

# 50 v a R I A t i O N s

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## **BOARD CHAIRS**

Anne Bachrach	1970–1977
Randy Bean	1978–1979
Lee Russell	1980–1989
Joe Wishcamper	1990–1993
George Isaacson	1993–1996
Bill Knowles	1996–1997
Maryan Chapin	1997–1999
Rol Fessenden	1999–2002
Hugh Phelps	2002–2004
Bill Rogers	2004–2007
Nancy Connery	2007–2010
Jim Morgan	2010–2014



BOWDOIN IS ONE OF  
THE GREAT FESTIVALS  
OF THE WORLD.

—*Joseph Polisi, President,  
The Juilliard School*

The Bowdoin International  
Music Festival. Fifty years.  
From 1964 to 2014 and still going strong.  
One Artistic Director, Lewis Kaplan.

You couldn't write enough about it—  
or him—in fifty or even five hundred  
pages. It's too fantastic.

So here are fifty nifty reasons  
to celebrate this amazing organization  
and the man who put it all together  
and kept making it better.

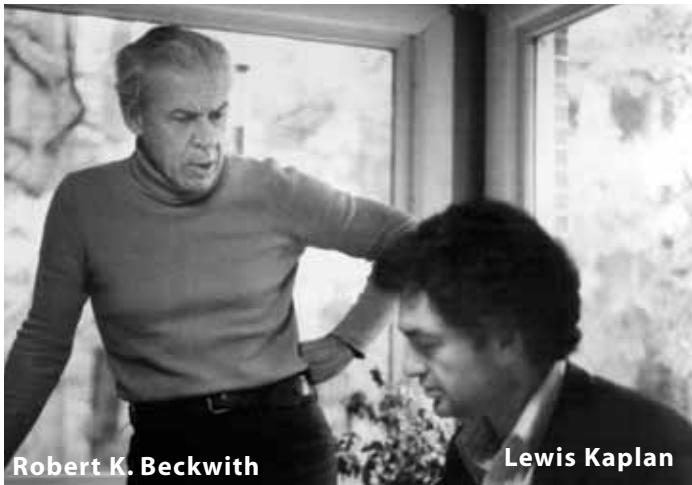


Aeolian Chamber Players, 1964

1

**THE AEOLIAN CHAMBER PLAYERS**

They began 53 years ago as a chamber group that did not look or sound like other chamber groups. They played Baroque and avant garde; they played Romantic and contemporary; they played violin, flute, piano, clarinet. They were young, they were brazen. During the winter of 1963, their violinist and founder, Lewis Kaplan, visited his brother, a student at Bowdoin College. There he met Music Department Chair Bob Beckwith. The Festival’s seeds were planted.



Robert K. Beckwith

Lewis Kaplan

2

**IN THE BEGINNING**

In May, 1964, I received a call from Robert Beckwith:

“Can your group (the Aeolian Chamber Players) play a concert series this summer?”

“Yes, we can do it.”

“Can you start a school the next summer?”

“Uh, yes.”

“Great, meet me in Maine tomorrow, bring the plans for the school with you.”

—Lewis Kaplan

As a member of the Aeolians and teaching/performing at BIMF, I have helped develop the next generation of outstanding artists, including violinists Maria Bachmann and Muneko Otani, pianists Erika Nickrenz and Jon Klibonoff, and many others. At the same time, the experience of playing chamber music with artists of the caliber that Lewis brings to the Festival often results in performances with the same musicians in other cities and other venues.

—Peter Basquin  
BIMF artist 1981–today.

# 3

## THE 50-YEAR DIFFERENCE

	1965	2014
ENROLLMENT	19, mostly from New York	250 from 35 states and 24 countries
FACULTY	6	60+
CONCERT ATTENDANCE	25–50	The 600 seats in Crooker Auditorium are sold out and the 275 seats in Studzinski Recital Hall are frequently SRO. Total annual attendance: 15,000.
PERFORMANCES	One weekly concert and a few recitals	More than 80 concerts, including three weekly artists' series, the Gamper Festival of Contemporary Music, plus the Artists of Tomorrow and Community Concerts student series.

The hand-selected artist faculty who are equally committed to teaching and performance, the passionate community of students who gather... to make music together, the commitment to new music, and the ongoing innovation in program development and community interaction in Brunswick and beyond are prime reasons Maine's own music festival proudly stands side-by-side with the Tanglewoods of the world.

— Phillip and David Ying  
BIMF's incoming Co-Artistic Directors

# 4

## HELPING HANDS

More than 60% of BIMF students receive financial aid. Without it, they might go elsewhere. The Festival wants them here, so you make it happen. Because of your help, the Bowdoin Festival sends into the world top-flight musicians ready for anything. While they are here, we listen to their magnificence for a mere pittance. Lucky us!



Emanuel Ax, BIMF, 1967

Board chair Jim Morgan: "I can look at a student or watch a performance and say *I helped make that happen.*" Forty-five others stand right beside him. Helping to bring a student here to study is life-affirming—for the donor and the student."

Luciano Berio conducting in Daggett Lounge



5

HISTORY MADE

In 1965, Lewis founded the Festival of Contemporary Music as an adjunct to the summer music school. Bowdoin College commissioned Luciano Berio to write a piece for the third Festival in 1968. To memorialize Martin Luther King's death just one month earlier, Berio composed *O King*. Requiring a female singer, Joy Blackett was the

lone African-American on stage with an all-white, all-male quintet performing before an all-white audience in the midst of all-male college protests demanding integration of black students into the student body. The Rev. Dr. King had been a campus speaker four years earlier. The performance premiered in Daggett Lounge. Months later it was performed at Lincoln Center.

As an 18-year-old in 1993 when I enrolled in the composition program at BIMF, I was surrounded by greats such as Sebastian Currier, Elliott Schwartz, George Crumb, William Bolcom, and Ralph Shapey. The Festival provided the ideal environment for artistic reflection and growth necessary for every young composer. Lewis was a perpetual inspiration, always encouraging talent and showing interest in enabling young composers' development.

— Dalit Warshaw; composition faculty, Boston Conservatory

I had the great good fortune to hear my *Night of The Four Moons* at the Bowdoin Festival in Maine. It is rare that one's music is prepared with such sensitivity and insight, combined with such superb skill.

— George Crumb

6

COMPOSERS' PARADISE

There's a reason why ASCAP and Chamber Music America awarded the Festival the Adventurous Programming Award in 2010. These composers came here—some still do—to create, study, teach, and premiere their work: Stephen Albert, Samuel Adler, Milton Babbitt, Derek Bermel, Robert Beaser, William Bolcom, Elliott Carter, Gia Comolli, John Corigliano, George Crumb, Sebastian Currier, Richard Danielpour, Mario Davidovsky, Donald Erb, Vivian Fung, David Gilbert, John Heiss, Aaron Jay Kernis, Meyer Kupferman, Otto Luening, George Rochberg, Robert X. Rodriguez, Kaija Saariaho, Elliott Schwartz, Bright Sheng, Ralph Shapey, Morton Subotnick, Augusta Reed Thomas, Dalit Warshaw, Judith Weir—among many. Impressive.

Composer panel 1966, George Rochberg speaking





Bob and Erica Beckwith

7

**THE BECKWITH DUO**

Robert K. Beckwith: BIMF co-founder with Lewis. Former Chair of Bowdoin College’s Department of Music. He kept all the wheels at the College turning while Lewis handled faculty and students. “I couldn’t have had a better colleague. He saved us several times, especially during the 1973 oil embargo. The program would have shut down were it not for his intervention and creative thinking.” Ingenious multi-tasker, without peer.

Erika Beckwith: So much more than “a professor’s wife.” A refugee from Vienna, she brought that great musical city’s sophistication with her to Maine. She served on the Board for decades. She stood by Bob and Lewis and Adria. She hosted great parties for the musicians and trustees at the end of every season. Invaluable partner.

8

**A SUMMER CAMP IT’S NOT**

Executive Director Peter Simmons: “Students are here to learn to rehearse and perform.” It’s not quite as simple as that. Students must be extremely motivated and self-directed.

They’re expected to mix it up—study violin but sit in on a flute masterclass. To hear things they wouldn’t hear elsewhere. They play solo. They play duets. They play chamber music. They work with peers from around the world. They learn how it’s done outside the conservatory walls.

There’s no need for enforced practice sessions. Everyone here is interested in becoming a better musician.

— Pianist Michaela Harel, BIMF Class of 1976 and 1977



Phillip Ying



Emma Tahmizian

## 9

### **PEDAGOGY**

No one tells BIMF teachers how to teach. They have their own teaching methodologies. They give their best because they are respected and trusted by Lewis, who gives them independence. “Ultimately,” says Lewis, “we all take the test when our students perform, because if we’re not doing it right, everyone will know. There’s no competition among the faculty, and the students don’t have to compete with each other.” Who wouldn’t want to teach here?

I look forward to every next summer with its new theme, to hearing colleagues and students in exciting concerts, to making music together, to working closely with great contemporary composers, and to sharing my knowledge and experience with the Festival’s students. It is a great joy to hear how the students’ performances have reached a level where astounding playing has become the norm.

— Emma Tahmizian, concert pianist; long-time BIMF faculty member

## 10

### **“HANG YOUR EARS AT THE BACK OF THE HALL.”**

Great advice from violist Paul Doktor to students. About student musicians trying to hear themselves on stage the way the audience in the hall will hear them. Only long practice and experience will make it work.





Arthur Fiedler

# 11

## REMEMBER THAT FAMOUS BOSTON POPS CONDUCTOR?

Lewis's viola student at Sarah Lawrence College, Johanna Fiedler (who also studied at the Bowdoin Festival), was the daughter of a very famous father. On August 7, 1966, Arthur Fiedler agreed to conduct a Scholarship Benefit Concert in the new Morrell Gymnasium at Bowdoin. Not bad for a two-year old summer music school. The concert raised \$635 for scholarships. Today that covers one student's board charges for three weeks.



Student & Faculty Lobster Bake

# 12

## QUICK AND EASY

Lewis's method of hiring faculty members during BIMF's infancy: a phone call, or possibly a handshake, and "... you're on board. See you in July." That was all there was to it. Despite today's contracts and international travel complications, the same spirit of informal collegiality endures. The BIMF difference.

The Festival has a unique feel, a collegiality and almost family atmosphere that's in large part due to the returning faculty. But it also wants to welcome change by incorporating new faces and approaches.

— Peter Simmons, Executive Director

**13****EMANUEL AX**

1967: Pianist Jack Maxin was scheduled to perform the Cesar Franck Sonata for Violin and Piano with Lewis. Twenty-four hours before the concert, Maxin fell off his bike. Result: a broken hand. Seventeen-year-old scholarship student Emanuel Ax said “I’ll do it.” The faculty knew he was good, but... could he pull it off? The performance helped launch a career still in high gear 50 years later. This past February, Mr. Ax performed at a gala New York City scholarship benefit and 50th anniversary tribute to Lewis.

**Emanuel Ax****14****MONEY 101**

1965: BIMF tuition, room and board: \$487. This year: \$6,100 for six weeks. 1960s-era Festival budget: a few thousand dollars. Computations scribbled on the back of a printed concert program. Today’s budget: \$1.8 million. Bookkeeper and computer program required.

**15****GREAT TEACHERS**

Great talent in teachers is rare. “Fortunately,” says Lewis, “we have truly great teachers here, and that draws fantastic students.” The difference between good teaching and great teaching, “...is having the ability to look into a young person’s mind and ask how to bring out the best that resides there.” Clearly, Bowdoin Festival faculty, a veritable *Who’s Who* of world-class musicians, knows how to tap the resources residing in those great minds. You hear the results daily.

**Paul Neubauer**

**H**is friends call him a classical music entrepreneur. He sees opportunity and figures out how to make it work. The Festival’s huge success hinges mostly on Kaplan’s ability to lure qualified students and faculty. He promises them an opportunity to perform what they want to perform in a very stimulating environment. As a result, you get really good performances from people who really want to play with the people they’re playing with.

— *Maine Sunday Telegram*  
June 6, 2004.



Elinor Freer & David Ying

# 16

## DOUBLE BONUS

### Faculty couples:

Glenn Dicterow, concertmaster of the New York

Philharmonic; Karen Dreyfus, violist

Steven Doane and Rosemary Elliott, cellists

Jaime Laredo, violinist; Sharon Robinson, cellist

Joseph Robinson, former principal oboe of the New York Philharmonic; Mary Kay Robinson, violinist

Ani Schnarch and Itzhak Rashkovsky, violinists

Joel Smirnoff, president of the Cleveland Institute of Music; Joan Kwuon, violinist

David Ying, cellist, Ying Quartet; Elinor Freer, pianist

Phillip Ying, violist, Ying Quartet; Keiko Ying, cellist

Ilya Kaler and Olga Dubossarskaya Kaler, violinists

Martin Canin and Fiorella Canin, pianists

Making and sharing music and talent. Adds to the romance of music, Maine, Bowdoin.



Helen Huang at First Parish Church

# 17

## PERFORMANCE VENUES

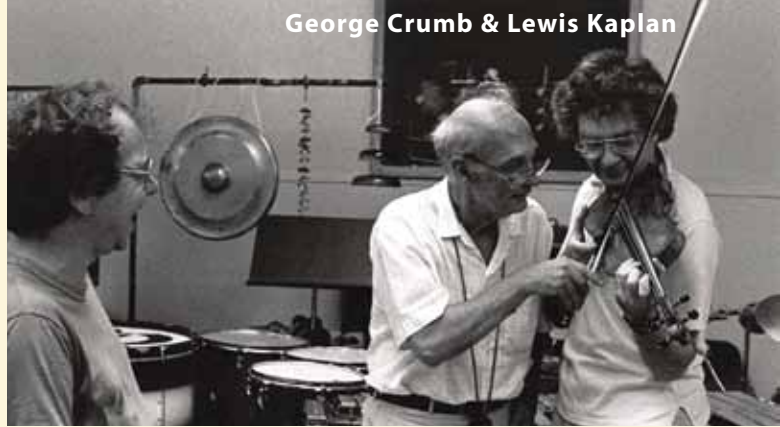
In the early days: Smith or Kresge auditoriums, Daggett Lounge, Maine Lounge, Smith Union. For the block-buster concerts: First Parish Church, St. John's Church, plus family concerts on the Quad—venues not made for making music. Today: Crooker Theater at Brunswick High School and Bowdoin's stunning Studzinski Recital Hall. Beautiful acoustics. Air-conditioned. Audiences enveloped in glorious music.

# 18

## LEWIS'S FAVORITE MEMORIES

Relatively unknown fifty years ago, George Crumb received a Bowdoin College commission for the Aeolians. Titled *11 Echoes of Autumn, 1965*, ACP premiered it in Daggett Lounge in August 1966. Then they recorded it for the BBC in London. They have played it over 200 times. An impressive boost to a great composer's career.

Lewis's dear friend, violinist Michael Rabin, was a three-time Festival guest artist before his tragic death in 1972. "It was always a terrific experience for two good friends to make music together, especially here at Bowdoin," says Lewis.



George Crumb & Lewis Kaplan

There's also Pianist Richard Goode's remarkable performance of the Mozart A Major Concerto, K.488. There's a soft spot for Murray Perahia who played solo works and the Schumann E-flat Major Quintet. Then he took off for Leeds and won the competition. Good preparation at the Bowdoin Festival!

Ad in the *New York Times*

# Bowdoin College Summer Music School

Brunswick, Maine

## SUMMER CONCERTS 1966

June 30 — August 13

**The Aeolian Chamber Players** June 30, July 7, July 16, July 21, July 30, August 4.

**Summer School Orchestra** July 14, July 28, August 5.

*guest artist* **MICHAEL RABIN**  
*guest conductor* **ARTHUR FIEDLER**  
(Dates to be announced)

### CONTEMPORARY MUSIC FESTIVAL AUGUST 10-13

World premieres of works by **CRUMB, DAVIDOVSKY; GEORGE ROCHBERG**, guest composer. Also works by **BERIO, ROGERS, BURT, EPSTEIN, SCHWARTZ, SUBOTNICK, KUPFERMAN**.



# 19

## A FULL PARTNER

Adria Kaplan (Harvard Law School '61—one of only 12 women in her class): a genius at making students and faculty feel welcome and comfortable while at the Festival. Astute adviser and participant in everything. Graciously hosts dinners, cookouts, receptions, impromptu gatherings at the Mere Point house. Makes the Festival experience so great for so many. She's as much a 50-year honoree as Lewis. Take a bow, Adria!

Adria Kaplan

Susan Lavan



Benjamin Fried & Deanna Said

In 1989, *The Times Record* looked into the future: "Today, (Emanuel) Ax is still the hottest product of the Bowdoin Festival. But if the beautiful sounds being made here this summer are any indication, he'll soon have company." He does now!

# 20

## TWO UNIQUE OPPORTUNITIES

### *Artists of Tomorrow*

Students learn to perform in front of appreciative audiences. They learn how to communicate with their listeners. They learn how to take a bow. They learn how to do mental telepathy with their chamber group. Best bang for your \$10 anywhere.

### *Masterclasses*

The public is invited to observe—quietly—as selected students perform in front of their peers—while the teacher takes notes. The hard part comes next: the masterclass instructor offers a critique while everyone listens. Then the student plays the piece again, and we hear the magic happen. Watching great students become great performers. A treat we seldom witness—but here, it's a gift *and* a given.

# 21

## YOU HEARD THEM HERE

Emanuel Ax, piano.  
Colin Carr, cello.  
Dale Clevenger,

horn. Glenn Dicterow, violin.  
Paul Doktor, viola. Loren Flanigan, soprano. Pamela Frank, violin. Richard Goode, piano. Horacio Gutierrez, piano. Lorin Hollander, piano. Jaime Laredo, violin. Elmar Oliviera, violin. Murray Perahia, piano. Kurt Ollmann, baritone. Michael Rabin, violin. Ruggerio Ricci, violin. Joseph Robinson, oboe. Sharon Robinson, cello. Russell Sherman, piano. Fred Sherry, cello. Janos Starker, cello. Tsuyoshi Tsutsumi, cello. Liang Wang, oboe. Eugenia Zukerman, flute. Only a few of the many notable BIMF guest soloists over the years. The complete list would fill several pages.

Jaime Laredo & Lewis Kaplan



Emma Tahmizian

# 22

## THE GAMPER FESTIVAL OF CONTEMPORARY MUSIC

The festival within the Festival. A long weekend toward the end of the six week season. Celebrates compositions by living composers, many in-residence right here. Whale sounds? Echoes? Electronic polyphony? Strumming piano strings? Masked players? Not sure you want to hear it, see it? Don't miss it!

The Gamper Festival at Bowdoin College rivals the best in the world.

— Maine Sunday Telegram, July 5, 1998

## 23

**MONDAY SONATAS**

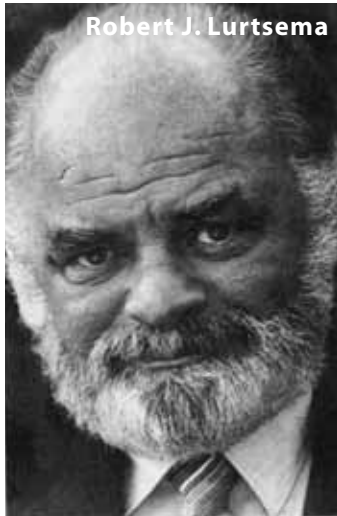
Intimate performances—duets and solos—by Festival artists in Studzinski Recital Hall. Because 2014 is a celebratory year, Monday Sonatas have been replaced by the Beethoven String Quartet Cycle and moved to Crooker Theatre. You can hear all of the great master's string quartets this summer.



Tsuyoshi Tsutsumi



Ani Schnarch



## 24

**ROBERT J. IN CONCERT**

The ubiquitous Robert J. Lurtsema, WGBH public radio's Morning Pro Musica host for almost three decades, was contracted to narrate *Peter and the Wolf* at an outdoor concert. The contract called for a morning rehearsal and afternoon concert.

While rehearsing the orchestra, Lewis was worried: no Lurtsema. A message arrived—he'd be an hour late, traffic problems. An hour later: "I can't make it for the rehearsal, will arrive in time for the performance."

He arrived, spoke with Lewis, no indication of anything unusual. Performing, Robert J. was ad-libbing, in his own world, entertaining, not bothered by the need to coordinate with the orchestra. Miraculously, the performance received a rousing ovation. They left the stage, Lurtsema unfazed, Lewis's head spinning in disbelief.



Yefim Bronfman performing with the Bowdoin Festival Orchestra in Crocker Theater

**25**

**BUILDING GAME-CHANGER**

Opening of Crocker Theater in 1996. No more concerts in a hot basement or a sweltering church with plastic over the windows during the oil embargo. Then the college converted its obsolete swimming pool to the stellar Studzinski Hall in 2007. Wow! How did we get so lucky?



Catherine Lan

Claire Bourg

**26**

**COMMUNITY CONCERTS**

A great way to hear students perform, but you'd think you were listening to professionals. They are that good. Places they have played: Sebasco Harbor Resort, Thornton Oaks, The Highlands, Curtis Memorial Library, Portland and Topsham Public Libraries, People Plus, Independence Association, Freeport Community Center, Chocolate Church, One Longfellow Square, Maine College of Art, Portland Museum of Art, Sunnyside Village, churches in Day's Ferry, Phippsburg, Yarmouth, and Harpswell. And free of charge, too!





Meta Weiss

# 27

## BOWDOIN VIRTUOSI

The most accomplished young artists worldwide, selected to perform with Festival faculty. Their individually designed programs benefit their artistic growth and careers. This year's Bowdoin Virtuoso: cellist Meta Weiss. Virtuosi alums returning this season as associate faculty and guest artists: violinist Ray Chen, violist Jesus Rodolfo, and pianist Eric Zuber.

Paul Neubauer

Derek Bermel



# 28

## UPBEAT!

The perfect moniker for the Festival's Wednesday evening concert series. Informal, with a bit of commentary to better inform the audience about what they will hear. A mixture of contemporary and classical music. Faculty performers and top students playing with verve on the Studzinski stage. All very... upbeat.



29

### ABOUT THOSE PIANOS

At Crooker. At Studzinski. In all the rehearsal rooms. Of the 60 pianos BIMF uses each summer, 26 of them (\$1,100,000 worth), are on generous loan from the fabulous Steinway & Sons piano company. Students and faculty test them out with six weeks of non-stop playing. We help Steinway. Steinway helps BIMF. Curtain calls for Steinway!

The movers at H. Nickerson Trucking take great pride in carefully handling so many tons of strings, keys, pedals, and wood each summer. Russell Peckham of Dresden makes house calls almost daily for six weeks to keep the pianos in tune. Remarkable.

30

### IN-RESIDENCE

There are five—repeat, five—world-famous string quartets in residence this summer: Ying, Shanghai, Pacifica, Cassatt, Brentano. Three members of the Pacifica are Festival alumni. The Ying, Cassatt, and Brentano quartets have one Festival alumnus each. “That’s pretty remarkable,” says Lewis. We think you’ll agree.



Pacifica String Quartet

# 31

## IT TAKES A VILLAGE (OR AT LEAST A COASTAL COMMUNITY)

Peruse your program. Pages and pages of names of folks who get behind the Festival, many of them your neighbors. Your favorite local business owners sponsor performances or take ads in the concert program. These are people who love the Festival as much as the Festival loves them.

Take Harry and Marion Crooker, for instance. The Festival's first season sponsor in 1998. Major donors of the theater that bears the family name. Marion had never attended a concert there. Lewis said, "Come be my guest, hear how wonderful music sounds in your theater." They came. They heard. She swooned: "You wouldn't hear anything better than that in New York City." Thank you! Many other folks have joined them as sponsors since then. Bravo!



# 32

## A 33-YEAR-OLD START-UP?

1997: After three decades, the Festival became 100% independent, severing ties with Bowdoin College and incorporating as a non-profit. "We rent the College's facilities, but we are no longer under the music department's umbrella," said Peter Simmons. A collective bow to the College for providing the foundation for the Festival's growth.

But whoever heard of a 33-year old start-up? With no nest egg, Dr. Louis Bachrach (husband of Anne, the original Board chair) was an early and generous supporter. Peter Strauss, Bowdoin College alumnus, secured about \$135,000 in gifts. Robert Porter made the first endowment gift. Rick and Maryan Chapin created an operating capital fund. With other Board contributions, suddenly it was spring in Brunswick!



Phillip Ying, Beatrice Francais & Herman Turndorf

# 33

## LOVE THOSE BOARD MEMBERS

They come from points near and far: industry moguls, music scholars, shop owners, chefs, editors, retirees, lawyers, rare instrument dealers, doctors, musicians, arts administrators. Common denominator: they are passionate about BIMF. “No matter how hard you work at something,” says Lewis, “if you don’t have the backing of your Board and its chairs, it’s not going to work. We’ve been blessed with an engaged, hard-working Board. They get it. It’s been a delight working with every one of them.” Applause, applause!



Ray Chen

Trustee Beatrice Francais still gets goose bumps when she recalls loaning a beautiful violin—a Strad, in fact—to Ray Chen, one of the Bowdoin Virtuosi. He used it when he competed in—and won—the Queen Elisabeth Competition. Then he came to BIMF and performed the Brahms Violin Concerto, using that same violin. “Listening to that was an experience of a lifetime. To watch and hear this genius play so magnificently on a violin from my late husband’s collection—there are no words.”



Ying Quartet

# 34

## THE YINGS

Janet was a violin student here in 1991. The Ying Quartet (three brothers and one sister) arrived on the BIMF scene in 2003 as quartet-in-residence. They have been here ever since, but Frank Huang took over for brother Timothy in 2009. Ayano Ninomiya replaced Frank in 2011 when he became concertmaster of the Houston Symphony. They are wildly popular. They won the Naumburg Chamber Music Award in 1993. Deservedly so. They won a Grammy in 2005. They love to introduce and play contemporary music. Brothers Phillip and David become Co-Artistic Directors in 2015. They know our mission. They know what Lewis has done to make this Festival great. Welcome!



# 35

## A FAMILY AFFAIR

The Isaacsons:  
George and Margaret; Emily,

Nathan, Abigail. BIMF concert attendees every Friday night, forever. “You may have seen us carrying them in as babies.” Now they are grown and out of the house. But not. You still see all of them, front and center, on most Friday nights. Now Emily conducts Maine’s own Oratorio Chorale.

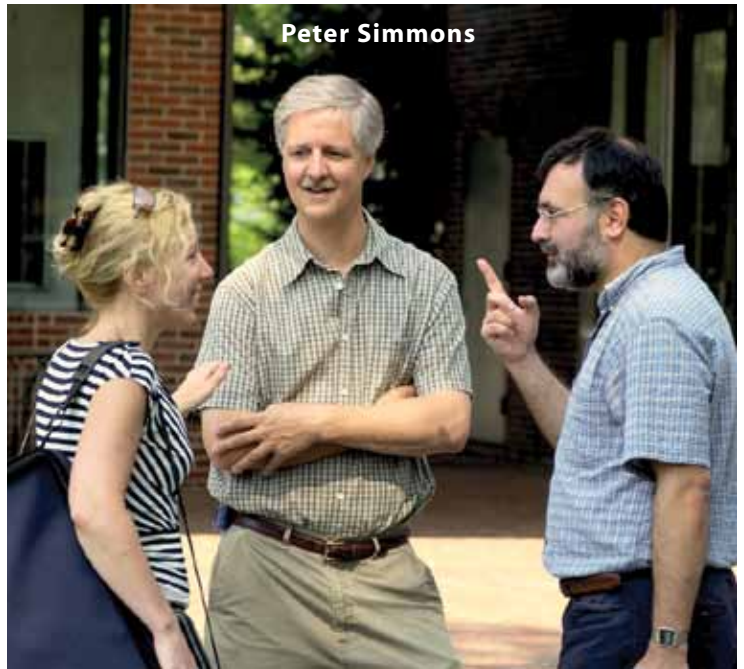
**T**hey grew up knowing that music was central to life. Friendships with Festival musicians, Board meetings around the kitchen table—our family has been immeasurably enriched by the Festival.

— George Isaacson, long-time trustee and former Board chair.

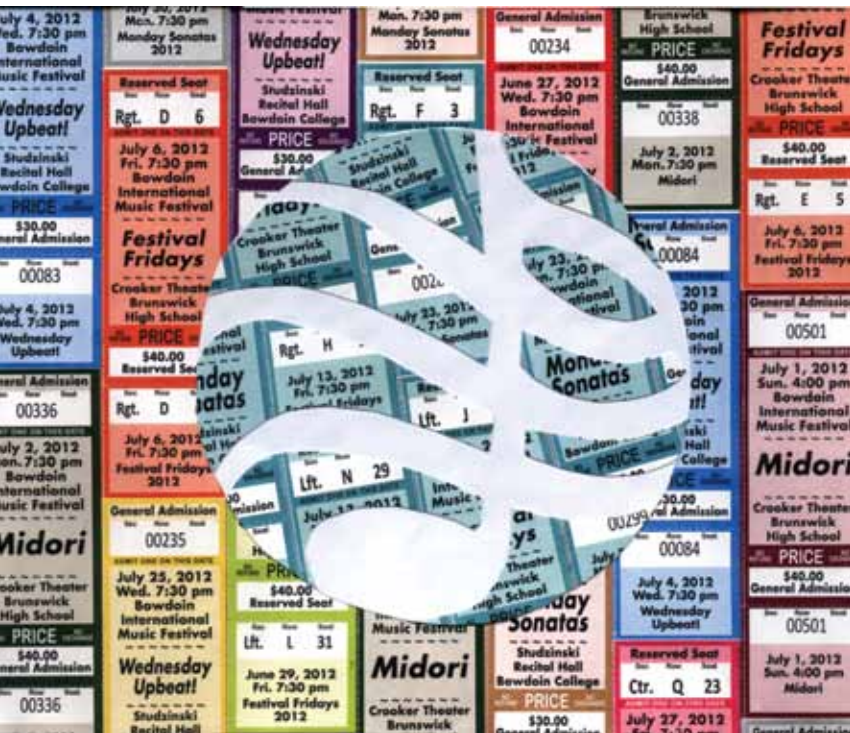
# 36

## A MAN CALLED PETER

Last name: Simmons. Executive Director. The Festival's first full-time employee, hired in 2000. Accomplishes fifteen projects at the same time. Administrative leadership, Festival oversight, planning, budgeting, fund-raising, public relations, marketing, contracting, human resources, risk management, financial and legal affairs. Makes improvements annually. Finishes every year in the black. Invaluable. Indispensable. Certainly not invisible!



Peter Simmons



# 37

## SEASON TICKETS

In 1965, five Thursday night concerts: \$10; in 2014, six Festival Fridays concerts: \$200.

To compare: current average Portland Symphony subscription: \$460; New York Philharmonic subscription: you don't want to know!

Close your eyes during a concert—you'd have trouble deciding if you were at Lincoln Center, Symphony Hall, or any of the finer orchestral venues.

# 38

## TRIVIA

In 1999, the College was renovating Pickard Theatre, where Maine State Music Theatre performances have always been held. Maine State had to relocate its productions to Crooker Theater during renovations—but that was the Festival's performance space. We share. Result: the beautiful Friday concerts were played with scenic backdrops from *Grease*. Groovy!

# 39

## FESTIVAL FRIDAYS

Traditional chamber music and orchestral repertoire in the always-sold-out Crooker Theatre. From solos to full orchestra. Performed by faculty and experienced students, usually Fellows. Sparks fly. Students' cheers resound from the back rows. *Bravos* and *Standing O's* from the older generation, too. Exceptional music-making.



Renee Jolles, Cyrus Forough, Yehuda Hanani, Ralph Felding and Milena Pajaro-van de Stadt



Angus King & Lewis Kaplan

# 40

## ANGUS

As in Angus King, Maine's former governor, now U.S. Senator. A Brunswick family man. Narrated

Copeland's *A Lincoln Portrait* in 2001 on the Quad, in 2013 at Crooker. Said it was one his life's greatest experiences.

In 2000, the generous then-governor narrated *Peter and the Wolf* at a free family concert. What better way to get the younger generation interested in classical music?



**A**t its heart, Bowdoin is an American festival. It is upbeat, it is without boundaries. It is this tremendous mix of people contributing, growing, re-energizing. This could only happen... in America.

—Lewis Kaplan

**41**

#### FUNDRAISING 2014

In Europe, tuition for conservatory students and support of the performing arts is provided by the government.

The average person feels little connection to performers or musical organizations. “We do much better in the States where we have to raise the money ourselves,” says BIMF Board member Beatrice Francais. That is what we do at BIMF. Ticket revenues account for only 8% of the Festival budget, donations from individuals provide 30% of the revenues. What you hear at Studzinski and Crooker depends on your support. Thank you!

**42**

#### THE BIMF MISSION

“To prepare gifted young musicians from around the world for a life in music through study with world-class artists, and to present classical music in concerts performed to the highest artistic standards.” It does that—every day.

Lewis Kaplan conducting with Yefim Bronfman







## 43

### REACHING ACROSS THE POND

First, to Germany: This May, Bowdoin International Music Festival became the third partner with The Juilliard School and the Hochschule für Musik Köln (Cologne) in a collaborative program of joint concerts that has been ongoing for ten years. Juilliard and Bowdoin students traveled to Montepulciano, Italy (where the Hochschule runs an educational facility) May 18–25 to perform two concerts. Then off to the Cologne Conservatory and Beethoven House in Bonn for repeat performances.

Second, to China: Lewis, a Visiting Professor at Xi'an Conservatory, has a close relationship with Zhao Jiping, president of the Chinese Musicians Association, which oversees everything musical in China. In October, Xi'an will sponsor a collaborative program with the Festival. Our faculty will teach Chinese students during a two week program at Xi'an. The lucky teachers: Lewis Kaplan and Mikhail Kopelman, violin; David Requiro, cello; Dimitri Murath and Phillip Ying, viola; Kurt Muroki, double bass; Boris Slutsky, piano; Linda Chesis, flute; Humbert Lucarelli, oboe. Even luckier: the Chinese students.

From the *Portland Press Herald*, July 2005: "The band might as well have been the New York Philharmonic. The only problem with a program such as Friday night's MusicFest is that it leaves little room for improvement. The students appeared as equals and supporters [to the soloist. Guest artist Jaime Laredo sometimes turned his back on the audience to watch them, with what I believe was substantial approval. I have a recording by a noted Russian artist and a good symphony orchestra that fails to come up to the standard of this week's performance." Mission accomplished!



44

#### **"TILLY'S" HOUSE**

181 Park Row, second floor. Headquarters for BIMF, former home of Frederic "Tilly" Tillotson, Bowdoin's music department chair from 1936-1963. The house's attic, a reputed refuge for freedom-seekers along the Underground Railroad, was later leased to College students in the 1930s and 1940s.

The downstairs conference room, formerly the front parlor, once housed two grand pianos. Many "musicales" took place there with students, faculty, and visiting performing artists, including Aaron Copland and Sergey Prokofiev. The house has come full circle—renown musicians such as George Crumb, Yefim Bronfman, Midori, the Yings—tread the same turf as past musical greats, who may still haunt the rooms in an unearthly form.

45

#### **AND THOSE VOLUNTEERS**

They usher. They fetch students, faculty, and guest artists from the airport. They provide housing. They help with parties. They archive the Festival history. They do whatever it takes to keep the cogs rotating. Without them: no Festival!

# 46

## THE CREW AT 181 PARK ROW

Jen Means, Director of Admissions, Director of Operations: 700+ applicants; 700+ sets of parents, 60+ teaching faculty, eleven instrumental departments. Manages all those audition videos, paperwork, fees, forms, aid requests. And directs most office functions. Only Jen can do it, but she admits she couldn't do it without her self-professed "office slave" Lorna Flynn, an efficiency expert at the top of the pyramid. And the support of recently-arrived Admissions Assistant Leah Paris.

Kippy Rudy, Development Director, works with individual and corporate donors. Courts foundations to bolster the underpinnings so students can receive needed financial assistance. Knows her business. Breath of fresh air. But-tressed by Development Assistant Mitchell Frizzell.

Keeper of the exchequer for many years, recently retired Business Manager Chris Grosser oversaw the bills, taxes, ledgers, payroll, tuition, fees, regulations. As with Jen, a 13-year loyal veteran; seemingly indispensable, too. She's passed the baton to Brittan Pistole, who has been working with her for the last year. Seamless transition.

Deb Zorach finds housing for faculty, guest artists, part-timers. A Herculean task. Hard to imagine the hurdles she has to jump.

Not easy to adequately thank such a hard-working crew—but please try. A collective *Standing O!*

Oh! Don't forget the 25 temporary employees. They arrive in early summer to be trained as residence managers and assistants, box office manager and interns, concert house manager, stage crew, chamber music coordinator, music office coordinator, and assistants. Think it all looks easy from your seat in the auditorium? Think again!



Jen Means, Mitchell Frizzell, Kippy Rudy, Leah Paris, Brittan Pistole & Peter Simmons



Glenn Dicterow

47

#### KAPLAN FELLOWS

Established this year in honor of the Festival's 50th anniversary. Thirteen Kaplan Fellows in strings and piano are students of the Festival rather than assigned to a single faculty studio. Faculty member Kurt Muroki designs individualized programs of lessons with faculty teachers and chamber coaches. Fourteen additional Kaplan Fellows in the woodwinds are led by Linda Chesis. All Fellows have multiple performing opportunities. Cream of the crop. Wouldn't you love to underwrite one of these remarkable Fellows?

48

#### AN ALUMNA REFLECTS

Milena Pajaro-van de Stadt, violist. Lionel Tertis prize winner. Dover String Quartet member, a Banff Competition prize-sweeper in 2014. At Bowdoin, "I learned how to connect, how to rehearse, how to be diplomatic and efficient, and how to perform well and often. By the end of one session at Bowdoin I had snapped out of my performance anxiety and I've never been the same since!"



Milena Pajaro-van de Stadt

# 49

## EVENTS! EVENTS! EVENTS!

Beginning in the 1960s, Janet Spencer and Adele Moskovitz hosted musical evenings in their New York City apartments. The purpose: to raise money

for student scholarships.

Their generosity continues right through the Emanuel Ax event this past February.

For six years, Board member Pat Brown has chaired the annual Maine summer fundraiser, Dine On!, raising

\$170,000 overall. She had first

class help: Mike Fear of Bath's

*Now You're Cooking* emporium was auctioneer. Chef

Sam Hayward of Fore Street restaurant created desserts.

Fellow board members were

stalwart assistants to back her

up. Teamwork!

Dine On!



# 50

## LEWIS KAPLAN, TIRELESS PROMOTER

Constantly spreading the word about a great festival. Always knew the importance of promoting the

Festival. Never missed an opportunity to present

great musicians to great audiences. In 1966, ads

for Summer Music School Concerts in the *New*

*York Times*. In 1968, appeared on local Maine TV

with a promising teenage pianist, Emanuel Ax.

In time, Festival concerts are broadcast on NPR.

Students now come to the Festival from all over

the world. A truly International Music Festival.

We all heard about it from Lewis. Thanks!



### **TRANSITION**

Lewis has established an organization that always entertains new ideas, and expanding and refining the skills of young musicians are always at the heart of it. He has a fertile imagination that never shuts down.

The Yings know and respect the Festival's traditions and everything Lewis has done to bring us to the wonderful place where we are now. In addition to their responsibilities at Eastman School of Music, they are on tour a lot and bring ideas and experiences from their travels. They also believe in outreach and developing new audiences for the classical music profession the Festival serves. They are huge promoters of contemporary music and composers. Indeed, they have commissioned many new works for the Ying Quartet.

This transition should be a beautiful one. Phillip and David Ying are proven performers and administrators who love to teach. Lewis Kaplan's devotion to the Festival has a limitless shelf-life.

—Board Chair Jim Morgan



**Phillip Ying**

**David Ying**



## BIMF BY THE NUMBERS

	STUDENTS	FACULTY
<b>1965</b>	19	10
<b>1975</b>	54	15
<b>1980</b>	99	20
<b>1990</b>	150	30
<b>1995</b>	200	50
<b>2003</b>	250	55
<b>2014</b>	259	65

## COUNTRIES REPRESENTED

*Shown above in green*

Argentina	Denmark	Israel	Philippines
Australia	Ecuador	Italy	Poland
Austria	England	Japan	Portugal
Azerbaijan	Estonia	Kazakhstan	Republic of Georgia
Belarus	Finland	Korea	Romania
Belgium	France	Lithuania	Russia
Bolivia	Germany	Luxembourg	Singapore
Brazil	Greece	Macau	Spain
Brunei	Guatemala	Malaysia	Sudan
Bulgaria	Holland	Mexico	Sweden
Canada	Hong Kong	Moldova	Switzerland
Chile	India	Netherlands	Taiwan
China	Indonesia	New Zealand	Thailand
Colombia	Iran	Norway	Turkey
Czech Republic	Ireland	Peru	

### Credits

*Concept by Margy Burroughs*

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[www.bowdoinfestival.org](http://www.bowdoinfestival.org)