, hübscher Vogel
No. 7 Wohl schön bewandt war es
No. 8 Wenn so lind dein Auge mir
No. 10 O wie sanft die Quelle
No. 11 Nein, es ist nicht auszukommen
No. 12 Schlosser auf und mache Schlösser
No. 16 Ein dunkeler Schacht ist Liebe
No. 18 Es bebt das Gesträuche

Joëlle Harvey, soprano

Annie Rosen, mezzo-soprano

Nicholas Phan, tenor

Tyler Duncan, baritone

Adam Golka and Orion Weiss, piano

PROGRAM THREE NOTES

Two-piano music has always been a medium for work more than for show. Piano teachers have long favored studios equipped with side-by-side pianos. Nadia Boulanger held salons in her family's Paris apartment, where her students would sing through choral masterpieces and the orchestral parts would be played on a pair of pianos. By contrast, two pianos on a concert stage are a comparatively rare sight. The medium does allow two players to imitate or replicate the complexity of orchestral scoring, though the two identical instruments do not readily produce anything like the timbral richness of an orchestra. Still, timbral variety is not always the goal. In the two-piano version of Frederic Rzewski's *Winnboro Cotton Mills Blues* (1979), the musical clatter makes you realize what an inescapable power the sound of factory looms exerts.

During Boulanger's lifetime, a variety of impulses led to the creation of masterpieces of two-piano concert music. Claude Debussy's *En blanc et noir*, written during World War I, when the rich palette of orchestral sound was in short supply, turned the relative colorlessness of piano sound into its own kind of color, "like the 'grays' of Velázquez," he wrote. The two-piano medium provided a field for experimentation by Charles Ives in the 1920s, John Cage in the 1940s, and Pierre Boulez in the 1950s. For other composers—Igor Stravinsky, Béla Bartók, Olivier Messiaen, and Francis Poulenc among them—it provided a way to perform in public with relatives, students, and friends.

The present program honors Boulanger's own peculiarly close association with two-piano music: as performer (hiding from the limelight in this unsoloistic, working medium) and inspiration (to judge by the number of two-piano works her students and colleagues wrote with her in mind). The program features some pieces that she performed or that were part of the concert life of her time.

The first work is the only one on the program that Boulanger had a hand in creating: *Widerstehe doch der Sünde* (Just say no to sin) is her arrangement for two pianos of the opening aria of J. S. Bach's Cantata No. 54 for solo alto and strings. The arrangement appeared on the two-piano recital she gave with the British pianist Clifford Curzon, her former student, in 1936. To find her transcribing Bach—and transcribing his music for one voice and strings to the unlikely medium of two pianos—testifies to her affinity for Bach's sturdy, rich counterpoint and her confidence in its abstract power.

Emmanuel Chabrier's waltzes, especially his *Trois valse romantiques*, were a beloved feature of Boulanger's musical world. Chabrier may today be considered a composer of light fare by many concertgoers, but younger French composers like Ravel and Poulenc revered him as a founder of modern music. The understated sophistication of these waltzes gives us an idea how he could deserve both reputations at once. In the opening of the first waltz we hear the two pianos together playing a quick flourish followed by two chords, the second of which hangs around for some time. There is no feeling of a waltz in this. But then the pianists switch to complementary roles, one continuing to play the original flourish, as if hardly noticing that it is now punctuating the phrases of the "quick, impetuous" waltz tune that the other pianist is playing. Similar games with the idea of what makes waltz music work permeate the whole set.

Igor Stravinsky's Sonata for Two Pianos was a product of World War II, written in America, where he, like Boulanger, had found refuge from the war in Europe. She and a pupil of hers gave the first performance in 1944, and the composer dedicated the piece to her. Stravinsky was a longtime friend and ally of Boulanger's, and through her influence he extended his concept of neoclassicism from the models of Bach and Mozart to include much earlier music. From that perspective, the boldest stroke in the sonata is the middle movement, a set of variations on a neo-Renaissance theme in deliberate tempo. The first three variations seem to escape to later styles, but the fourth (and last) creates a hybrid of Renaissance polyphony and modernist dissonance.

Boulanger and Olivier Messiaen came from the same Parisian world. Boulanger was a parishioner in the Church of the Holy Trinity, where Messiaen was the organist for six decades. Both were profoundly devout Catholics; both were modernist musicians. But they were as different in musical personality as two people from the same background could be, and led antagonistic musical camps. The two movements (first and last) we are hearing from Messiaen's *Visions de l'Amen*, written in Paris during the war, are both sets of variations on a chorale-like melody, in which one pianist plays the melody repeatedly in chords, while the second pianist plays constantly changing material. In the "Vision of the Creation," we hear three different chordal "voices," each in a different register, rhythm, tonal space, and volume, as if issuing in unrelated worlds. In the orchestrally conceived finale of the work, "Vision of the Consummation," one pianist plays the chorale melody like a brass choir, while the other suggests the pealing of bells. It culminates in an ecstatic ringing almost unimaginable from two mere pianos.

Jean Françaix, a favorite student of Boulanger's, played the first performance of his Concertino for piano and orchestra in 1932. We are hearing it in an arrangement for two pianos, which plays tricks with the original relationships. At the opening, for instance, instead of one pianist proposing phrases that the orchestra answers in its own sounds, the two pianists engage in a matching game. In the



Jean Françaix and Nadia Boulanger, 1939. Photo: Centre international Nadia et Lili Boulanger

slow movement, both musicians find themselves in unaccustomed roles: one plays nothing but melody, the other imitates strings imitating a choir. After the Menuet, Françaix ends with a romp in a five-beat (3+2) meter that keeps the music from ever feeling settled.

Boulanger's practice was to program a selection of favorite works of vocal chamber music on her two-piano concerts, and the idea recalls those salons in her family's Paris apartment, where students would sing choral works accompanied by two pianists. Among the pieces she performed at home and in concert were Johannes Brahms's popular *Liebeslieder Waltzes*. The warm character of the music and the intimate ensemble bring a feeling of the salon into the concert hall.

—James Parakilas, *Bates College*

BIOGRAPHIES

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.

Described as “brilliant” by *San Francisco Classical Voice*, pianist **Allegra Chapman ’10** has given concerts at Alice Tully Hall, Dame Myra Hess Memorial Concert Series, New York City Center’s Fall for Dance Festival, Liszt Ferenc Memorial Museum in Budapest, San Francisco Jazz Center, and China’s Xi’an Concert Hall. She recently joined the award-winning Delphi Trio as their pianist and is a member of Chordless, a voice and piano duo with soprano Sara LeMesh. She has collaborated with members of International Contemporary Ensemble and the Eusebius, Orion, and Telegraph String Quartets and performs regularly with San Francisco Contemporary Chamber Players, Firesong, and Tenth Avenue Players. She is a faculty member at California Music Preparatory Academy and the Xi’an International Music Festival. Passionate about performing and promoting the music of today, Chapman has worked with composers Joan Tower and Charles Wuorinen and premiered the works of many young composers. Her teachers include Jeremy Denk and Peter Serkin (Bard College Conservatory of Music) and Seymour Lipkin and Julian Martin (The Juilliard School). Chapman is founding artistic codirector and executive director of Bard Music West in San Francisco.

Saxophonist **Caroline Davis** has shared musical moments with Lee Konitz, Angelica Sanchez, The Femme Jam, Matt Mitchell, J. Hoard, Terry Riley (alongside Travis Laplante, Scott Robinson, and Dan Blake), Miles Okazaki, Nicole Zuraitus, Matt Wilson, Rachel Therrien, Thana Alexa, and Billy Kaye. In 2018, she was named the alto saxophone Rising Star in *DownBeat*’s Critics Poll. In 2019, Davis was a composer in residence at the MacDowell Colony and was awarded a two-year Jerome Hill Artist Fellowship. Influenced by her PhD work in music cognition, her compositional practice integrates music with the cognitive sciences, anatomical

structures, trauma, and the brain. Davis is using her platform for social justice, and is particularly devoted to prison reform and the release of political prisoners.

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.

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, Fei-Fei began piano lessons at the age of 5. 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.

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—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 Gołębowski.

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. Harvey's 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 earned bachelor's and master's degrees in vocal performance from the University of Cincinnati's College-Conservatory of Music and 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.

Shari Hoffman is second clarinetist with the American Ballet Theatre Orchestra, American Symphony Orchestra, and Stamford Symphony. She is also an associate musician with the Metropolitan Opera Orchestra. Hoffman regularly performs with many of the country's finest orchestras, including those of the New York City Opera and the New Jersey Symphony. Comfortable performing in many musical styles, she has been a member of numerous Broadway show orchestras including *My Fair Lady*, *The King and I*, and *South Pacific*. She is an active chamber musician and a passionate teacher. Born and raised in the Philadelphia area, Hoffman completed her bachelor's and master's degrees at the Eastman School of Music, where her principal teachers were Jon Manasse, Eli Eban, and Ken Grant.

Samantha Martin VAP '22 is a first-year soprano in the Graduate Vocal Arts Program (VAP) at the Bard College Conservatory of Music, studying with Edith Bers. Martin is an avid supporter of new music and has appeared as a soloist in concert with the Crane Wind Ensemble performing a work by James Moberly. She has also performed works by Julianna Hall, John Musto, Michael Csányi-Wills, Libby Larsen, Clarice Assad, and Daron Hagen, as well as workshoping and performing the world premiere of Tom Cipullo's *Mayo* as Miss Goodrich and Oliver Wendell Holmes Jr. Additional opera credits include Lauretta in Puccini's *Gianni Schicchi* and its 1997 sequel *Buoso's Ghost* by Michael Ching, and Laurie in Copland's *The Tender Land*. Martin was the winner of Bard Conservatory's 2020 Concerto Competition and appeared in VAP's production of Gian Carlo Menotti's *The Medium* as Monica. Martin received her BMus in voice performance and music business from the State University of New York at Potsdam.

Neave Trio—violinist Anna Williams, cellist Mikhail Veselov, and pianist Eri Nakamura—champions new works by living composers and strives to reach wider audiences through innovative concert presentations, regularly collaborating with

artists of all mediums. Neave has performed at many esteemed concert series and at festivals worldwide, including Lincoln Center's Mostly Mozart Festival, Carnegie Hall's Weill Recital Hall, Smithsonian American Art Museum, 92nd Street Y, Rockport Chamber Music Festival, Norfolk and Norwich Chamber Music Series (United Kingdom), and the Samoylov and Rimsky-Korsakow Museums' Chamber Music Series (St. Petersburg, Russia). The trio has held residency positions at Brown University, University of Virginia, San Diego State University, and the Banff Centre (Canada), among many other institutions. The trio was also in residence at the MIT School of Architecture and Design in collaboration with dancer-choreographer Richard Colton, and has been alumni artists, faculty ensemble in residence at Longy School of Music of Bard College since fall 2017.

Tenor **Nicholas Phan** 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.

Mezzo-soprano **Annie Rosen's** performances have been acclaimed as "fearless," "intensely present," and "soul-crushingly vulnerable." Last season, Rosen made her debut live and in HD at The Metropolitan Opera as Anghesena in *Akhmat*, debuted with Calgary Opera as Adalgisa in *Norma*, and appeared in concert at Carnegie Hall and the Chicago Symphony Orchestra Hall. Other previous roles include Suzuki in *Madama Butterfly* with Central City Opera and Siébel in *Faust* with the Lyric Opera of Chicago. An aficionado of new and experimental work, Rosen joined Lyric Opera of Kansas City's Explorations series in 2019 to present a fully staged version of Sarah Kirkland Snider's one-woman song cycle *Penelope*. On the concert stage, Rosen enjoys a relationship with the New York Festival of Song, with whom she most recently performed as a guest alumna at Wolf Trap Opera in a tribute to Steven Blier. She was a founding member of the New York City–based chamber ensemble Cantata Profana, with whom she has performed Berio's *Folk*

Songs, Ligeti's *Nouvelles aventures*, and Thomas Adès' *Life Story*.

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.

Winner of a 2009 Avery Fisher Career Grant and international competitions including the Andrea Postacchini of Italy and Vatelot/Rampal of France, violinist **Arnaud Sussmann** has distinguished himself with his unique sound, bravura, and profound musicianship. He has appeared with the American Symphony Orchestra, Buffalo Philharmonic, New World Symphony, Pacific Symphony, Paris Chamber Orchestra, Jerusalem Symphony, and Vancouver Symphony Orchestra; Santa Rosa Symphony, Albany Symphony, Jacksonville Symphony, Grand Rapids Symphony, and with Maestro Valery Gergiev and the Mariinsky Orchestra at the White Nights Festival in St. Petersburg, Russia; and recently toured with the Chamber Music Society of Lincoln Center to South Korea's LG Arts Center, Shanghai's Oriental Center, and Hong Kong's Music Academy. Born in Strasbourg, France, and based in New York City, Sussmann trained at the Conservatoire de Paris and The Juilliard School with Boris Garlitsky and Itzhak Perlman. He teaches at Stony Brook University on Long Island and was recently named coartistic director of Music@Menlo's International Music Program.

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.

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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)*
 Cariabel 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 Salerno, *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 Barribeau '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

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- 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, Priaux 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