



**BARD MUSIC FESTIVAL
REDISCOVERIES**

NADIA BOULANGER AND HER WORLD

Program Four

Parisian Elegance: Music between the Wars

LUMA Theater

Sunday, August 8, 2021

1 pm

Program Five

Teachers, Mentors, and Friends of the Boulanger Sisters

Sosnoff Theater

Sunday, August 8, 2021

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 (left) and Lili Boulanger, 1913. 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 FOUR

Parisian Elegance: Music between the Wars

Sunday, August 8

LUMA Theater

Prerecorded preconcert talk available online: Sylvia Kahan

1 pm Performance

Lili Boulanger (1893–1918)

Cortège, for violin and piano (1914)

Jesse Mills, violin

Rieko Aizawa, piano

Pierre Menu (1896–1919)

Sonatine, for string quartet (1916)

Modéré

Très calme

Très vif

Jesse Mills and Karen Kim, violin

Jessica Bodner, viola

Tony Rymer, cello

Georges Auric (1899-1983)

Trois interludes (1918) (Chalupt)

Le Pouf

La Gloxinia

La Tilbury

Alexis Seminario VAP '22, soprano

Kayo Iwama, piano

Germaine Tailleferre (1892–1983)

Trio, for violin, cello, and piano (1917; rev. 1978)

Allegro animato

Allegro Vivace

Moderato

Très anime

Neave Trio

- Erik Satie (1866–1925)** **Passacaille (1906)**
Rieko Aizawa, piano
- Francis Poulenc (1899–1963)** **From *Trois pièces* (1928; rev. 1953)**
Toccata
Rieko Aizawa, piano
- Elsa Barraine (1910–99)** ***Crépuscules et Fanfare, for horn and piano* (1936)**
Zohar Schondorf, horn
Rieko Aizawa, piano
- Nadia Boulanger (1887–1979)** ***Au bord de la route* (1922) (Mauclair)**
- Le couteau* (1922) (Mauclair)**
Tyler Duncan, baritone
Kayo Iwama, piano
- Albert Roussel (1869–1937)** ***Serenade, for flute, string trio, and harp, Op. 30* (1925)**
Allegro
Andante
Presto
Alex Sopp, flute
Jesse Mills, violin
Jessica Bodner, viola
Tony Rymer, cello
Bridget Kibbey, harp

PROGRAM FOUR NOTES

Paris between the wars: the phrase evokes a heady blend of music-hall nightlife, sexual libertinism, and jazz. Ernest Hemingway immortalized the city as a “movable feast” that seduced myriad expatriate American writers, artists, and musicians. Yet Paris’s cultural effervescence during those years extended beyond the trendy and titillating. While the neighborhoods around Montparnasse on the Left Bank and Montmartre on the Right Bank buzzed with popular and avant-garde performances, musical life in the city’s center continued to revolve around storied institutions like the Salle Gaveau, Théâtre du Châtelet, Opéra, and Opéra Comique. Music lovers could choose from a dozen classical concerts every night, with performances by eight professional orchestras and hundreds of solo artists. Most programs featured canonical repertory by Beethoven and Wagner rather than new works by French composers. New music enjoyed more attention in the salons of aristocrats and the nouveau riche. Among composers being performed on this program, Georges Auric, Germaine Tailleferre, Erik Satie, Francis Poulenc, Elsa Barraine, and Albert Roussel all won interwar commissions from notable patrons. These patrons included the American-born Winnaretta Singer, the Princesse de Polignac, whose two concert spaces could accommodate hundreds of guests; Elizabeth Sprague Coolidge, who sponsored chamber music concerts in Paris and other European capitals; and the Vicomte Charles and Vicomtesse Marie-Laure de Noailles, famed for their costume balls. Altogether, public and private concerts offered a proving ground for composers balancing the thrill of the new with a desire to please their elegant listeners.

The pieces on this afternoon's program reveal a variety of approaches composers used to appeal to the tastes of Parisian elites. Many composers perpetuated a modern but accessible sensibility rooted in the Belle Époque, the prewar period marked by aesthetic refinement. In *Cortège*, for instance, following in Claude Debussy's footsteps, Lili Boulanger avoids traditional harmonic tension and pairs an arabesque melody with jaunty accompaniment. A light-hearted showpiece that would have been suitable for salon performance, *Cortège* evokes a carnival procession more than a funeral, linking it to the same *fête galante* or outdoor festival tradition that Debussy referenced in his *Suite Bergamasque* (1905). Boulanger composed *Cortège* while in residence at the Villa Medici in Rome as the first female winner of the Prix de Rome for music, an honor her sister, Nadia, had previously been denied and one that Barraine would also later win. Lili's death at age 24 in 1918 devastated Nadia, who considered her the more talented composer. The songs *Au bord de la route* and *Le couteau*, which are among Nadia's last compositions, can be heard as profound expressions of grief. With its parallel chords and modal inflections, *Le couteau* betrays Debussy's influence—or is it Lili's?—on Nadia's own music.

Nadia's influence may also be present in Pierre Menu's Sonatine, for Menu was one of her very first students and a favorite one. Menu links his movements using a common theme that first appears in the Sonatine almost halfway through the first movement as a wistful, repeated descending line. The theme returns at the start of the second movement as a sweet melody in the first violin supported by undulating chords below. The third movement begins with cello and viola providing a plucked accompaniment reminiscent of the second movement of Maurice Ravel's String Quartet, which premiered only 12 years before Menu composed his work. After Menu died in 1919 at the age of 23, Boulanger wrote, "I can't console myself at all with the thought that such strength, such richness [has] disappeared."

Tailleferre's piano trio similarly implies admiration for Ravel's music. Movements one and four derive from a student work composed while she was enrolled at the Paris Conservatoire, where she won first prizes in counterpoint, harmony, and accompaniment. The tuneful second movement and the achingly pensive third movement were composed decades later. Their more adventurous harmonies suggest the impact of the intervening years on Tailleferre's style. Tailleferre revised the student work into the piece heard today in response to a commission from the French Ministry of Culture, which became the primary patron of new French music after the Second World War.

With its toccata-like opening and conclusion, Tailleferre's fourth movement bridges two kinds of nostalgia present in early 20th-century French music: longing for the late 19th-century Belle Époque and for 18th-century classicism. Emerging partly as a response to the embarrassing defeat at the hands of the Germans in the Franco-Prussian War (1870–71), so-called neoclassical works helped French composers exorcise from their music the ghosts of 19th-century German composers, especially Romantics such as Beethoven, Schumann, Wagner, and Brahms. Instead, increasingly nationalist composers chose French masters of the 18th century (Jean-Philippe Rameau and François Couperin) and foreign devotees of French music (especially J. S. Bach) as models. Such sources of inspiration were consistent with an aristocratic revival of the pageantry and symbolism of the 18th-century ancien régime, reimaged as a pre-Revolutionary moment of domestic order and international political dominance.

Several of the pieces on the program stand out for the way they reinforce French tradition through reference to pre-Revolutionary music. Francis Poulenc's Toccata was written as the concluding movement to his *Trois pièces* but has long been performed as a separate piece by the likes of Vladimir Horowitz, Arthur Rubinstein, and Poulenc himself. The toccata genre stretches back to early-17th-century Italy and experienced a revival at the hands of Debussy and Ravel. Erik Satie's *Passacaille* likewise refers to a 17th-century Italian genre, the passacaglia, but whereas Poulenc's neoclassicism evinces respect for the past, Satie treats nostalgia as a punching bag. Traditional passacaglias employ a repeating bass line or vary a theme; in line with his assiduously cultivated reputation as an eccentric, Satie's piece does no such thing, instead sauntering through a series of distinct ideas, some of which are repeated without any change. Even as he parodies other composers' efforts to reinforce French tradition through musical allusions, though, Satie reinforces the potency of those allusions for contemporary audiences. Once a protégé of Satie, Georges Auric infused *Trois interludes* with the flavor of popular songs heard at the Montmartre cabarets where Satie once served as pianist.

Rather than reaching back to the Baroque or the music halls of late 19th-century Montmartre, Roussel's Serenade, Op. 30, refers to a classical genre and arguably brings the program full circle. Roussel belonged to the generation of Debussy and Ravel. After a brief career as a sailor, he turned to composition and studied at the Schola Cantorum under Vincent d'Indy. By the mid-1920s, his music blended the extended harmonies and velvet sonorities of the Belle Époque with the increasing emphasis on counterpoint and 18th-century forms characteristic of 1920s French neoclassicism. In the Serenade, as in many other chamber works by Roussel, the flute predominates, its languorous melodies supported by shimmering textures in the harp and strident lines in the strings. Indeed, the work was dedicated to the flutist René Le Roy of the Quintette Instrumentale de Paris, which commissioned numerous pieces over several decades for the unusual instrumental combination of harp, flute, and string trio, and which premiered the Serenade in 1925. As with so many pieces on today's program, Roussel's music oozes casual elegance. Altogether, the elegant French music of the 1920s and 1930s was destined, as Sergey Prokofiev once quipped, to "tickle the ears of princesses, countesses, and marquesses"—and all of us.

—Louis Epstein, *St. Olaf College*

PROGRAM FIVE

Teachers, Mentors, and Friends of the Boulangier Sisters

Sunday, August 8

Sosnoff Theater

Prerecorded preconcert talk available online: Eric Lubarsky

5 pm Performance: The Orchestra Now, conducted by Leon Botstein, music director

Lili Boulanger (1893–1918)

***D'un matin de printemps* (1918)**

From *Clairières dans le ciel* (1913–14, orch. 1915–16) (Jammes)

Elle était descendue au bas de la prairie
Nous nous aimerons tant que nous tairons nos mots
Deux ancolies se balançaient sur la colline
Si tout ceci n'est qu'un pauvre rêve
Au pied de mon lit une vierge négresse
Par ce que j'ai souffert, ma mésange bénie
Je garde une médaille d'elle
Demain fera un an
Nicholas Phan, tenor

Charles-Marie Widor (1844–1937)

***Symphony No. 3, Op. 69* (1895)**

Adagio—Andante—Allegro
Vivace—Tranquillamente—Allegro—Largo
Renée Anne Louprette, organ

INTERMISSION

Francis Poulenc (1899–1963)

***Concerto for Organ, Strings, and Timpani in G Minor* (1934–38)**

Andante—Allegro giocoso—Subito andante moderato—Tempo allegro.
Molto agitato—Très calme: Lent—Tempo de l'allegro initial—
Tempo d'introduction: Largo
Renée Anne Louprette, organ

Paul Dukas (1865–1935)

***Symphony in C Major* (1895–96)**

Allegro non troppo vivace, ma con fuoco
Andante espressivo e sostenuto
Finale: Allegro spiritoso

PROGRAM FIVE NOTES

The French and Franco-Belgian musical world of the 19th and early 20th centuries was highly structured, with many eminent composers teaching at the Paris Conservatoire (or the important one in Brussels) or holding influential positions as conductors, church organists, and concert organizers. The more established composers were thus in a position to encourage or, at times, discourage younger talents, in part through the extremely selective and sometimes seemingly capricious Prix de Rome competition, which Lili Boulanger was the first woman composer to win, in 1913, at age 19.

Connections of this sort were prominent in the development of the composers heard on this program. Lili and Nadia Boulanger both studied with some of the leading figures in French musical life, including Gabriel Fauré (director of the Paris Conservatoire from 1905 to 1920). Charles-Marie Widor, although born in Lyons, studied in Brussels with the great organist Jacques-Nicolas Lemmens and composition with the noted scholar and composer François-Joseph Fétis. Paul Dukas studied with Ernest Guiraud—who also taught Claude Debussy—and with the skillful pedagogue Paul Vidal. In his early 60s—relatively late in life—Dukas succeeded Widor as professor of composition at the Conservatoire; there he taught students as varied as Olivier Messiaen and Joaquín Rodrigo. Francis Poulenc, the youngest on the program, became a friend of Nadia Boulanger, who conducted the private premiere of his Concerto for Organ, Strings, and Timpani. Despite such dependence on continuity of training through established institutions, the French musical world could also find a way to value individuality. This can be seen in the success and acclaim that Debussy and Maurice Ravel each achieved—after some early frustrations—in the years around 1900. And it can be seen in the works in this concert.

Lili Boulanger's music would never be confused with that of Widor or Dukas or, for that matter, with that of her teacher Fauré. In her brief life (she died at 24, after years of ill health), this remarkable composer produced work after work in a highly individual style that came to be much appreciated in the mid to late 20th century, thanks in part to the efforts of her sister and such notable performers as the conductor Igor Markevitch. During the last year of her life she composed two short chamber music pieces for piano trio that she orchestrated (all the manuscripts are in Nadia's hand, leaving open the question of her creative involvement): *D'un soir triste* (Of a sad evening) and *D'un matin de printemps* (Of a spring morning). The trio versions of the pieces were premiered posthumously in February 1919 and the orchestral ones in March 1921. Although very different in tempo and mood, they are related by a common musical theme, with *D'un matin de printemps* being the lively one of the pair.

The other Lili Boulanger work on the program has not been performed, as presented here, in more than a century: her own orchestration of eight of the 13 songs from the cycle *Clairières dans le ciel* (Clearings in the sky) to poems by Francis Jammes (1868–1938). Boulanger composed the cycle in 1913–14 for voice and piano and orchestrated them in 1915–16. Two were performed in December 1915 at the Petit Palais des Champs-Élysées, and the other six posthumously on two concerts in 1919 and 1920. This performance marks the first time they have been heard since and as a group.

Widor was the most renowned organist and organ teacher of his day, and one who remained active throughout a very long life (dying at age 94). Organists today still use his carefully prepared edition of the organ works of J. S. Bach. But he also composed extensively for piano solo, for chorus, for chamber ensemble, and, not least, for orchestra. Like many French composers of the late 19th and

early 20th centuries (including Édouard Lalo, Camille Saint-Saëns, Augusta Holmès, Ernest Chausson, Albéric Magnard, Vincent d'Indy, and Dukas), he was fascinated with the genre of the symphony. Indeed, he wrote works so named for organ solo (rather than orchestra): pieces that remain central items in the organist's repertory today. He also wrote several works for organ and orchestra that he pointedly labeled, again, "symphony." Perhaps he feared that the label "concerto" would have raised expectations of a constantly spotlighted soloist—expectations that he had no desire to meet.

Widor's Symphony No. 3 for organ and orchestra is, indeed, in a straightforward, dignified style consistent with symphonic tradition. It is primarily a work for orchestra, with the organ sometimes reinforcing the fuller passages inconspicuously, and full of confident striving, alternating with moments of lyrical sweetness. Still, as in the opening and at prominent junctures in the triumphant finale, the organ breaks through in a soloistic manner. It is as if a veil has parted and we see the composer at his favored instrument at the Church of Saint-Sulpice, where, for 64 years, he held forth at the renowned Cavaillé-Coll organ.

The traumatic death of a close friend in a car accident during the summer of 1936 jolted Francis Poulenc into reexamining his life and led to a pilgrimage to Rocamadour, where he had a mystical experience. Many of his works in the ensuing years, difficult ones in any case with the war approaching, show a new seriousness, although he never abandoned touches of the freedom, delight, and sparkle that had characterized his early years. Poulenc had already composed two relatively listener-friendly concertos, one for harpsichord, another for two pianos, when he turned to what he called a "grave and austere" concerto for organ, strings, and timpani in one continuous movement. As he wrote to a friend, "This is not the amusing Poulenc of the *Concerto pour deux pianos* but rather a Poulenc who is on his way to the cloister, a 15th-century Poulenc, if you like." Despite that seemingly authoritative statement, one of the work's appealing musical aspects is the remarkable blending of styles from many centuries—modal chants from the Middle Ages, Baroque fantasy writing for organ à la Bach and Buxtehude, neoclassical elements that may remind one of Stravinsky, and a dose of grand Romanticism as well. The solemnity of its opening, with its nod to Bach, quickly turns to a dance-hall gaiety. Nadia Boulanger, with whom Poulenc consulted while composing the work, conducted the premiere with Maurice Duruflé as soloist in a private concert in December 1938 at the salon of Winnaretta Singer, the Princesse de Polignac, who commissioned the piece.

Paul Dukas was a highly self-critical composer, even more so than Brahms (who destroyed numerous of his own early works, and the sketches to most of the others). We have from him 10 or so major works, each usually being a single instance in its given genre: one symphonic poem (the famous *Sorcerer's Apprentice*), one opera (*Ariane et Barbe-bleue*), one massive piano sonata, and so on. In 1895–96, Dukas composed his sole symphony. It follows certain longstanding structural traditions quite strictly (the first movement is a more or less straightforward example of textbook sonata form). But it has only three movements, omitting the long-standard scherzo or dance movement. And, more like the Mendelssohn/Schumann tradition of orchestral composition than the Berlioz/Liszt/Wagner one, it makes little use of cyclical motives, except that the opening tune of the finale may be seen as a more resolute version of the closing theme of the first movement.



Nadia Boulanger in her living room at 36, rue Ballu, in front of a Cavaille-Coll house organ, 1925.
Photo: Centre international Nadia et Lili Boulanger

In his symphony, Dukas seems, by dint of serious study, to have recaptured the thought processes, although not the “sound” (harmonic vocabulary, orchestral textures), of the classic and early Romantic masters. Unlike the Franck disciples and other post-Wagnerians (notably Anton Bruckner), who kept their music in a state of modulatory flux, Dukas recaptures—as in the second theme of the first movement—Haydn’s and Beethoven’s knack of playing with the listener’s expectations, structuring the music according to balanced phrases that do not always end as expected but instead propel the music onward. Dukas seems to be looking back self-consciously, finding strength in the compositional logic typical of music that must have seemed from a quite distant era to someone of his generation. In this he may be seen as a close predecessor of Igor Stravinsky and Sergey Prokofiev—in their respective neoclassic phases—and to his own pupil Ravel.

—Ralph P. Locke, *Eastman School of Music, University of Rochester*; Christopher H. Gibbs, *Artistic Codirector, Bard Music Festival*, and James H. Ottaway Jr. *Professor of Music, Bard College*

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

BIOGRAPHIES

Praised by the *New York Times* for “impressive musicality, a crisp touch, and expressive phrasing,” Japanese pianist **Rieko Aizawa** made her debuts at the Kennedy Center and Carnegie Hall with the New York String Orchestra, conducted by Alexander Schneider. She has since established her own unique musical voice and has performed at New York City’s Lincoln Center, Boston’s Symphony Hall, Chicago’s Orchestra Hall, Vienna’s Konzerthaus, and Wigmore Hall in London, among other venues. The youngest-ever participant at the Marlboro Music Festival, she has performed as guest with such string quartets as the Guarneri and Orion. She is a founding member of the Horszowski Trio and Duo Prism, and she is artistic director of the Alpenglow Chamber Music Festival. Aizawa was the last pupil of Mieczysław Horszowski and she also studied with Seymour Lipkin and Peter Serkin. She is on the faculty at the Longy School of Music of Bard College.

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.

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.

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.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival (BMF), and executive editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into five languages, and coauthor of *The Oxford History of Western Music* (2012). Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006). He was the scholar in residence (along with Morten Solvik) for the BMF's 25th anniversary, *Schubert and His World*.

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

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

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.

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-Korsakov Museums' Chamber Music Series in 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**'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 prize in the Enescu Competition, and took third place 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.

After earning his BMus from The Juilliard School in 1995, **Zohar Schondorf** returned to his homeland of Israel as associate principal horn of the Haifa Symphony and principal horn of the Israel Symphony Orchestra, which also serves as the orchestra for the Israeli Opera. In 2001, he came back to New York City to join the American Symphony Orchestra as associate principal horn, and has been principal horn since 2012. Schondorf has performed with the Saint Paul Chamber Orchestra, Harrisburg Symphony, Westchester Philharmonic, American Composer's Orchestra, Charlotte Symphony, the KNIGHTS, NKO in Israel, Norwegian Arctic Philharmonic Orchestra, New York Pops, Encores, Orchestra of St. Luke's, and many other orchestras and ensembles. He has also been featured in Broadway shows like *Spamalot*, *Disney's The Little Mermaid*, *The Addams Family*, *Ghost*, *Fiddler on the Roof*, *My Fair Lady*, and *West Side Story*. Schondorf is a member of chamber ensembles Zephyros Winds (since 2008) and Sylvan Winds (since 2002).

Italian American soprano **Alexis Seminario VAP '22** is dedicated to sharing stories that empower women and encourage vulnerability. This May, she appeared as Monica in Bard's production of Menotti's *The Medium* and was a soloist in Kurtág's *Kafka Fragmente*. During summer 2020, Seminario sang Atalanta in Chautauqua Institution's virtual production of Handel's *Serse* and was a young artist in the Houston Grand Opera Young Artists' Vocal Academy. In 2019, also at Chautauqua, she portrayed the role of Helena in *A Midsummer Night's Dream*. Seminario has appeared in scene programs as Frau Fluth (*Die lustigen Weiber von Windsor*), Fiordiligi (*Così fan tutte*), and Countess Almaviva (*Le nozze di Figaro*). Most recently, she appeared in Bard SummerScape's production of *Le Roi Arthur*. This spring, Seminario was awarded the Shirley Rabb Winston Voice Scholarship.

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.

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. Handpicked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and Curtis Institute of Music—the members of TÔN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspectives, and having one-on-one discussions with patrons during intermissions.

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.

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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

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Siri von Reis
+ *ex officio*

AMERICAN SYMPHONY ORCHESTRA

Board

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ADMINISTRATION

BARD COLLEGE

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Malia K. Du Mont '95, *Vice President for Strategy and Policy; Chief of Staff*
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Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
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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*
Mikalaha 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)*
 Cariahbel 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*
 Anais 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 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
 Sindy Yang '22
 Xindi Zhang

Audience and Member Services

Box Office Representatives

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

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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

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

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

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- SummerScape production poster signed by the cast
- \$415 tax deductible

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- Reserved VIP parking for all events at the Fisher Center
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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 (Hartuch)

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