

A black and white photograph of Nadia Boulanger. She is standing in a room, leaning against a piano. She is wearing a dark, long-sleeved jacket with white floral embroidery on the shoulders and cuffs, over a dark dress. She has short, dark hair and is wearing glasses. Her hands are clasped in front of her. On the piano in front of her are several sheets of music. One sheet is titled "Beethoven's Werke" and another is titled "KAMMERMUSIK FÜR STREICHQUINTETTE". The background shows a window with patterned curtains and a framed picture on the wall.

**BARD MUSIC FESTIVAL
REDISCOVERIES**

NADIA BOULANGER AND HER WORLD

Program Six

L'esprit de Paris

Thursday, August 12, 2021

LUMA Theater

7 pm

Program Seven

Crosscurrents: Salon and Concert Hall

Friday, August 13, 2021

Sosnoff Theater

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.

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

Bard College

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

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

Developed in Cooperation with the Stockbridge-Munsee Community

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

NADIA BOULANGER AND HER WORLD

August 6–8 and 12–15, 2021

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

Jeanice Brooks, Scholar in Residence 2021

Irene Zedlacher, Executive Director

Raissa St. Pierre '87, Associate Director

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

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

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

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

Programs and performers are subject to change.

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

Cover: Nadia Boulanger, 1925. Photo: 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 Cook, Michel Legrand, Marguerite Monnot, and Quincy Jones who pursued careers in film, television, and popular music as well. Many sought her out explicitly for her openness to new musical language

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

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

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

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



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

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

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

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

WEEKEND TWO AUGUST 12-15

THE 20TH-CENTURY LEGACY OF NADIA BOULANGER

PROGRAM SIX

L'esprit de Paris

Thursday, August 12

LUMA Theater

7 pm Performance with commentary by Jeanice Brooks and Mark Everist; with Tyler Duncan, baritone; Samantha Martin VAP '22, soprano; Sarah Joy Miller, soprano; Rebecca Ringle Kamarei, mezzo-soprano; Nicholas Phan, tenor; Allegra Chapman '10, piano; Spencer Myer, piano; Erika Switzer, piano

Marguerite Monnot (1903–61)

From *Irma la Douce* (1956) (Breffort)

Y'a qu'Paris pour ça

François-Adrien Boieldieu (1775–1834)

From *La dame blanche* (1825) (Scribe)

D'ici voyez ce beau domaine

Gaetano Donizetti (1797–1848)

From *La fille du régiment* (1840) (Saint-Georges and Bayard)

Pour une femme de mon nom

Ernest Boulanger (1815–1900)

From *Les sabots de la marquise* (1854) (Carré and Barbier)

Morbleu! corbleu!

Jacques Offenbach (1819–80)

From *La péréchole* (1868) (Meilhac and Halévy)

Ah! quel dîner

Raoul Pugno (1852–1914)

***Soir d'été: Sérénade à la lune* (1885)**

Reynaldo Hahn (1874–1947)

From *Mozart, comédie musicale* (1925) (Guitry)

La Lettre

Jacques Offenbach

From *Les contes d'Hoffmann* (1881) (Barbier)

Belle nuit, ô nuit d'amour

Francis Poulenc (1899–1963)

***Les chemins de l'amour* (1940) (Anouilh)**

Erik Satie (1866–1925)***La diva de l'Empire* (1904) (Bonnaud and Blès)*****Ludions* (1923) (Fargue)**

Air du rat

Spleen

La grenouille américaine

Air du poète

Chanson du chat

Francis Poulenc***Toréador* (1918) (Cocteau)****Mireille (Hartuch) (1906–96)*****Couchés dans le foin* (1933) (Franc-Nohain)****Marguerite Monnot and
Louiguy (Louis Gugliemi) (1916–91)*****La vie en rose* (1945) (Piaf)****Francis Poulenc*****Deux poèmes de Louis Aragon* (1943)**

C.

Fêtes galantes

Marguerite Monnot***Ma rue et moi* (1949) (Contet)****PROGRAM SIX NOTES**

It is difficult to avoid conventional images of Gallic wit when you speak about Paris and entertainment. The value attached by the city's citizens to conversation and the play of language underpins a tradition that aligned words, music, and gesture in distinctive ways, characterized by irony and lightness of touch. The musical offerings of the capital's theaters, cabarets, and cafés could also mine seams of touching sentiment and appealing silliness, and the forms and rhythms of dance music weave through this repertoire like a connecting thread.

Paris was the entertainment capital of Europe in the 19th century, and Nadia Boulanger's family was part of its musical elite. Her grandmother Marie-Julie Boulanger (née Halligner) was a star of the *opéra comique*, while her father was a successful composer in the genre. *Opéra comique* is one of those false friends that can trip you up: the adjective *comique* means "pertaining to the theater" just as its cognate *comédie* describes the premier venue for the serious drama in Paris: the Comédie-Française. *Opéra comique* includes blood-and-guts "rescue operas" from the Revolutionary period (the 1790s in particular) as well as Georges Bizet's *Carmen* (1875). So, far from being defined by its register—comic, tragic, or a mixture—*opéra comique* is distinguished by its combination of spoken dialogue and music. From its origins, it was a play with music. It has its own dedicated opera house—called the Opéra Comique—and the genre was one of the most important carriers of French culture around the globe.

Nadia Boulanger's grandmother was a principal at the Opéra-Comique from 1811 to 1845. An excellent actress, she specialized in playing plucky and resourceful young women in soubrette and servant roles. Perhaps best known as the first Jenny in François-Adrien Boieldieu's *La dame blanche* (1825), in later life, as her voice sank in range, she also created the role of the preposterous Marquise de Berkensfield in Gaetano Donizetti's *La fille du régiment* (1840). Much loved by audiences at the

Opéra-Comique, by the time of her retirement she was as much of a national treasure as the genre itself. Her son, Ernest—Nadia's father—was no less a feature on the landscape of *opéra comique*. He won the coveted Prix de Rome composition prize in 1835 and went on to write a dozen stage works, including *Les deux bergères* (1843)—which featured a role for his mother—and his best-known piece, *Les sabots de la marquise* (1854).

Les sabots de la marquise was written in the year that operetta was invented, not by Jacques Offenbach, as is commonly thought, but by his colleague and rival Florimond Ronger, better known as Hervé. As *opéra comique* developed into a larger and more serious genre, Hervé and Offenbach responded with a tsunami of ebullient short works in one act for which they created their own theaters—the Théâtre des Folies-Nouvelles and Bouffes-Parisiens, respectively. Operetta was unstoppable and took over theaters that had formerly offered *comédie-vaudeville* and other lighter genres: Offenbach's *La pèrichole* was staged in October 1868 at one such venue, the Théâtre des Variétés. Ernest Boulanger's *opéras comiques* were influenced by operetta, and in 1877 he wrote two himself. Two important changes had taken place by then. The first was the emergence in the 1850s of the *café-concert*—eating and drinking establishments with musical entertainment—and the creation in the second half of the century of a plethora of related venues variously called *café-concert*, cabaret, or music hall. The second was the assimilation of large parts of the operetta repertory by the culture of the *café-concert*. In other words, Gallic wit not only had a new framework—new places to visit to hear new types of music—but the subversive intellect of the *café-concert* came into alignment with the theater of operetta, *comédie-vaudeville*, and pantomime.

This was the world that would occupy Nadia Boulanger's mentor Raoul Pugno for much of the 1880s. Although better known as a touring keyboard virtuoso, Pugno began his career fully immersed in the world of pantomime and related genres, and was an important contributor to the repertory. An ambitious composer (he also wrote a five-act *grand opéra* and collaborated with Nadia Boulanger on *La ville morte*), he wrote ballet and pantomime scores, and his operettas were on the model of Offenbach. At the same time, he composed short piano pieces for the salon milieu, where the enticing rhythms of dance music brought the worlds of the theater, ballroom, and drawing room together.

Erik Satie nourished his unconventional musical gifts in the *café-concerts* of Montmartre, working as an orchestral conductor at the famous Chat Noir cabaret and as a pianist at the nearby Auberge du Clou in the 1890s. Even after moving to the suburb of Arcueil in 1898, he continued to accompany and write songs for famous artists such as Vincent Hyspa and Paulette Darty, the “Queen of the Slow Waltz.” Satie's music often masked serious ambitions under an ironic façade, and this cross-fertilization worked in both directions: the idioms of dance, theater, and cabaret music were woven into his concert music of the 1910s. By this time, American popular music styles had become part of the scene: first through ragtime and minstrel-show staples such as the cakewalk in the Belle Époque, then with the arrival of jazz during World War I.

Satie became the unofficial godfather of the young composers called Les Six, including Francis Poulenc, who was another avid frequenter of Montmartre music halls. *Toréador* was inspired by the performances of the *café-concert* and cinema star Maurice Chevalier, while “Fêtes galantes” imitates the style of the “chanson-scie” and its super-rapid patter. Composers such as the actress, variety star, and songwriter Mireille returned the compliment, dropping references to standards of the opera house into popular songs that extended the reach of the *café-concert* via recording and film in the 1920s and '30s.



Raoul Pugno and Nadia Boulanger, published in *Femina*, July 1910

Nadia Boulanger's professional life took her in many different directions. She was equivocal about Satie's music and preferred Poulenc's more serious compositions, particularly his religious vocal music from the 1930s. But she retained a lifelong attachment to the *opéra-comique* and operetta that made her grandmother's and father's careers. In a letter written in 1944, Elliott Carter reminisced about prewar evenings at Boulanger's summerhouse when the two of them read through scores by Auber, Boieldieu, Hérold, Messager, and Chabrier together. And many of Boulanger's pupils pursued careers in the 20th-century descendants of the theaters and music halls that flourished in her youth. Such was the case for the great Marguerite Monnot, among the most successful French songwriters of the century. She collaborated with star singers such as Charles Aznavour, Yves Montand, and Marlene Dietrich, but remains best known as the principal songwriter for Edith Piaf. Her score for *Irma la Douce* (1956) produced the biggest global hit for a French musical comedy since the operettas of Offenbach nearly a century earlier.

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

PROGRAM SEVEN

Crosscurrents: Salon and Concert Hall

Friday, August 13

Sosnoff Theater

Prerecorded preconcert talk available online: Kimberly Francis

7 pm Performance

Peggy Glanville-Hicks (1912–90)

***Prelude for a Pensive Pupil* (1932)**

Anna Polonsky, piano

Nadia Boulanger (1887–1979)

Three Pieces, for cello and piano (1914)

Modéré

Sans vitesse et à l'aise

Vite et nerveusement rythmé

Tony Rymer, cello

Anna Polonsky, piano

Dinu Lipatti (1917–50)

Concertino in Classical Style, for piano and orchestra, Op. 3 (1936)

Allegro maestoso

Adagio molto

Allegretto

Allegro molto

Simone Dinnerstein, piano

The Orchestra Now

Rebecca Miller, conductor

Igor Stravinsky (1882–1971)

Concerto in E-flat Major, “Dumbarton Oaks” (1937–38)

Tempo giusto—Allegretto—Con moto

The Orchestra Now

Rebecca Miller, conductor

Arthur Honegger (1892–1955)

Symphony No. 2, for strings and trumpet (1940–41)

Molto moderato—Allegro

Adagio mesto

Vivace non troppo

The Orchestra Now

Leon Botstein, conductor

PROGRAM SEVEN NOTES

If the concert stage has long been emblematic of the public sphere, the large-scale, and the professional, its counterpart, the salon, has been perceived as the opposite: private, domestic, and amateur. Music written for and performed in the salon has suffered from the flawed perception that it is trivial and inconsequential, while music written expressly for the concert hall has been undeservedly vaunted as masterful and expert. We might not readily think of Nadia Boulanger as a salon musician; we may instead think of her first as an internationally renowned pedagogue whose students included the likes of Aaron Copland and Igor Stravinsky; we might also remember her work as a composer, organist, pianist, and conductor. Her work as a performer and organizer, however, reminds us that the salon was a crucial artistic space in which tastemakers such as Boulanger could directly influence the musical pipeline from composers' pens to hallowed concert halls. Boulanger was both the capable and discerning salon engineer and the maven of the 20th-century concert hall, the first woman to conduct such orchestras as the Royal Philharmonic and Boston Symphony.

It was in the salon of Winnaretta Singer that Boulanger's conducting career blossomed in the early 1930s. Singer was the heiress to the Singer sewing machine fortune and her marriage to Prince Edmond de Polignac adjoined her name to one of the oldest and most recognizable names in French aristocracy. The prince and princess, a composer and talented pianist, respectively, made the Polignac salon one of the most dynamic and influential in the French capital, hosting fashionable high-society events to which invitations were exclusive and in high demand. At once forward looking and steeped in tradition, the Polignac salon embraced the works of composers such as Jean-Philippe Rameau and J. S. Bach and was also a haven for avant-garde composers. The Princesse de Polignac commissioned works from such composers as Gabriel Fauré, Erik Satie, Manuel de Falla, and Francis Poulenc, many of which were performed for the first time in her salon under Boulanger's direction. Though sometimes dismissed as inconsequential, Boulanger's salon music included premieres of such significant repertoire as *Renard* by her friend Stravinsky. One critic, writing in 1936 and known only as "Snob," neatly summarized the significance of the Polignac salon to the Parisian musical world: "Attendance at public concerts is not entirely recommended for those who wish at all costs to be known as music lovers," he wrote. Those who wished to climb the social ladder as society musicians should instead "become part of that musical Olympus at the summit of which reigns the Princesse Edmond de Polignac."

Boulanger did just that. A close friendship was forged when, in 1932, the Princesse became a frequent auditor of Boulanger's Wednesday afternoon sessions with her students at her home on the rue Ballu. By 1933, Boulanger began accompanying de Polignac to her country home in Jouy-en-Josas, and it was not long until Boulanger had become the Princesse's most trusted musical advisor. She started in that capacity by organizing gala concerts in the salon that featured the talents of virtuoso performers, including Boulanger's student, Dinu Lipatti. These soirées, according to the composer Georges Auric, were "organized with the most attentive care. One went to them as one would go to a great concert in order to applaud the great virtuoso that one had to have heard." A few short years later, the Princesse was subsidizing Boulanger's large-scale performances in international concert halls, where she conducted the London premieres of Fauré's well-known *Messe de Requiem* and Stravinsky's "Dumbarton Oaks" Concerto.

In the late 1930s, building upon her European successes, Boulanger temporarily left Paris, first for London and then for the United States, where she embarked on a series of tours. The American salon was not much different than its Parisian counterpart; much of its patronage was subsidized by wealthy female socialites, and Boulanger's familiarity with the workings of the Polignac salon served her well. While in Washington, D.C., she and the wealthy philanthropists Mildred and Robert Woods Bliss negotiated an important commission for Stravinsky to commemorate the Blisses' 30th wedding anniversary. The work, intended as a small, chamber-style piece inspired stylistically by Bach's Brandenburg concertos, began life as the Concerto in E-flat, but is better known today as "Dumbarton Oaks"—renamed after the Bliss estate. On May 8, 1938, Boulanger conducted the work's premiere in the Blisses' private salon on a program that also included Bach cantatas and Stravinsky's *Duo concertant*.

The benefits of Boulanger's close associations with the Princesse de Polignac and with the Blisses stretched beyond her own personal and professional gain, for the Princesse often—at Boulanger's urging—provided crucial funding and secured high-profile performances for compositions by Boulanger's students, including Lipatti and the Australian Peggy Glanville-Hicks, a critic, composer, and concert organizer based in New York City. Among the many skills that Boulanger passed on to her students was her keen ability to network with influential patrons who had the clout and capital to support concerts, both within and beyond the sphere of the salon. Glanville-Hicks followed closely in her teacher's footsteps as she organized her own distinguished ventures, parlaying her prowess as a critic to build the faithful support of prominent audience members. Glanville-Hicks and Lipatti also shared with Boulanger a joint aesthetic interest in the music of Bach and of Hellenic culture that, as some musicologists have noted, presaged the rise of 20th-century neoclassicism: a musical style, popular between the world wars, that rekindled the balanced structures and easily perceptible thematic processes of styles that predated high Romanticism.

Tonight, the crosscurrents between salon and concert hall and present and past are audible, echoes of the spaces in which Nadia Boulanger—innovator, mentor, and musical visionary—curated modernism for powerful audiences. While Glanville-Hicks's *Prelude for a Pensive Pupil* bespeaks her teacher's affinity for a harmonic language indebted to Debussy and Ravel, Lipatti's Concertino in Classical Style recalls the graceful lyricism and formal symmetry of Haydn and Mozart. Much like Boulanger, Stravinsky was drawn to Bach and to his Brandenburg Concertos, and thus "Dumbarton Oaks" offers a homage to the style, structure, and sound world of the Baroque concerto. "Whether or not the first theme of my first movement is a conscious borrowing from the third of the Brandenburg set, I do not know," wrote Stravinsky. "What I can say is that Bach would most certainly have been delighted to loan it to me; to borrow in this way was exactly the sort of thing he liked to do."

Arthur Honegger, a member of the French group of composers known as Les Six, was commissioned to write his Second Symphony by Paul Sacher, the influential Swiss impresario and conductor of the Basler Kammerorchester, to celebrate that group's 10th anniversary. Although Honegger did not share the same close connections with Boulanger that Lipatti, Glanville-Hicks, and Stravinsky enjoyed, the two were friendly, and they had common interests in the neoclassic aesthetic.



Nadia Boulanger and Igor Stravinsky, 1945. Photo: Médiathèque Nadia Boulanger, Conservatoire national supérieur de musique et de danse de Lyon

Honegger's compositional style, as manifested in this symphony, was likewise beholden to Bach and earlier contrapuntal styles. As in its companions on this program, tradition and modernity coalesce in the final measures: a Martin Luther (or perhaps Bach)-inspired chorale tune crowns the dark turbulence of the war-torn work.

As Boulanger's attraction to the music of the past informed her work in the musical worlds of the early 20th century, so too did her involvement in the salons of patrons such as the Princesse de Polignac and the Bliss family play a significant role in her visibility as an international concert organizer and conductor. Salon, concert hall; private, public; past, present. We might well view tonight's program as audible proof that the interrelationships between these seemingly incompatible dyads found a critical nexus in the work of the incomparable Nadia Boulanger.

—Jennifer Walker, West Virginia University

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

BIOGRAPHIES

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.

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.

Pianist **Simone Dinnerstein** has played with orchestras ranging from the New York Philharmonic and Montreal Symphony Orchestra to the London Symphony Orchestra and Orchestra Sinfonica Nazionale Rai, in venues from Carnegie Hall and the Kennedy Center to the Berlin Philharmonie, Vienna Konzerthaus, Seoul Arts Center and Sydney Opera House. She also gave the first piano recital in the Louisiana state prison system, at Avoyelles Correctional Center; has performed at the Maryland Correctional Institution for Women in a concert organized by the Baltimore Symphony Orchestra; founded Neighborhood Classics, a concert series open to the public and hosted by New York City Public Schools to raise funds for their music education programs; created a program called Bachpacking in which she takes a digital keyboard and plays in elementary school classrooms; and she is a committed supporter and proud alumna of Philadelphia's Astral Artists, which supports young performers. Philip Glass composed his *Piano Concerto No. 3* for Dinnerstein; she collaborated with choreographer Pam Tanowitz to create *New*

Work for Goldberg Variations, premiered André Previn and Tom Stoppard's *Penelope* at the Tanglewood, Ravinia, and Aspen music festivals; and recently created her own string ensemble, Baroklyn, which she directs from the keyboard. Their performance of Bach's cantata *Ich Habe Genug* in March 2020 was the last concert she gave before New York City shut down.

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.

Mark Everist, professor of music at the University of Southampton, is the author of *Polyphonic Music in Thirteenth-Century France* (1989), *French Motets in the Thirteenth Century* (1994), *Music Drama at the Paris Odéon, 1824–1828* (2002), *Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris* (2005), *Mozart's Ghosts: Haunting the Halls of Musical Culture* (2012), and *Discovering Medieval Song* (2018). He is editor of three volumes of the *Magnus Liber Organi* for Editions de l'Oiseau-Lyre (2001-2003) and seven collections of essays. His teaching and research focus on the music of western Europe in the period 1150–1330, French 19th-century stage music between the Restoration and the Commune, Mozart, reception theory, and historiography.

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.

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

Sarah Joy Miller, praised by the *New York Times* as "vivacious and fearless," is widely acknowledged as one of the industry's foremost emerging talents. Miller first began turning heads at her New York City Opera and BAM debuts singing the title role of Anna Nicole Smith in the Royal Opera House commissioned opera *Anna Nicole* by Mark-Anthony Turnage. Recently, Miller returned to the Metropolitan Opera for their production of *Orfeo et Eurydice* and performed the title role of Maryland Lyric Opera.

Lauded for "superb playing" and "poised, alert musicianship" by the *Boston Globe*, pianist **Spencer Myer** is one of the most respected and sought-after artists on today's concert stages. His current season includes touring throughout the United States and a return recital tour in Nova Scotia, Canada. He continues as half of the Daurov/Myer Duo, having teamed up with the award-winning cellist Adrian Daurov in 2012. Myer has been soloist with the Cleveland Orchestra, Boise, Dayton, Evansville, Louisiana, Massapequa, Northeastern Pennsylvania and

Rhode Island Philharmonic Orchestras; Pro Arte Chamber Orchestra of Boston; Indianapolis Chamber Orchestra; Ohio's ProMusica Chamber Orchestra; New York City's Park Avenue Chamber Symphony; Canada's Windsor Symphony Orchestra; Mexico's Orquesta Filarmónica de Jalisco; South Africa's Cape Town and Johannesburg Philharmonic Orchestras; and Beijing's China National Symphony Orchestra. Recital appearances have been presented in New York City's Weill Recital Hall, 92nd Street Y, and Steinway Hall; Philadelphia's Kimmel Center; and London's Wigmore Hall.

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.

Pianist **Anna Polonsky** has appeared with Moscow Virtuosi, Buffalo Philharmonic, Saint Paul Chamber Orchestra, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, Daedalus, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, Richard Goode, Emanuel Ax, Arnold Steinhardt, and Jaime Laredo. She has performed at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, and Caramoor, as well as at Bargemusic in New York City. She is a frequent guest at the Chamber Music Society of Lincoln Center. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively. She serves on the piano faculty of

Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals. In 2018, Polonsky began performing in a trio with clarinetist David Shifrin and cellist Peter Wiley.

Praised by *Opera News* for her "richly focused voice," mezzo-soprano **Rebecca Ringle Kamarei**'s performances have brought her acclaim on operatic and concert stages. Her New York City Opera (NYCO) debut as Lola in *Cavalleria rusticana* was hailed as "sultry" by the *Wall Street Journal* and "sweetly sung" by London's *Financial Times*. She returned to NYCO as Suzuki in *Madama Butterfly*, Dorothee in *Cendrillon*, and to cover Rosmira in *Partenope*. Other recent appearances include the role of Catherine in *Shining Brow* with UrbanArias, Beethoven's Ninth Symphony with the Rogue Valley Symphony, her return to the Metropolitan Opera as the Dritte Magd in *Elektra*, *Les noces* with New York City Ballet, Arnlta in *L'incoronazione di Poppea* with Cincinnati Opera, multiple concerts at the 2019 Bard Music Festival, and Ravel's *3 poèmes de Stéphane Mallarmé* with the Norwalk Symphony. She also took part in the Performa 19 Biennial art festival in New York City with artist Tara Subkoff.

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.

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.

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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Irene Zedlacher

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Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholar in Residence 2021

Jeanice Brooks

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

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Producer, Staged Concerts

Nunally Kersh

Producer, Special Events

Tricia Reed

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Liza Parker

Artistic Director

Gideon Lester

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Kayla Leacock, *Summer Hiring Manager*

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

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Michael Hofmann VAP '15, *Development Operations Manager*
Elise Alexander '19, *Development Assistant*

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Stephen Dean, *Associate Production Manager*
Andrea Sofia Sala, *Production Administrator*
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Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Supervisor*
Danny Carr, *Video Supervisor*
Eric Sherman, *Audio Supervisor*

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Amy Murray, *Videographer*

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Cynthia Werthamer, *Editorial Director*
James Rodewald '82, *Editor*

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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*

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*

THE ORCHESTRA NOW

Administrative Staff

Kristin Roca, *Executive Director*
Brian J. Heck, *Director of Marketing*
Nicole M. de Jesús '94, *Director of Development*
Leonardo Pineda '15 TÖN '19, *Director of Youth Educational Performance and South American Music Curator*
Sebastian Danila, *Music Preparer and Researcher*
Marielle Metivier, *Orchestra Manager*
Benjamin Oatmen, *Librarian*
Viktor Tóth '16 TÖN '21, *Production Coordinator*
Matt Walley TÖN '19, *Program Coordinator, Admissions Counselor, and Guest Artist Relations*

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*
Aimée 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*
 Anaïs Main, *Props Apprentice*

Bard Music Festival

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

Bard Music Festival Livestream

Tom Krueger, *Director*
 Robert Klein, *Assistant Director*

Audience and Member Services

Front of House Staff

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

Norah Cullers
 Mina DeVore '24
 Ash Fitzgerald '24
 Daisy Gadsby
 Itzel Herrera Garcia '23
 Nico Gusac '23
 Joel Guuahnich '24
 Elias Hernandez '21
 Francis Huang '23
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 Summer Lown
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 Ivy O'Keefe
 Laila Perlman '21
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 Tamar Sandalon
 Rose Snyder
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 Ana Talsness '24
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- Fully tax deductible

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- SummerScape production poster
- Special invitations to live-streamed events being recorded for presentation on UPSTREAMING
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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 5-7 and 12-14, 2022

SUMMERSCAPE 2021

NADIA BOULANGER AND HER WORLD

WEEKEND ONE AUGUST 6–8 MUSIC IN PARIS

PROGRAM ONE The Exemplary Musician

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

PROGRAM TWO Contemporaries and Colleagues

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

PROGRAM THREE 88 x 2: Music for Two Pianos

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

PROGRAM FOUR Parisian Elegance: Music between the Wars

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

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

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

WEEKEND TWO AUGUST 12–15

THE 20TH-CENTURY LEGACY OF NADIA BOULANGER

PROGRAM SIX L'esprit de Paris

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

PROGRAM SEVEN Crosscurrents: Salon and Concert Hall

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

PROGRAM EIGHT Boulanger the Curator

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

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

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

PROGRAM TEN The Catholic Tradition in France: Clarity and Mysticism

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

PROGRAM ELEVEN Boulanger's Legacy: Modernities

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

PROGRAM TWELVE Boulanger's Credo

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