



**NADIA  
BOULANGER  
AND HER  
WORLD**

**BARD MUSIC FESTIVAL  
REDISCOVERIES**

**Program Eight  
Boulanger the Curator  
Saturday, August 14, 2021  
LUMA Theater  
1 pm**

**Program Nine  
Remembering Ethel Smyth  
and Boulanger's Circle at  
Home and Abroad  
Saturday, August 14, 2021  
Sosnoff Theater  
5 pm**

## **Fisher Center**

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

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

## **Bard College**

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

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

### ***Developed in Cooperation with the Stockbridge-Munsee Community***

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

# NADIA BOULANGER AND HER WORLD

**August 6–8 and 12–15, 2021**

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

**Jeanice Brooks**, Scholar in Residence 2021

**Irene Zedlacher**, Executive Director

**Raissa St. Pierre '87**, Associate Director

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

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

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

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

Programs and performers are subject to change.

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

Cover: Nadia Boulanger, London, 1936. 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); Priaulx Rainier (South Africa); and Thea Musgrave (Great Britain).

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

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

WEEKEND TWO AUGUST 12-15

# THE 20TH-CENTURY LEGACY OF NADIA BOULANGER

## PROGRAM EIGHT

### Boulanger the Curator

LUMA Theater

Saturday, August 14

Prerecorded preconcert talk available online: Jeanice Brooks

1 pm Performance: Laquita Mitchell, soprano; Katherine Peck, soprano; Alexis Seminario VAP '22, soprano; Rebecca Ringle Kamarei, mezzo-soprano; Zoie Reams, mezzo-soprano; William Ferguson, tenor; Maximillian Jansen VAP '21, tenor; Loren Greer VAP '20, baritone; Kenneth Overton, baritone; Anna Polonsky, piano; Spencer Myer, piano; Erika Switzer, piano; Paolo Bordignon, harpsichord; Bard Festival Ensemble; James Bagwell, conductor

**Giovanni Pierluigi da Palestrina (1525–94)**

***Hodie Christus natus est (1575)***

**XIV Century Motet (Apt Manuscript)**

Iste confessor

**Thomas Tallis (c. 1505–85)**

***O nata lux de lumine (1575)***

**Paul Hindemith (1895–1963)**

***From Lieder für Singkreise, Op. 43 (1926)***

No. 2 O Herr, gib jedem seinem eignen Tod (Rilke)

**Igor Stravinsky (1882–1971)**

***Ave Maria (1934, rev. 1949)***

**Claudio Monteverdi (1567–1643)**

***O Mirtillo, Mirtillo, anima mea (1605)***

**Gabriel Fauré (1845–1924)**

***Madrigal, Op. 35 (1883) (Silvestre)***

**Claudio Monteverdi**

***Ohimè, dov'è il mio ben, dov'è il mio core? (1619) (Tasso)***

***Chiome d'oro (1619) (anon.)***

**Lili Boulanger (1893–1918)**

***Renouveau (1911) (Silvestre)***

**Orlande de Lassus (1532–95)**

***Bon jour, mon coeur (1570) (Ronsard)***



**Claude Debussy (1862–1918)**

***Trois Chansons de Charles d'Orléans (1898–1908)***

Dieu! Qu'il la fait bon regarder!  
Quand j'ay ouy le tabourin  
Yver, vous n'estes qu'un vilain!

**Marcelle de Manziarly (1899–1989)**

***From Trois Fables de la Fontaine (1945)***

La cigale et la fourmi  
L'oiseau blessé d'une flèche  
La Grenouille qui veut se faire

**François Couperin (1668–1733)**

***Építaphe d'un paresseux—Jean s'en alla comme il était venu (1706) (La Fontaine)***

**Johannes Brahms (1833–97)**

***From Sixteen Waltzes, Op. 39 (1865)***

No. 6 in E-sharp Major: Vivace  
No. 15 in A Major  
No. 2 in E Major  
No. 1 in B Major: Tempo giusto  
No. 14 in A Minor  
No. 10 in G Major  
No. 5 in E Major: Grazioso  
No. 6 in E-sharp Major: Vivace

**Johann Sebastian Bach (1685–1750)**

***From Cantata O Ewigkeit, du Donnerwort, BWV 60 (1723)***

No. 4 Der Tod' bleibt doch—Selig sind die Toten  
No. 5 Chorale: Es ist genug

***From Cantata Wachet! Betet! BWV 70 (1723)***

Aria: Seligster Erquickungstag  
Choral: Nicht nach Welt, nach Himmel nicht

**PROGRAM EIGHT NOTES**

Listeners all over Great Britain could imagine they were part of an exclusive Parisian audience when they tuned in to the BBC for five short programs of French music in November 1936. On their first visit to England, Nadia Boulanger's newly established professional vocal ensemble presented the same unusual repertory and unconventional mixtures of early and recent music that marked its work on the other side of the Channel. Asked by the BBC to broadcast a spoken introduction to the series, Boulanger leapt at the chance to explain choices that her British listeners might find bizarre. Her aim was not to shock through irreducible difference, as in some contemporary experiments such as surrealist collage: instead, she asked her audience to seek out "associations which seem at first strange to the mind, but are clear to the deeper understanding." The purpose of the programs, she continued, was "to illustrate how a certain character or human type continually appears throughout the ages different in clothing, different in manner, different in language, but expressing a same thought, a same aspiration, a same emotion . . . to demonstrate that the past lights the present, but also the present the past, and they have thus created new links between them."

Though she appeared professionally as an orchestral conductor as early as 1912, Boulanger had a conducting career that began in earnest in 1933. By this time, she was well established as a renowned teacher and persuasive advocate for modern music. The relatively recent expansion of her pedagogical portfolio to include music history had allowed her to cultivate a keen interest in early music that developed alongside her strong commitment to new composition. Her friendship with the influential patron Winnaretta Singer, Princesse de Polignac, led to concerts for the princess's salon that built upon Boulanger's teaching and their shared interests in both early and modern music. And as Boulanger's conducting career snowballed from the 1930s onward, she continued to specialize in unfamiliar repertory, particularly new works and music of the distant past, brought together in encounters that were designed, she claimed, "for education and pleasure."

This program presents some of Boulanger's own selections and combinations, drawn from her concerts given in France, Britain, and the United States. These regularly featured groups of short pieces or fragments in strikingly heterogeneous mixtures of old and new. The chronological distance between modern works and those surrounding them in performance was often extraordinarily wide. In a single concert, one group might juxtapose music from the 14th-century Apt manuscript and pieces by Palestrina and Tallis with works by Igor Stravinsky and Paul Hindemith to emphasize the way that individual lines combine in counterpoint, while another could place works by recent or modern composers such as Claude Debussy, Lili Boulanger, Jean Françaix, and Marcelle de Manziarly together with works of the French Renaissance and Baroque to make points about purportedly national qualities of balance, economy, and wit. The modal counterpoint and flexible rhythmic organization of early polyphony were particularly attractive as alternative models that could illuminate and legitimate modernist departures from Romantic techniques. At the same time, these comparisons allowed Boulanger to rescue early music from history by emphasizing its continued relevance to modernity.

For audiences of the 1930s, the music of Claudio Monteverdi was one of the revelations of Boulanger's work. The ground had already been prepared by others when she began a period of intense concentration on his works in the mid-1930s, culminating in her extraordinarily successful recordings of 1937. But instead of choosing extracts from stage works that might emphasize the "birth of opera" scenario that had often accompanied performance of Monteverdi earlier in the 20th century, she focused on the composer's secular chamber music. She was especially interested in pieces with ostinato bass patterns such as the passacaglia and chaconne, as in the *Lamento della Ninfa* and *Chiome d'oro*. These choices echoed the emphasis of her teaching—through the 1920s, all Boulanger's composition pupils were asked to write a passacaglia—and also facilitated comparisons with J. S. Bach's use of similar devices.

Bach's cantatas were the center of Boulanger's Wednesday group classes at her Paris apartment, which brought together a cross section of private pupils, students from the École Normale de Musique, professional performers, and wealthy patrons in an atmosphere that combined the aura of the salon with the intensity of the classroom. Thirty to 50 participants gathered to hear her analyses and to sing and play through the cantatas, with orchestral parts played by Boulanger and a student on two pianos or the organ. In taking this beloved repertoire to the concert hall, Boulanger not only programmed complete cantatas but also frequently combined extracts from several different works to create musical and thematic narratives. The cantata *O Ewigkeit, du Donnerwort* was among her most deeply cherished works, both for its message of comfort and its adventurous harmonic writing,

and she frequently used its two final numbers to close a sequence of extracts. Here the cantata first stages a dialogue between Fear, Hope, and a voice from Heaven, in which the celestial voice reconciles the fearful soul to the idea of death; it then concludes with Bach's strikingly chromatic harmonization of the chorale "Es ist genug," in which the soul asks God for release, saying "I go to heaven's house. . . . My suffering remains behind." As a practicing Catholic whose life was deeply marked by loss, Boulanger found consolation in Bach's treatment of themes of suffering and redemption. And her juxtaposition of works such as "Es ist genug" with new music emphasized how harmonic and melodic elements usually associated with contemporary composition were already present in Bach.

Boulanger's 1937 recordings of the four-hand versions of Brahms's waltzes Op. 39 were made a month after her pioneering Monteverdi discs. Boulanger was joined at the keyboard by her student the brilliant Romanian pianist Dinu Lipatti, only 20 years old at the time. Here she applied the principles of the 18th-century keyboard *ordre*, from which selections may be drawn to make a suite, to construct a tonally and formally coherent cycle. She organized a selection of seven (out of the 16) waltzes into a palindromic sharp-key sequence beginning with number 6 (C-sharp major), and continuing with numbers 15 (A major), 2 (E major), 1 (B major), 14 (A minor), 10 (G major), and 5 (E major), before concluding with a repeat of waltz 6. The inclusion of a second performance of waltz 6—sacrificing time that could have been used to record an eighth selection—shows the importance of symmetrical design to her thinking, and how her commitment to the idea of unified forms stretched into creating them through selection.

For Boulanger, careful placement could not only create satisfying forms from disparate material but also bring out essential similarities between pieces that at first glance would seem to have nothing in common. Seemingly wildly different works were not juxtaposed for difference but because they are in some fundamental sense the same, and these similarities are located in musical elements of form and style rather than in performance practice or history. The freezing of the performance medium—the use of small vocal ensemble and modern instruments for repertoire of any period—allowed Boulanger to concentrate on the elements of musical structure and compositional technique that were most important to her. In the notes that accompanied the U.S. release of her *Petit Concert* recording, first issued in France in 1949, the American critic Edward Tatnall Canby wrote that "the unconventional mixtures on this disc may, according to usual concepts of concert-building, seem to achieve an acme of auditory disjunction," and some listeners might be upset by Boulanger's disregard for elements of historical performance practice. But, he argued, the tonal elegance and coherence of the disc more than made up for this: "Again and again . . . the musical line and shape leads in the most natural manner directly into that of a following work, be it a few years removed in time or several centuries." Boulanger's friend the poet Paul Valéry expressed this less technically and more succinctly when he wrote to praise her work: "It is a work of art to assemble works of art; every collection requires meditation, so that its total perfection surpasses the sum of the perfection of each of its parts."

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

**PROGRAM NINE**

# Remembering Ethel Smyth and Boulanger's Circle at Home and Abroad

Saturday, August 14

Sosnoff Theater

Prerecorded preconcert talk available online: Part 1, Andrew H. King; Part 2, Steven R. Swayne

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

**Part I**

**Ethel Smyth (1858–1944)**

***Fête galante, a dance-dream in one act (1921–22) (Smyth, Shanks)***

Columbine     *Andrea Carroll, soprano*  
The Queen     *Zoie Reams, mezzo-soprano*  
The King     *Joshua Hopkins, baritone*  
The Lover     *Ben Bliss, tenor*  
Pierrot     *Theo Hoffman, baritone*  
Harlequin     *William Ferguson, tenor*

INTERMISSION

**Part II**

**Lili Boulanger (1893–1918)**

***Thème et variations (1911–14; orch. Richard Wilson, 2021)***

Thème  
Lent (avec grandeur mais sombre, douloureux)  
Sur la tête du thème (très tenaillé, douloureux)  
Thème à la partie supérieure (assez lent, plus simple, plus de grandeur)  
La basse et surtout le chant bien en dehors  
Très calme  
Thème modifié  
Thème totalement modifié, pas très lent, très large  
Lent (avec grandeur mais sombre, douloureux)

**Walter Piston (1894–1976)**

***Symphony No. 4 (1950)***

Piacevole  
Ballando  
Centemplativo  
Energico

**Grażyna Bacewicz (1909–69)**

***Violin Concerto No. 5 (1954)***

Deciso  
Andante  
Vivace  
*Luosha Fang '11, violin*

**Aaron Copland (1900–90)**

***Lincoln Portrait (1942)***

*Patrick Gaspard, speaker*

## PROGRAM NINE NOTES

### PART I

On July 18, 1923, Ethel Smyth wrote in her diary that "I know the public loved F.G." *Fête galante* (1922), the fifth of her six operas, was well received in its day. The singer Astra Desmond wrote to the composer, "How tremendously I enjoyed your exquisite *Fête galante*. It is one of the most beautiful and moving things I have seen or heard." The opera was first performed at the Birmingham Repertory Theatre on June 4, 1923, by the British National Opera Company, recently founded by the conductor Sir Thomas Beecham. He was a devoted champion of Smyth's works and the production was reprised at Covent Garden, London, a week later. Two years on, it was presented in a milestone student production at the Royal College of Music, in conjunction with the premiere of Smyth's final opera, *Entente cordiale* (1923–24).

Dame Ethel Mary Smyth was one of eight children born into a military family and lived much of her childhood in Surrey, England. Against her father's wishes, she resolved to train in composition and entered the Leipzig Conservatorium in 1877, remaining in Germany for well over a decade and coming into contact with some of the greatest musical figures of the day, including Brahms, Grieg, and Tchaikovsky. While much of her output in these early years comprises songs, piano works, and chamber music, Smyth showed greater ambition upon her permanent return to her home country in the 1890s, writing her choral-orchestral Mass in D (1891) and the earliest of her operas, for which the contacts she had made during her time in Continental Europe proved valuable in securing productions.

In the early 1910s, her life was briefly to take a different direction: having heard a speech given by Emmeline Pankhurst, the charismatic leader of the Women's Social and Political Union, Smyth dedicated two years to the women's suffrage movement, even serving a short prison sentence for her activism. Returning to her musical career in earnest, Smyth composed the last of her three operas, a concerto for violin and horn (1927), as well as her final large-scale work, the oratorio *The Prison* (1929–30). Increasing hearing loss toward the end of her life curtailed her musical activity and prompted her to develop a secondary career as a prolific writer of memoirs, biographical sketches, and (often polemical) essays on the music profession, publishing 10 books in her later years. She was created a Dame in 1922, the first ever awarded for music composition.

The only one of her six operas written on commission, Smyth's *Fête galante* is based on a short story by her friend the writer Maurice Baring (of the Baring banking family), about whom she subsequently produced a book-length biography (1938). Baring's "Fête galante," just seven pages in length, had appeared in *Orpheus in Mayfair*, a collection of stories and sketches he published in 1909 and dedicated to Smyth. Some 10 years later, its dedicatee approached the author with a view to bringing his story to the stage, versified into an opera libretto by the poet Edward Shanks. Set in a "moon-lit Watteau garden," it draws upon the familiar figures of the *commedia dell'arte*, including Pierrot, Columbine, Harlequin, and Pantaloon. Opening with the troupe performing a ceremonial dance before the king and queen at court, in the aftermath Pierrot discovers a dangerous secret: the queen has taken a lover, who, curiously, is revealed to be dressed as Pierrot himself. Columbine, Pierrot's beloved, chances upon their clandestine meeting, and, witnessing an apparent moonlight tryst between the queen and Pierrot, feels betrayed. Confronted by Columbine about what she has seen, Pierrot remains steadfastly loyal to the queen, even when warned by the king about the harsh consequences of his silence. When Pierrot is seized by the king's guards, he stabs himself to avoid death by hanging, and at the close of the opera his body hangs ominously from a beam.



Aaron Copland, Nadia Boulanger, and Walter Piston at the Old France Restaurant during Harvard University Fauré Festival, 1945. Photo: Library of Congress, Music Division. Photo by Victor Kraft

Musically, *Fête galante* is unique among Smyth's output. Her previous opera, *The Boatswain's Mate* (1913–14), had seen her adopt the English comic opera tradition, and her first three operas, culminating with *The Wreckers* (1902–04), had been written primarily with Germany in mind, and bore the musical hallmarks of her training in that country. *Fête galante*, by contrast, represents Smyth's brief turn to neoclassicism, taking inspiration from its *commedia dell'arte* setting. The score's title page describes the work as "A Dance-Dream in One Act"—Smyth was later to expand it as a ballet (1932), in which form the music received additional dissemination—and it opens with a stylized sarabande and musette in imitation of 18th-century dance forms, combining a stately triple-time dance in C major with a trio section over a drone bass. Another prominent feature is the madrigal "Soul's Joy," a lively unaccompanied setting, performed offstage, of a poem believed at the time to have been written by John Donne but now attributed to William Herbert, Third Earl of Pembroke, the dedicatee (together with his brother) of Shakespeare's First Folio. There is also a full-length statement of the Abbots Bromley Horn Dance located toward the end of the opera, at the "Heigh-o, heigh-o" of the final dance and chorus.

*Fête galante* has recently received a number of revivals internationally, including Opera 5's production in Toronto, Canada, in 2017 in a double bill with *The Boatswain's Mate*, and the commercial release of the first complete professional recording on the UK-based Retrospect Opera label in 2019. The current production, which follows in the wake of Bard's ambitious American stage premiere of *The Wreckers* in 2015, continues to bring this delightful yet underrated work to new listeners.

—Christopher Wiley, University of Surrey

## PART II

After the world premiere of Richard Wilson's orchestration of Lili Boulanger's *Thème et variations* for solo piano, this program features works by three students from Nadia Boulanger's roughly first decade at Conservatoire Américain at Fontainebleau and l'École Normale de Musique. These works represent a conservative vein of mid-century musical modernism.

Lili Boulanger finished her *Thème et variations* in June 1914, during her stay at the Villa Medici in Rome after being the first woman to win the prestigious Prix de Rome the previous year. The manuscript remained unpublished and inaccessible until the late 1970s, when Nadia showed it to Léonie Rosenstiel, Lili's biographer. Though Rosenstiel confirmed that the work had been completed, it was not published until 1993; Emile Naoumoff recorded it the following year. Lili's 8-bar theme, inspired by both Gabriel Fauré's 1895 *Thème et variations* and Nadia's unfinished *Rapsodie variée*, is introduced unadorned by the solo clarinet and bass clarinet, with the other reeds joining for the second phrase. The theme transforms in character and tempo across eight variations, ending with a restatement of the first variation.

Whereas the Boulanger sisters seemed destined for music from the start, Walter Piston took a circuitous route to his musical career. After studying engineering in high school, he completed a degree in painting (1912–16). Having played piano and violin in dance bands throughout his college studies, he prepared for the draft in World War I by learning to play saxophone, in order to enlist in a band. After the war, he committed himself to music, earning a degree at Harvard (1920–24), where he won a John Knowles Paine Traveling Fellowship that allowed him to further his studies in Paris (1924–26). He studied at the École Normale with Paul Dukas, Georges Enescu, and Nadia Boulanger. Upon returning to Boston, he began his own illustrious teaching career at Harvard.

Piston's musical aesthetic developed in Paris. Influenced by Dukas and Boulanger, surrealism, and his studies of 16th-century mannerist art (especially El Greco and Breugel), he explored the balance between intellectual forms and emotional expression. In his view, he finally found the right balance in his Fourth Symphony (premiered in 1951 by the Minnesota Symphony Orchestra). The opening movement, "Piacevole" (pleasant), features soaring themes subjected to rigorous contrapuntal transformations. The sense of a harmonic center quickly melts away, creating a music with the same floating, dreamlike characteristics that Piston admired so much in surrealist works. The second movement, "Ballando" (dancing), is a lively scherzo that brings together several contrasting musical ideas—an off-kilter dance, a fandango, a carousel waltz, and a New England country reel with vigorous fiddling. The slow movement, "Contemplativo," returns to the surrealist dreamscape as sinuous melodies unwind over a prismatic harmonic backdrop. The finale, "Energico," places an aggressive new theme in counterpoint against the spacious principal theme of the first movement.

The violinist and composer Grażyna Bacewicz studied at the Warsaw Conservatory and then with Boulanger at the École Normale in 1932 and 1933. Her early music, from the 1930s, reveals strong influences from her composition teachers. From Karol Szymanowski, she developed a lyricism rooted in Polish folklorism. From Boulanger, she developed a keen sense of form and counterpoint. World War II, unsurprisingly, disrupted her burgeoning career, since her only performances were in underground concerts in a camp in Pruzsków, then in the city of Lublin. After 1945, Bacewicz occupied a central position in Polish musical life because she had sheltered so many artists and others in her home in Lublin. Stalinist influence, however, soon cast a shadow over the scene.

Bacewicz struggled to adapt when the Soviet policy of socialist realism was officially adopted. Although some of her works from the late 1940s and early 1950s echoed Szymanowski's more Romantic, nationalist sound from the 1920s, other pieces pressed against the ill-defined but damning label of "formalism."

Bacewicz's Violin Concerto No. 5, composed after socialist realism lost currency in Poland, signaled a turning point in her career. For the first time, she did not perform in the premiere of one of her concertos, and only a year later, she gave her last performance as a violinist. She now focused entirely on composing, leading to works such as the Music for Strings, Trumpets, and Percussion (1958) heard last week in Program One. The Fifth Concerto also marked a turn toward a darker, more modernist aesthetic. The first movement, "Deciso" (Decisive), opens with stark, acerbic gestures from the strings and woodwinds. The virtuosic solo part enters with dark melodies gliding above a driving rhythmic accompaniment. The amorphous opening of the second movement, Andante, evokes certain magical scores by Dukas and Maurice Ravel. The soloist enters with a resonant melody played entirely on the lowest string. Once the horns take up that theme, the soloist plays oscillating figures soaring over the top as the orchestra grinds to a climax. This is immediately subverted as the movement's arch form slowly returns to the magical beginning. The finale, Vivace, juxtaposes the acerbic, densely contrapuntal, and neoclassical tone of the first movement with a folklike lyricism, suggesting the lasting influence of Bacewicz's studies with Szymanowski and Boulanger.

In the summer of 1921, Aaron Copland joined the first class of students at Fontainebleau, where he studied harmony, then composition with Boulanger. He continued studying with Boulanger for three more years, while also absorbing as much of the Parisian cultural milieu as possible. Throughout his life, Boulanger remained a close friend and his most important mentor, in addition to being a significant interpreter of his music.

After the attack on Pearl Harbor, André Kostelanetz commissioned a trio of works from Copland, Jerome Kern, and Virgil Thomson, with the intention of creating a musical portrait gallery of great Americans. While Kern's *Mark Twain Suite* (1942) and Thomson's *Mayor LaGuardia Waltzes* (1942) are purely instrumental works rarely performed today, Copland's *Lincoln Portrait* features a narrator and remains popular. Like other works from Copland's middle period (late 1930s and '40s), the piece highlights the quintessential "American" sound. In the first section, the orchestra plays spacious music featuring clear textures and open harmonies. In the second section, the tempo suddenly picks up and the orchestra passes around various folk songs. In the third section, the narrator rises and, against the orchestral backdrop, reads a selection of Lincoln quotes. Taken as a whole, the work is a profound political statement crafted as the United States entered World War II. To avoid a jingoistic feel, however, Copland furnished a note for the original narrator, radio actor William Adams: "The speaker is cautioned against undue emphasis in the delivery of Lincoln's words. These words are sufficiently dramatic in themselves; they need no added 'emotion' in order to put them across to an audience. They are meant to be read simply and directly, without a trace of exaggerated sentiment."

—Colin Roust, University of Kansas



## ROSTERS

### AMERICAN SYMPHONY ORCHESTRA

**Leon Botstein** *Music Director*

#### VIOLINI

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

#### VIOLIN II

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

#### VIOLA

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

#### CELLO

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

#### BASS

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

#### FLUTE

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

#### OBOE

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

#### CLARINET

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

#### BASSOON

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

#### HORN

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

#### TRUMPET

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

#### TROMBONE

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

#### TUBA

Kyle Turner, *Principal*

#### TIMPANI

David Fein, *Principal*

#### PERCUSSION

Kory Grossman, *Principal*  
Javier Diaz  
Charles Descarfino

#### HARP

Sara Cutler, *Principal*  
Victoria Drake

#### CELESTE

Elizabeth DiFelice, *Principal\**

#### ORGAN/CELESTE

Paolo Bordignon, *Principal\*\**

#### ASSISTANT CONDUCTOR

Zachary Schwartzman

#### ORCHESTRA LIBRARIAN

Marc Cerri

#### PERSONNEL MANAGER

Matthew Dine

\* Program 9 only

\*\* Program 12 only

### BARD FESTIVAL CHORALE

**James Bagwell** *Choral Director*

#### SOPRANO

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

#### ALTO

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

#### TENOR

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

#### BASS

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

#### CHORAL CONTRACTOR

Nancy Wertsch

#### REHEARSAL PIANISTS

Diana Borshcheva  
Michael Lewis  
Bethany Pietroniro

## BIOGRAPHIES

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

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

American tenor **Ben Bliss**, whom *New York Classical Review* called "one of the leading Mozartian tenors," is a 2021 winner of the Metropolitan Opera's Beverly Sills Artist Award. In the 2021–22 season, he will return to the Metropolitan Opera as Tom Rakewell in *The Rake's Progress* and as Pylade in *Iphigénie en Tauride*. Highlights of recent seasons include Don Ottavio in *Don Giovanni* at the Gran Teatre del Liceu in Barcelona, Handel's *Messiah* at the United States Naval Academy, Bach's *Christmas Oratorio* with the Handel & Haydn Society in Boston, Ferrando in *Così fan tutte* at the Metropolitan Opera, and his debut at Lyric Opera of Chicago as Don Ottavio. He also sang Tom Rakewell in *The Rake's Progress* at the Glyndebourne Festival and Belmonte in *The Abduction from the Seraglio* at his hometown Lyric

Opera of Kansas City, among many others. Bliss was a 2016 recipient of the Martin E. Segal award at Lincoln Center and the Mozart and Plácido Domingo awards at the 2015 Francisco Viñas International Competition in Barcelona, where he won second place overall. In addition, he won first prize at the 2014 Gerda Lissner and Licia Albanese-Puccini Foundation competitions, and received a Sara Tucker and Sullivan Foundation grant. He also won the 2013 Operalia zarzuela prize.

**Paolo Bordignon** is harpsichordist of the New York Philharmonic and has recently appeared with Camerata Pacifica, Santa Fe Chamber Music Festival, Boston Symphony Chamber Players, All-Star Orchestra, Orpheus Chamber Orchestra, Lincoln Center's Mostly Mozart Festival Orchestra, American Symphony Orchestra, New Jersey Symphony Orchestra, East Coast Chamber Orchestra, and Florida Orchestra, among others. He has performed with the Chamber Music Society of Lincoln Center, St. Paul Chamber Orchestra, English Chamber Orchestra, the Knights, as well as in a 2018 Trans-Siberian Arts Festival tour with the Sejong Soloists. As a soloist and chamber musician, he has collaborated with Sir James Galway, Itzhak Perlman, Reinhard Goebel, Paul Hillier, Bobby McFerrin, and Midori, as well as Renée Fleming and Wynton Marsalis in a Juilliard Gala. For the opening of Carnegie Hall's Zankel Hall, he gave the East Coast premiere of Philip Glass's Concerto for Harpsichord and Orchestra. He has also appeared in solo performance for New York Fashion Week. Festival appearances include Aspen, Bard, Bay Chamber, Bridgehampton, Grand Tetons, Palm Beach, and Vail. He has recorded for Warner Classics, Universal Music, NAXOS, Manta, Tuneful Oasis, Red Bandana, and Eusonia Records. He has appeared on NBC, CBS, PBS, CNN, NPR (including *Pipedreams* and *Performance Today*), the CBC, and on Korean and Japanese national television.

**Leon Botstein** is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now, artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with

the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and The Orchestra Now, among others. Many of his live performances with the American Symphony Orchestra are available online. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

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

Soprano **Andrea Carroll**, an ensemble member of the Vienna State Opera, has been hailed by *Opera News* for her "strong, vibrant soprano" with a "rich, dark low register and gleaming top." Recent performances include Musetta in *La Bohème*, Adina in *L'elisir D'amore*, Gilda in *Rigoletto*, Zerlina in *Don Giovanni*, Gretel in *Hänsel und Gretel*, and Pamina in *Die Zauberflöte* for Vienna State Opera; Adina for Den Norske Oper, Pamina for Dallas Opera and Micaëla in *Carmen* for Tokyo Philharmonic. Carroll

was a two-year member of the Houston Grand Opera Studio, made her debut with Utah Opera as Rosalba in *Florencia en al Amazonas* and with Fort Worth Opera as Susanna in *Le nozze di Figaro*, performed the role of Julie Jordan in *Carousel* and Rose Segal in John Musto's *Later the Same Evening* at Glimmerglass Opera, and spent two summers with Wolf Trap Opera, where she sang Corinna in Rossini's *Il viaggio a Reims* and Zerlina.

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

A native of Richmond, Virginia, tenor **William Ferguson** appeared with the Santa Fe Opera as Caliban in the North American premiere of Thomas Adès' *The Tempest* and bowed in Sydney with Opera Australia singing Truffaldino in a new production of *The Love for Three Oranges*, a recording of which has since been released on the Chandos label. Other roles include Andres in *Wozzeck*, Bentley Drummle in *Miss Havisham's Fire*, Beppe in *I Pagliacci*, the title role in *Candide*, Don Basilio/Curzio in *Le Nozze di Figaro*, Electrician in *Powder Her Face*, Fenton in *Falstaff*, Ferrando in *Così fan Tutte*, the Funeral Director in *A Quiet Place*, George in *Our Town*, Gonzalve in *L'Heure Espagnole*, Guillot de Morfontaine in *Manon*, Hérisson de Porc-Épic in *L'Étoile*, Male Chorus in *Rape of Lucretia*, Remendado in *Carmen*, Spoletta in *Tosca*, and Nanki-Poo, Frederick and Jupiter in *Semele* at

venues including Central City, Dallas, Gotham Chamber, Metropolitan, New York City, and Virginia Operas; Milwaukee and Pittsburgh Symphonies; Los Angeles Philharmonic; Opera Festival of New Jersey; Opera Memphis; Opera Omaha; Opera Philadelphia; Opera Theatre of St. Louis; Tanglewood; Palau de les Arts Reina Sofia in Valencia, Spain; Salzburger Landestheater; and Teatro Massimo in Palermo, Sicily. Ferguson's 2021–22 season appearances include Mr. Snow in *Carousel* with Central City Opera, solo recitals in Virginia, Nebraska, and Massachusetts, and the world premiere of Matt Boehler's opera *Fat Pig* for Victory Hall Opera.

A past president of the Open Society Foundations (OSF) and former U.S. ambassador to South Africa, **Patrick Gaspard** was born to Haitian parents, and grew up in New York City. He worked on the historic 1988 presidential bid of Jesse Jackson, then the groundbreaking mayoral run of David Dinkins, who became the first Black mayor of New York City. Gaspard later served as executive vice president of Service Employees International Union 1199 before returning to his campaign roots as national political director for Barack Obama's history-making 2008 presidential campaign. Gaspard directed the White House Office of Political Affairs for two years before becoming executive director of the Democratic National Committee, where he helped secure the nation's first Black president a second term. He came to OSF in 2017 and was named its president shortly thereafter. Gaspard, who gave Bard's 2021 Commencement address and also received an honorary doctorate of humane letters, steered OSF at a moment when voting rights, the arts, liberal education, and democracy faced particularly ferocious attacks both domestically and internationally. He is now president and chief executive officer of the Center for American Progress.

Passionate about pushing the boundaries of convention, vocalist, composer, and multi-instrumentalist **Loren Greer VAP '20** aims to create diverse experiences in classical music. Greer has worked with ensembles including the Baltimore Lyric Opera, Baltimore Concert Opera, Concert Artists of Baltimore, Baltimore Symphony, Albany Symphony, and The Orchestra Now. Recently projects include involvement in the development of several new works, including a devised pastiche-opera, *Rest in Pieces*, and a new opera by Kate Soper, *The Romance of the Rose*. Originally from Maryland, they earned degrees from the Peabody Institute of the Johns Hopkins University and the Graduate Vocal Arts Program at the Bard College Conservatory of Music, where they worked with Lorraine Nubar, soprano Dawn Upshaw, and mezzo-soprano Stephanie Blythe.

A recent recipient of the Sara Tucker Study Grant from the Richard Tucker Music Foundation, baritone **Theo Hoffman** is quickly becoming a sought-after talent. Recent highlights include his debut with Opera Philadelphia as Denis in the world premiere of *Denis & Katya* and performances with Los Angeles Opera, Opera Theatre of Saint Louis, Israel Philharmonic Orchestra, and Stiftung Mozarteum Salzburg Mozartwoch. This year, he joined the inaugural season of the Atlanta Opera Company Players, singing Escamillo in *Carmen*. Other 2021–22 appearances include Papageno in Barrie Kosky's production of *Die Zauberflöte* and Count Almaviva in a new David Pountney production of *Le nozze di Figaro* with the Israeli Opera, his postponed Seattle Opera debut as Schaunard in *La Bohème*, and his debut with Berkshire Opera Festival as Charlie in Jake Heggie's *Three Decembers*. He also appears as Frédéric in Delibes's *Lakmé* with Washington Concert Opera.

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

Tenor **Maximillian Jansen VAP '21**, known for "his confident timbre and pleasing voice" (*Millbrook Independent*), is a versatile performer who is at home performing works from the Renaissance to the present day. He is committed to elevating works of silenced and underrepresented artists and strives to build a musical landscape that is inclusive for all. Jansen has performed such roles as Acis in *Acis and Galatea*, Ferrando in *Così fan tutte*, the titular role in *Albert Herring*, and Monastatos in *Die Zauberflöte*. He has appeared as a soloist with the Battenkill Chorale, Concerts in the Village, Cincinnati Fusion Ensemble, and Victoria Civic Orchestra and has worked with Libby Larsen, Jake Heggie, and John Musto in masterclasses on their own compositions. [jansentenor.com](http://jansentenor.com)

Soprano **Laquita Mitchell** consistently earns acclaim on international opera and concert stages. Of her début as Bess in *Porgy and Bess* with the San Francisco Opera, *Opera News* wrote “Laquita Mitchell . . . dazzled the SFO audience with her purity of tone and vivid theatrical presence.” Mitchell performed the soprano soloist in the world premiere of Pulitzer Prize-winning composer Paul Moravec’s *Sanctuary Road* at Carnegie Hall with Oratorio Society of New York, which was nominated for a 2021 Grammy Award. She also returned to the Philadelphia Orchestra to perform in their Academy Ball alongside Steve Martin, led by Yannick Nézet-Séguin. Mitchell recently revised the role of *Josephine* for a new digital production for Opera Colorado and curated and starred in the multimedia program *The Promise of Living*. Next, she will create the role of Julie in the world premiere of Grammy Award-winner Rhiannon Giddens’ *Omar* with Spoleto Festival USA.

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.

2021 Grammy Award winning artist **Kenneth Overton** is lauded for blending his opulent baritone with magnetic, varied portrayals that seemingly “emanate from deep within body and soul.” Overton’s symphonious baritone voice has sent him around the globe, making him one of the most sought after opera singers of his generation. Upcoming engagements include his Metropolitan Opera debut as Lawyer Frazier in *Porgy and Bess*, a reprisal of the role of Ralph Abernathy in *I Dream* with Opera Carolina and Charlottesville Opera, Hailstork’s *A Knee on the Neck* with the National Philharmonic, and the debut of *An African American Requiem* with the Oregon Symphony. He will also appear in On Site Opera’s *The Road We Came*, an immersive and site-specific

experience that explores the composers, musicians, and places that define the rich Black history of New York City through a series of self-guided, musical walking tours.

Soprano **Katherine Cecelia Peck** lives in New York City, where she regularly performs and records new works ranging from opera to recitals to chamber music. Equally at home with early music, she is a frequent oratorio soloist and choral singer. Peck was a 2019 finalist in the Handel Aria Competition, and has appeared as soloist with the New York Virtuoso Singers, New York MasterVoices, and Stamford Symphony Orchestra, among others. Originally from Wisconsin, she holds a BMus from University of Wisconsin-Madison and an MMus from Boston University. Peck is cofounder of the Madison New Music Festival.

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.

Mezzo-soprano **Zoie Reams** has been lauded by *Opera News* for her “velvety mezzo” and for how she “phrase[s] with elegance and articulate[s] coloratura nimbly.” In the 2020–21 season, Reams makes her role debut as Nancy in *Albert Herring* at Minnesota Opera, returns to Houston Grand Opera as Sister Sophia in *The Sound of Music* and to reprise the title role in Damien Sneed’s *Marian’s Song*, and returns to Des Moines Metro Opera as Juno in Rameau’s *Platée* and the Beggar Woman in *Sweeney Todd*. In concert, she rejoins Houston Grand Opera for the second annual *Giving Voice* recital, cohosted by tenor Lawrence Brownlee, and also performs in a special holiday program at Minnesota Opera. Operatic highlights of recent seasons include her house debut at Lyric Opera of Chicago as Flora in *La Traviata* and performances at Houston Grand Opera as the Third

Secretary in John Adams's *Nixon in China*, the Alto Winged Angel in the world premiere of Jake Heggie's *It's a Wonderful Life*, and Cece in the world premiere of Laura Kaminsky's *Some Light Emerges*.

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, Arnalta 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.

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*. Alexis 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.

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.

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

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

**Bard Music Festival Livestream**

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

**Audience and Member Services**

**Front of House Staff**

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

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

**Audience and Member Services**

**Box Office Representatives**

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

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

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

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

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

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

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

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- \$750 tax deductible

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

**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