

THE RICHARD B. FISHER CENTER FOR  
THE PERFORMING ARTS AT BARD COLLEGE

# ***IRIS***

JULY 22–31, 2016

## About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. Last year's festival, "Carlos Chávez and His World," turned for the first time to the music of Mexico and the rest of Latin America. The 2016 festival is devoted to the life and work of Giacomo Puccini.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

The 2016 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

The Richard B. Fisher Center for the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

presents

# IRIS

By Pietro Mascagni

Libretto by Luigi Illica

Director James Darrah

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Scenic Design Emily Anne MacDonald and Cameron Jaye Mock

Costume Design and Dramaturgy Peabody Southwell

Choreography Gustavo Ramírez Sansano

Lighting Design Neil Peter Jampolis

Projection Design Adam Larsen

Hair and Makeup Design J. Jared Janas and David Bova

Producer Nunally Kersh

Sung in Italian, with English supertitles

Sosnoff Theater

July 22 and 29 at 7:30 pm

July 24, 27, and 31 at 2 pm

Running time for this performance is approximately two hours and 45 minutes, including a 20-minute intermission after Act 1 and a short pause after Act 2.

Special support for this program is provided by Emily H. Fisher and John Alexander.

To support opera at the Fisher Center, please contact Kieley Michasiow-Levy, Development Manager, at kmichasi@bard.edu or 845-758-7987.

# Cast

(in order of appearance)

<b>Iris</b>	Talise Trevigne
<b>Il Cieco</b>	Matthew Boehler
<b>Osaka</b>	Gerard Schneider
<b>Kyoto</b>	Douglas Williams
<b>A Geisha</b>	Cecelia Hall
<b>Ragpicker/Merchant</b>	Samuel Levine
<b>Ragpickers</b>	Joseph Chappel, Mark Donato

## Chorus

### Soprano

Miriam Chaudoir, Margaret Dudley, Jennifer Gliere, Laura Green, Manami Hattori, Sarah Hawkey, Marie Mascari, Caroline Miller, Amy Rood, Elizabeth Smith, Martha Sullivan, Carla Wesby

### Alto

Sarah Bleasdale, Teresa Buchholz, Kit Emory, Agueda Fernandez, B. J. Fredricks, Mary Marathe, Guadalupe Peraza, Heather Petrie, Elizabeth Picker, AnnMarie Sandy, Abigail Wright

### Tenor

Mark Donato, Sean Fallen, Alex Guerrero, John Howell, Chad Kranak, Eric William Lamp, Mukund Marathe, Nathan Siler, Michael Steinberger, Christopher Preston Thompson, Tommy Wazelle

### Bass

Blake Burroughs, Joseph Chappel, David Flight, Daniel Hoy, Steven Hrycelak, Dominic Infrerra, Andrew Martens, Thomas McCargar, Michael Riley, John Rose, Aaron Theno, Peter Van Derick

## Dancers

**Geishas** Jasmine Albuquerque\*, Justine Clark\*, Kristen Leahy\*

**Samurais** Jordan Isidore, Sam Shapiro, Benjamin Wardell

\* Members of WIFE

<b>Chorus Master</b>	James Bagwell
<b>Principal Music Coach</b>	David Sytkowski
<b>Assistant Director</b>	Julia Hoch
<b>Assistant Conductor</b>	Zachary Schwartzman
<b>Stage Manager</b>	Lynn Krynicki
<b>Assistant Stage Manager</b>	Kristy Matero
<b>Assistant Stage Manager</b>	Tracy D. Hofmann
<b>Associate Lighting Designer</b>	John A. Garofalo
<b>Costume Supervisor</b>	Bettina Bierly
<b>Choral Contractor</b>	Nancy Wertsch
<b>Vocal Casting and Artistic Adviser</b>	Susana Meyer
<b>Supertitles</b>	Celeste Monte
<b>Libretto Translator</b>	Tim Shaindlin

**Scenery** constructed by Richard Blankenship, the Blankenship Company, Richmond, Virginia

**Costumes** built by Timberlake Studios, New York City; Donna Langman Costumes, New York City; Scaramouche Costumes LLC, New Jersey; Fisher Center Costume Shop. Distressing and painting by Jeff Fender Studio

**Lighting** equipment provided by Production Resource Group

## Synopsis

### Act 1

#### *A garden and stream*

Iris lives simply with her blind father far from the city. The sun, stream, and flowers are her closest companions. A brothel owner, Kyoto, is scouting for talent with Osaka, a wealthy young client. The men set their sights upon Iris, innocently washing in the stream. They lure the girl with a play within a play in which a young woman is mistreated by her father; she meets the God of the Sun, who offers her the gift of death so she can be reborn into paradise. Transfixed by the performance, Iris approaches them, only to be knocked unconscious by Kyoto's accomplices, who then spirit her away to Yoshiwara, the red light district of Tokyo. Her father is shocked to realize she has gone but, finding money left as payment, mistakenly believes she abandoned him voluntarily. Enraged and heartbroken, he wanders toward the city to find her.

### Act 2

#### *A brothel*

Iris regains consciousness in the brothel, where the enslaved prostitutes prepare for the night's work. The environment is so foreign, Iris believes she has died and must be in paradise. Osaka arrives to redeem his purchase, but Iris is detached, telling him sorrowfully of the life she left behind. Iris describes a recurring nightmare in which she is smothered by a tentacled sea monster. Frustrated, Osaka abandons the failed seduction and demands his money back. Determined to make a profit, Kyoto and his servants prepare Iris to be auctioned off in the sex market. At the height of the bidding, her father wanders through the crowd. Hearing his daughter's name bellowed from the auction deck, he calls to her. She screams for her father, but he responds by shunning her in disgrace. Traumatized, she jumps into a gaping hole, falling to unknown depths.

### Act 3

#### *Beneath the city*

Deep within the subterranean gutter of the city, Iris awakens. Again, she believes she has died, but that this must be hell. Surrounded by scavengers, Iris has visions of her past, but the apparitions disappear. Defeated, she curls up to die, but is enlivened by a few rays of sunlight, penetrating the darkness. She believes the sun from her childhood has found her, and that she is in paradise at last. She dies in ecstasy.

## Program Note

Leon Botstein

One wishes that an introduction to a contemporary production of Pietro Mascagni's haunting and underappreciated *Iris* could be written without ever mentioning two operas that have damaged *Iris's* reputation and retarded its successful revival. (This SummerScape production is the first major professional North American staging in nearly a century.) Given the exceptional refinement and allure of the score and the libretto, this neglect is as astonishing as it is unjustified.

The first barrier to a successful revival of *Iris* is Mascagni's first and only lasting success, *Cavalleria rusticana*, which premiered in 1890. This gripping one-act work set the tone of opera for decades by becoming synonymous with verismo, that not-altogether-useful, but ubiquitous term applied to operas whose argument is not about myth or history but about so-called real people and how they grapple with love, jealousy, cruelty, and death. *Cavalleria's* popularity was immediate and its worldwide success has never faltered. Everything Mascagni wrote afterward—operas such as *L'amico Fritz* (1891), *Guglielmo Ratcliff* (1895), and *Isabeau* (1911)—suffered by comparison.

If that were not bad enough, Giacomo Puccini's *Madama Butterfly*, which premiered six years later, in 1904, gradually eclipsed *Iris*. Puccini, Mascagni's onetime roommate, emerged in the 1890s as Mascagni's only serious rival in the world of Italian opera after Verdi. *Iris* was written after Puccini experienced his own sensational success with *Manon Lescaut* and represented Mascagni's attempt to reassert his own prominence. But once *Butterfly* appeared on stage, the comparison was inevitable. The operas share a librettist, Luigi Illica; both are set in Japan; both stories are about an innocent young woman and her fate as a result of deception by men driven by desire and lust; both heroines, Iris and Cio-Cio San, end up taking their own lives. Puccini was keenly aware of *Iris*. He even took the idea of a humming chorus from Mascagni's opera, where the humming effect appears first in the beginning of Act 2 and more fully in Act 3.

No doubt, Puccini exploited the turn-of-the-century rage for a Japanese sensibility more effectively. He was drawn to David Belasco's version of the imperialist confrontation between East and West, as represented by the United States, and integrated traditional Japanese material and the American national anthem into his score. Mascagni made only a passing effort to refer to the opera's Japanese setting by the use of several traditional instruments and a few moments of evocative exoticism. Although *Iris* is set in a non-European world, it is unabashedly and transparently about European art and mores. Nevertheless, the link with *Butterfly* has been nearly impossible to shake. A heavily cut

and totally reorchestrated revival of *Iris* that opened this past spring in Cologne was even marketed as “Iris Butterfly.”

Ironically, *Butterfly* had a disastrous premiere, which led to its revision and eventual astonishing success, whereas *Iris* was a hit during its first run in Rome in 1898, and then in Milan, under Arturo Toscanini, who brought it to the Metropolitan Opera. Afterwards, however, it gradually drifted into obscurity. *Iris*’s symbolist imagery was no match for the melodramatic pathos of *Butterfly*’s predicament, and little in *Iris* approximates Puccini’s brilliance in providing the lead tenor and soprano with opportunities to bring the house down, so to speak. *Iris* does not even have a love duet. But Mascagni deliberately sought to do something new in Italian opera, something quite different from the conventions of verismo.

Nonetheless, an argument can be made that *Iris*, if not equal to *Cavalleria* and *Butterfly*, is perhaps even superior: more beautiful, profound, and inventive. The problem lies in part with opera companies and star singers and commentators, even those who claim to be advocates of Mascagni. They lead the public in using the spectacular popularity of a few operas as the proper basis to seek fault with those works that have not made it into some equivalent of the “top ten.” Greatness and top-ten popularity are not synonymous in any art form, and shifts in popularity are known to happen. There are no shortcomings in *Iris*; the work requires no special pleading. Quite to the contrary: taken on its own terms, *Iris* is far more penetrating, innovative, and affecting than either *Cavalleria* or *Butterfly*. Toscanini believed that it belonged in the regular repertory and was, apart from *Cavalleria*, the best work in Mascagni’s vast output. And it may be that *Iris*’s time has come, in part owing to its critical and timely portrayal of masculinity and male egotism and its character as a musical morality play.

Political history has also played a role in determining the fate of *Iris*, and indeed all of Mascagni’s work apart from *Cavalleria*. Mascagni became an early supporter of Mussolini. All of the many Italian composers who collaborated with Il Duce suffered in reputation after World War II, but none as severely and deservedly as Mascagni. Mascagni, after all, was not merely an opportunist like Richard Strauss, who tried to use the Nazis for his own benefit (unsuccessfully). Neither was Mascagni a cowardly and meek collaborator. He was a rabid enthusiast and propagandist for fascism, a true believer—Italy’s equivalent of Hans Pfitzner.

That disturbing fact explains the failure to revisit Mascagni’s music in the decades after 1945. His politics do not invite us to forgive him, but they should not allow us to forget how gifted a composer Mascagni was, particularly before the mid-1920s. *Iris* reveals the inspiration and craftsmanship of a major artist at the height of his powers. Mascagni, as Puccini knew, was a worthy rival and one more prone to experiment, to shift styles, and

to try something novel. *Iris*, as Mascagni proudly boasted, was conceived as an integrated work of art. He envisaged a symphonic poem as vocal drama that made no conventional operatic concessions to any singer to “show off virtuosity.” The composer wanted to go beyond the tricks and thrills of show-stopping arias and melodramatic scenes.

Indeed, *Iris* reveals the impact of Wagnerism on Italian composers. One hears echoes of *Lohengrin* and *Parsifal*. *Iris* is among the most progressive Italian operas in terms of its musical structure. It moves forward through a continuous musical narrative, replete with ravishing melodies over which the composer never lingers. Its harmonies are astonishing and its orchestration mesmerizingly colorful. And the dramatic structure is carefully paced. There is a prologue and an epilogue, and the work begins and ends with a hymn to the sun that justly became famous in its own right.

What makes *Iris* Wagnerian is that the story is intentionally mythic in character. Although set in Japan, the story is neither exotic nor historical. It is not drawn from Japanese sources. The characters all have generic names: the female lead is named for a flower, and she is a symbol of nature, color, and beauty. The men bear the names of key Japanese cities. Each character represents one dimension in a morality play. There is no attempt to render the protagonists “realistic” bearers of distinct personalities found in naturalist novels or theatrical melodrama. As in *Tannhäuser*, *Lohengrin*, and *Parsifal*, one encounters in *Iris* a universal argument of redemption and transcendence and the triumph of nature over modern civilization.

As many commentators have observed, Illica may have been inspired by J. K. Huysman’s *À rebours* (1884), the once wildly popular, pessimistic novel about a rake of a seducer obsessed with gratification and conquest and fascinated by innocence. Indeed, both Mascagni and Illica were accused of being in the thrall of fashion and uncritically imitative of foreign “degenerate” influences. (Puccini would also be accused of this.) But at the center of *Iris* is not Osaka, the heroic tenor and would-be seducer. (The music Mascagni devised for Osaka and Kyoto makes their characters more subtle and complex. Evil as they may be, they are not one-dimensional.) Rather, the cruel and controlling blind father frames the story—though his need for his daughter remains consistently apparent. Nonetheless, the opera throughout pits the feminine against the masculine traits of greed (Kyoto), lust (Osaka), and domination (the father) and elevates the feminine, *Iris*, as symbolic of beauty and purity.

In *Iris* a vision of traditional and natural rural innocence is revealed against a backdrop of modern urban corruption—much as in L. Frank Baum’s *The Wizard of Oz*. As Mascagni put it, *Iris* is a daydreamer who “understands the warm language of the sun and translates it into goodness, caresses and promises.” When abducted into the “pleasure-loving city” in which “diverse fevers agitate the people,” her eyes are opened. By choosing death, she emancipates herself from “dark visions of human egoism” and returns to “the harmony

and splendor of light—the language of the eternal.” Mascagni believed that *Iris* was “the symbol of immortal art, triumphing over all the filth of the base world, but what graceful contours, what delicacy, what sweetness surround this symbol.”

We may be in just the right historical moment for a revival of *Iris*, since the opera is about male egotism and domination and the victorious resistance of the feminine. *Iris*'s father is not only blind physically; he is also blinded, metaphorically, by his own self-interest. He has imprisoned and exploited his daughter for his own purposes. He has denied her freedom and maturity and will not see in her a young woman seeking to become free. As Mascagni's music suggests, *Iris* is filled with longing and desire. Osaka is aroused by and seeks to manipulate this vulnerability. *Iris*'s excessively protected innocence is revealed in the astonishing empathy she exhibits in the play within the play in the first act. Her capacity to trust is her undoing. Kyoto, for his part, represents the cynicism and pessimism of the civilized urban man. All three male characters, each reappearing as disembodied “egotisms” in the third act, destroy *Iris*, a flower of innocence who has never been permitted to become fully human.

But symbolism in opera has never been a match for storytelling that trades on the illusions of realism and permits audiences to identify with characters on stage, especially when they are allowed to sing brilliantly and never permit audiences to forget that they are listening to a star. Mascagni was determined to lift the aesthetic expectations of the Italian audience in terms of the relationship between music and language. “Music must not be an arid comment on the drama; it must narrate the drama and develop it with its own inexhaustible powers,” he wrote. “In *Iris* I wanted to reinvigorate the melodramatic opera, still maintaining the equilibrium between the voices and the orchestra. I always had fixed in my mind the object of being judged not by the drama but by the music.”

Mascagni returns to various themes throughout *Iris*, but does not rely on mere repetition. He weaves a fabric of constant invention as well as variation and development. The third act of the opera was from the start the most controversial, owing to its mysterious sonorities and harmonies and its evident departure from realism. Indeed, the third act is crucial and, in retrospect, perhaps the most remarkable. It also completes the organic dramatic arc by returning to the music with which the opera opens. Mascagni's intent and conceit were explicit:

I have sufficient knowledge of the public and believe I possess enough of that thing the critics call “theatricality” to be able, by exerting myself, to earn for myself with a scale, a cadence or a big orchestral effect thunderous applause, two or three curtain calls and an insistent demand for encores. I wished to abstain from vulgar evils in *Iris*. Rather than exaggerate a mood, where it would be easy for the tenor, soprano and baritone to flaunt their virtuosity, I toned down, lessened. There are some moments in which the

interruption produced by applause could offend the aesthetic continuity of the opera, and so I really exerted myself to render such applause impossible. But how much stronger, more beautiful, more noble is the artistic emotion which one gathers and concentrates in silence! For one who stands listening in the wings, the variety of the silences in a crowded theater is enormous, and we understand the significance of these silences very precisely, just as if we could see those intent faces, those movements of the heads, the increasing attention from moment to moment.

It is indeed the shape of the drama and the character of the musical realization—the hymn to the sun, the presentation of *Iris* and her father, the conspiracy framed by a play within a play, the abduction, *Iris*'s bewilderment and resistance to Osaka and the world of the brothel, the condemnation by the father and *Iris*'s plunge to her death, followed by her discovery by the ragpickers, her awakening, the voices of her tormentors, and her redemption by nature—that make *Iris* distinctive. *Iris* was in its time an experiment that sought to integrate naturalism and symbolism into opera, using the rich palette of turn-of-the-century chromatic harmony and orchestral sonority in combination with alluring and consistently stunning melodic vocal writing.

The time has come to embrace the mysterious beauty and theatricality of *Iris*, and extract the opera from the shadow cast by *Cavalleria* and *Butterfly*. *Iris* is among the finest and most compact Italian musical dramas ever written.



## Who's Who



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### James Darrah Director

This season, director and designer James Darrah's projects have included the collective Chromatic's annual return to Opera Omaha for a production of *Semele* in a new coproduction with Opera Philadelphia, his European debut with Teatro Nacional de São Carlos in Lisbon directing *Iphigénie en Tauride*, and direction/curation for one of San Francisco Symphony's Soundbox series. He also continues his collaboration with Michael Tilson Thomas as director of Bernstein's *On the Town* for the San Francisco Symphony. Other upcoming projects include the world premiere of Missy Mazzoli and Royce Vavrek's operatic adaptation of Lars von Trier's *Breaking the Waves* for Opera Philadelphia and a new *La tragédie de Carmen* for San Diego Opera. Recent engagements have included the first installment of his three-year *Pelleas Project*, based on Schoenberg's tone poem *Pelleas und Melisande*, with Louis Langrée and the Cincinnati Symphony; *Don Giovanni* and *Così fan tutte* as part of a Mozart/Da Ponte trilogy with Edo de Waart and the Milwaukee Symphony; Poulenc's *La voix humaine* for the San Antonio Opera; *Peter Grimes* with Michael Tilson Thomas and the San Francisco Symphony; the world premiere production of Frank Zappa's *200 Motels* with Esa-Pekka Salonen and the Los Angeles Philharmonic; and his Lincoln Center directing debut with *Radamisto* for The Juilliard School.

Darrah trained in directing and design with the Croatian National Theatre and Split Summer Festival and continued directing studies at The Juilliard School. He holds an M.F.A. from the UCLA School of Theater, Film, and Television and is artistic director of L.A.-based artists' collective Chromatic, which he cofounded with longtime collaborator Peabody Southwell. He was awarded the national Princess Grace Award in Theater and was a nominee for newcomer in the 2015 International Opera Awards.



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### Leon Botstein Conductor

Leon Botstein, who has led the American Symphony Orchestra as music director and principal conductor for 24 years, has been hailed for his visionary approach to creating unique concert programs and reviving rarely performed works. His programming gives audiences opportunities to hear live performances of works that are frequently neglected in the standard repertory, often broadening the experience with preconcert talks, while bringing his

distinctive style to core repertory works. He is artistic codirector of Bard SummerScape and the Bard Music Festival, which take place at The Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975, and is conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11.

Botstein leads an active schedule as a guest conductor all over the world, and can be heard on numerous recordings with the London Symphony (including its Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online, where they have cumulatively sold more than a quarter of a million downloads. In recent seasons he has conducted the Royal Philharmonic, Simón Bolívar Symphony Orchestra of Venezuela, Aspen Music Festival, the Hessisches Staatstheater Wiesbaden, Buffalo Philharmonic Orchestra, Russian National Orchestra in Moscow, Taipei Symphony, Los Angeles Philharmonic at the Hollywood Bowl, and Sinfónica Juvenil de Caracas in Venezuela. Highly regarded as a music historian, Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013).

He is the editor of *The Musical Quarterly* and the author of numerous articles and books. For his contributions to music he has most recently received an honorary doctor of music from Sewanee: The University of the South, and before that he received the award of the American Academy of Arts and Letters; Harvard University's prestigious Centennial Award; as well as the Cross of Honor, First Class, from the government of Austria. Other recent awards include the Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama; the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; the 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.

## Creative Team

### Emily Anne MacDonald Set Designer

Emily Anne MacDonald was most recently the scenic and costume designer for *Così fan tutte* with the Milwaukee Symphony Orchestra. Other recent productions include scenic and costume design for *Daphne* with the Cleveland Orchestra; scenic design for Opera Omaha's new production of John Adams's *A Flowering Tree*; scenic design for *La voix humaine* and *Il segreto di Susanna* with Opera San Antonio; and scenic and costume design for the LA Phil's new production of Beethoven's *Missa Solemnis*, coproduced with the San Francisco Symphony. Notable productions include scenic design for the world premiere of *The Classical Style* with Ojai Music Festival, Frank Zappa's *200 Motels* with the LA Phil, *Saul* with Trinity Wall Street, *O.P.C.* with activist Eve Ensler, *As We Grow Down* with Dorn Dance Company, and the design and direction of a staging of Schubert's *Winterreise*.

MacDonald is an active painter, printmaker, and sculptor, and has been an artist in residence at Burren College of Art in County Clare, Ireland, and at Kala Art Institute in Berkeley, California, as well as a former member of the California Society of Printmakers. She is also a founding member of Chromatic, a new Los Angeles–based production company, and co-owner of Mac Moc Design, LLC.

#### **Cameron Jaye Mock** Set Designer

Cameron Jaye Mock, hailed by the *Los Angeles Times* for “lyrical expression . . . in superb scenic and lighting design,” was most recently the scenic and lighting designer for *Così fan tutte* with the Milwaukee Symphony Orchestra. Other recent work includes lighting and scenic design with Opera Omaha on its new production of John Adams’s *A Flowering Tree*; scenic, lighting, and projection design for *Daphne* with the Cleveland Orchestra, and scenic design with the LA Phil for its new production of Beethoven’s *Missa Solemnis* coproduced with San Francisco Symphony. Other eminent productions include *Peter Grimes* with San Francisco Symphony, *Don Giovanni* with Milwaukee Symphony Orchestra and with San Francisco Opera’s Merola program, Frank Zappa’s *200 Motels* with the LA Phil, the world premiere of *The Classical Style* with Ojai Music Festival, *Agrippina* with Opera Omaha, and a multiyear–long project with the Latino Theater Company and Los Angeles Theater Center. He is also a founding member of Chromatic, a new Los Angeles–based production company, and co-owner of Mac Moc Design, LLC.

#### **Peabody Southwell** Costume Designer and Dramaturg

A versatile artist in a wide range of creative endeavors, Peabody Southwell performs as a mezzo-soprano at opera houses and symphony halls internationally with conductors including Michael Tilson Thomas, James Conlon, and Robert Spano. She has also established herself as designer, curator, and dramaturg. Recent design engagements include production design for Chromatic’s installation of Soundbox for San Francisco Symphony, costumes for the U.S.–staged premiere of Jonathan Dove’s *L’altra Euridice*, and costumes for the three-year *Pelleas Project* installation with Louis Langrée at Cincinnati Symphony Orchestra. Last season, she designed costumes for and codirected new productions of *La voix humaine* and *Il segreto di Susanna* for Opera San Antonio, featuring soprano Anna Caterina Antonacci; codesigned costumes for *Daphne* with the Cleveland Orchestra; and curated wild Up’s immersive multimedia installation *Pulp*, an event the *L.A. Times* described as “the future of classical music.” She is creative director of the L.A.–based artists’ collective Chromatic, which she cofounded in 2013 with longtime collaborator James Darrah.

#### **Gustavo Ramírez Sansano** Choreographer

A native of Spain, Gustavo Ramírez Sansano has received numerous awards for his choreography, including first prizes at the Ricard Moragas Competition in Barcelona and the Dom Perignon Choreographic Competition in Hamburg, among others. In 2012, *Dance*

*Magazine* featured him in its annual “25 to Watch” list and the *Chicago Tribune* named him a “Chicagoan of the Year in Arts & Entertainment.” Sansano was artistic director of Chicago’s Luna Negra Dance Theater from 2009 to 2013. Before that, he directed the Titoyaya dance project in Valencia. He made his opera debut in 2013 with Chicago Opera Theater choreographing Astor Piazzolla’s *María de Buenos Aires*, followed by *Semele* with Opera Omaha and James Darrah. He has been commissioned to create works for several companies, including Luzerner Tanz Theater, Compãniã Nacional de Danza, Hubbard Street Dance Chicago, and Ballet BC (Canada), among others. As a dancer, Sansano has performed for Ballet Joven de Alicante, Ballet Contemporaneo de Barcelona, Ballet de la Comunidad de Madrid, Nederlands Dans Theater II, and Hubbard Street Dance Chicago.

#### **Neil Peter Jampolis** Lighting Designer

Neil Peter Jampolis is a lighting, scenic, and costume designer and director for theater, opera, and dance. His three dozen Broadway productions include his Tony Award–winning lighting for the RSC’s *Sherlock Holmes*, *The Search for Signs of Intelligent Life in the Universe*, and many long-running plays. He has been Tony-nominated four times. He designed the original *One Flew Over the Cuckoo’s Nest*; *Forever Plaid*; *I Love You, You’re Perfect, Now Change*; and more than 30 others. Jampolis has served as principal designer for Pilobolus Dance Theater since 1976, and has created works for the San Francisco, Canadian National, and French National Ballets. His opera productions, as designer or director, have been seen at the Metropolitan Opera, Washington National Opera, Vienna State Opera, Salzburg Festival, New York City Opera, Seattle Opera, Opera Theatre of Saint Louis, Houston Grand Opera, Santa Fe Opera, and La Scala. He serves as distinguished professor of theater at UCLA.

#### **Adam Larsen** Projection Designer

Adam Larsen is a filmmaker and projection designer. He has designed both on- and off-Broadway, including: Hal Prince’s *LoveMusik* (Broadway); *The Gospel at Colonus* (Athens, Edinburgh, and Spoleto festivals); *The Wind-Up Bird Chronicle* (Singapore and Edinburgh Festival); *Brief Encounter* and *My Fair Lady* (Shaw Festival); *The Women of Brewster Place* (Alliance/Arena Stage); *Ghost Brothers of Darkland County* and *Native Guard* (Alliance Theatre); *From the House of the Dead* (Canadian Opera); *Lily Plants a Garden* (Mark Taper); *Maa* (Atlanta Symphony/GloAtl); *A Flowering Tree*, *Agrippina*, and *Semele* (Opera Omaha); *Quartet* (Aspen Santa Fe Ballet); *Seed* (Cedar Lake Contemporary Ballet); *Pelléas et Mélisande* (Cincinnati Symphony); *Siren Song* and *Midsummer Night’s Dream* (Hawaii Opera Theatre); *Second Hand* and *Phorion* (New World Symphony); *Le martyre de saint Sébastien*, *Peer Gynt*, and *Peter Grimes* (San Francisco Symphony). Larsen holds a B.F.A. in cinematography from University of North Carolina School of the Arts. His documentary about autism entitled *Neurotypical* aired on the PBS series POV.



### J. Jared Janas Hair and Makeup Design

Jared Janas is happy to return to Bard SummerScape this year, having designed *The Wreckers* last year. Broadway designs include *The Visit*, *The Real Thing*, *Lady Day at Emerson's Bar and Grill*, *Motown*, *The Gershwins' Porgy and Bess*, *Peter and the Starcatcher*, *All About Me*, and *Next to Normal*. Recent off-Broadway designs include *West Side Story* (Carnegie Hall), *The Tempest* (Shakespeare in the Park), *Pretty Filthy*, *Father Comes Home from the Wars*, *Texas in Paris*, *A Month in the Country*, *Allegro*, *Passion*, *Bad Jews*, *By the Way*, *Meet Vera Stark*, and *Detroit 67*. Paper Mill Playhouse productions include *The Bandstand*, *Can-Can*, *Thoroughly Modern Millie*, *Curtains*, and *Peter Pan*. Recent regional productions include *Marley* (Center Stage) and *Waterfall* (Pasadena and Seattle). TV/film credits include *Inside Amy Schumer*, *Lady Day . . .*, *Six by Sondheim*, *30 Rock*, *Lola Versus*, and *Angelica*.

### David Bova Hair and Makeup Design

*Violet*, *The Real Thing* (Broadway); *Little Miss Sunshine*, *Here Lies Love*, *Buried Child*, *Pericles*, *Booty Candy*, *The Killer*, *My Name is Asher Lev*, *Good Person of Szechwan*, *The Ohmies*, *Romeo and Juliet* (off-Broadway); *Marie Antoinette*, *Last of the Boys*, *Lady Madeline* (Steppenwolf Theatre); *The Octoroon*, *Hamlet* (The Wilma); *Les Mis*; *Light in the Piazza* (Weston Playhouse); Central City Opera Company 2012–15; Bard SummerScape 2014; Sarasota Opera, fall 2014; *Chitty Chitty Bang Bang* (1st national tour); *Joseph*, *42nd Street* (Equity tour); *Ragtime*, *Addams Family*, *Camelot*, *Rock of Ages*, and *Spamalot* (non-Equity tours), *Wicked*, *Memphis*, *Motown*, *Color Purple*, *Addams Family*, *Jersey Boys* (wig construction, Broadway). Thank you to Zevie for the love and support.

### Cast



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### Talise Trevigne Iris

Fast-rising American soprano Talise Trevigne's recent appearances include *The Magic Flute* (Hawaii Opera Theatre) and Ricky Ian Gordon's *Orpheus and Euridice* (Birmingham Opera). A contemporary specialist, she created the role of Clara in David T. Little and Royce Vavrek's world premiere of *JFK* (Fort Worth Opera) and Pip the cabin boy in Jake Heggie's *Moby-Dick*, which she sang in Dallas, Washington, D.C., San Diego, and San Francisco. A 2016 Grammy Award nominee in the Classical Solo Vocal Album category for her recording of

Christopher Rouse's *Kabir Padavali*, Trevigne also recorded and performed the rarely heard *L'épreuve villageoise* at Opera Lafayette and appeared in concert programs of Mahler's Fourth Symphony and Barber's *Knoxville: Summer of 1915* with the Florida Orchestra and CBSO in the United Kingdom. Other recent highlights include her appearance as the heroines in *Les contes d'Hoffmann* at Knoxville Opera, Opera de Lyon, and Israeli Opera. She recently made her debut in the title role of *Madama Butterfly* to great acclaim.



© TONI SUTER

### Matthew Boehler II Cicco

Critically acclaimed both for his dramatic and vocal prowess, bass Matt Boehler enjoys busy schedules on the operatic stage and the concert platform working with such prestigious companies as the Metropolitan Opera, Lyric Opera of Chicago, Minnesota Opera, Theater St. Gallen, Opera Theatre of Saint Louis, Wolf Trap Opera, Baltimore Symphony Orchestra, American Symphony Orchestra, and New York Philharmonic, among others. Recently he returned to the Metropolitan Opera as Bertrand in *Iolanta*, Madison Opera as Rocco in *Fidelio*, and

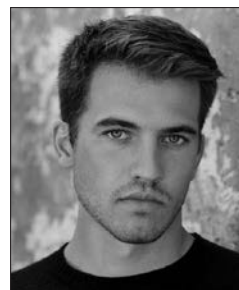
debuted with Théâtre Royal de La Monnaie as the Erster Schäfer in *Daphne*, Michigan Opera Theater as Méphistophélès in *Faust*, and Des Moines Metro Opera as Osmin in *Die Entführung aus dem Serail*. The 2015–16 season and beyond brings his debut with Dallas Opera as the Donkey in *Becoming Santa*, the Sacramento Chorale for Haydn's *Harmoniemesse*, and his much-anticipated return to Canadian Opera Company in *The Magic Flute*.



### Gerard Schneider Osaka

Notable recent appearances by Austrian Australian tenor Gerard Schneider include the title role in *La clemenza di Tito* (Salzburg Mozarteum) as well as *Der Rosenkavalier* (London Symphony Orchestra). As a member of the Salzburg Festspiele Young Artist Program, he appeared as Ruiz alongside Plácido Domingo, Anna Netrebko, and Francesco Meli in *Il trovatore*. He also debuted at Welsh National Opera and appeared in Gustav Holst's *Savitri* at Glazunov Hall and Sheremetev Palace in St. Petersburg, Russia. In addition to appearing as the tenor

soloist in Verdi's *Requiem* at Canterbury Cathedral, this year has seen Schneider sing at Scottish Opera and in a series of master classes at Carnegie Hall with Joyce DiDonato that was streamed live by Medici TV. Schneider is currently completing his vocal studies at The Juilliard School; he also studied at the Guildhall School of Music and Drama and completed the prestigious Young Artist Program at the National Opera Studio in London.



© KEVIN MCDERMOTT

### Douglas Williams Kyoto

Acclaimed for his expressivity, stage presence, and generous vocal tone, bass-baritone Douglas Williams is equally celebrated for his versatility in a wide range of repertoire. He has worked with such celebrated directors as Mark Morris (*Acis and Galatea* for Lincoln Center), William Kentridge (*Il ritorno d'Ulisse in patria* for Pacific Musicworks), and Sasha Waltz (*Orfeo* for the Dutch National Opera), among others.

Williams has previously collaborated with *Iris* director James Darrah on *Agrippina* for Opera Omaha, and Jonathan Dove's monodrama, *The Other Euridice*, for Bay Chamber Concerts. In the upcoming season Williams makes his Mozart debut as Figaro with Edo de Waart and the Milwaukee Symphony in a new production by Robin Guarino, as well as the roles of Sciarrone in *Tosca* with Simon Rattle and the Berlin Philharmoniker at the Baden-Baden Festspielhaus, and the Monk in Toshio Hosokawa's *Matzukaze* in Hong Kong. Williams has premiered new works by Charles Wuorinen, Christopher Cerrone, and Ted Hearne. He has appeared with the Detroit and Houston Symphonies, MET Chamber Ensemble, and numerous baroque orchestras.



© DARIO ACOSTA

#### **Cecelia Hall** A Geisha

Hailed by the *New York Times* as a “rich-voiced mezzo-soprano,” Cecelia Hall is an exciting artist, poised on the threshold of an international career. Recent appearances include her role debut as Ruby Thewes in Jennifer Higdon's *Cold Mountain* with Opera Philadelphia and her return to Opera Theatre of Saint Louis to sing the Composer in *Ariadne auf Naxos*. She also sang Dorabella in *Così fan tutte* with the Milwaukee Symphony and will make her Mostly Mozart debut in Mass in C Minor. Next season, Hall joins the Oper

Frankfurt, where she will be singing a variety of principal roles. Her 2014–15 season included debuts at the Canadian Opera Company as Rosina in *Il barbiere di Siviglia*, at the Bayerische Staatsoper as Cherubino in *Le nozze di Figaro*, and at Santa Fe Opera as Don Ramiro in *La finta giardiniera*, as well as a return to the Metropolitan Opera as Javotte in *Manon*.



© KEN HOWARD

#### **Samuel Levine** Ragpicker/Merchant

Samuel Levine has emerged as an elegant, robust tenor on the cusp of a major career. A first-year candidate for the Artist Diploma in Opera Studies at The Juilliard School, he was featured this season as Le Mari in *Les mamelles de Tirésias*, in recital with Steven Blier under the auspices of NYFOS@Juilliard and the Five Boroughs Music Festival, and First Armed Guard in *Die Zauberflöte*. This season, he also appeared as Testo in Monteverdi's *Il combattimento di Tancredi e Clorinda* with Cantata Profana, and as Lenski in

*Eugene Onegin* with Eugene Opera. Recent highlights include Don Ottavio in *Don Giovanni* with Boston Lyric Opera and Noah in the world premiere of Lembit Beecher's *I Have No Stories to Tell You* with Gotham Chamber Opera (called “eloquent, full-bodied,” and “bright-voiced and skillfully played” by the *Wall Street Journal*). Upcoming engagements include a return to Boston Lyric Opera and debuts with Opera Philadelphia, Nashville Opera, and

at the Brooklyn Academy of Music. He is a graduate of Yale University, Oberlin College Conservatory, and the young artist training programs of Opera Theatre of Saint Louis and the Santa Fe Opera.

#### **WIFE** Featured Dancers

WIFE, A Trinity of Illusory Performance Makers, is an all-sensory theatrical experience born of three Los Angeles–based artists, Jasmine Albuquerque, Kristen Leahy, and Nina McNeely (replaced by Justine Clark for Bard appearance). The trio's creations combine surrealist animations via projection mapping, sculpture, original music, and costumes, using movement and dance as the vehicle for storytelling. WIFE has performed both internationally and nationally at venues including the Istanbul Light Festival, Art Basel Miami, The Masonic Lodge at Hollywood Forever Cemetery, MOCAtv, Grand Performances, Frequency Festival United Kingdom, Wall to Wall: The Fusion Collective (Ford/Milk New York City, Los Angeles), Honor Fraser Gallery, and Los Angeles Contemporary Exhibitions (LACE), among others. Awarded the ARC grant from the Center for Cultural Innovation in 2011, WIFE has an ongoing collaboration with The Acid, and its video *Basic Instinct* premiered on Nowness. The trio will be premiering a new, evening-length work at the Hammer Museum and Mack Sennett Studios in Los Angeles in summer 2016.

#### **Artistic Staff**

##### **James Bagwell** Chorus Master

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor and academic director of The Orchestra Now (TÖN), and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, and Los Angeles Philharmonic. This August, he returns as chorus master for the Mostly Mozart Festival at Lincoln Center and the Bard Music Festival. He is professor of music at Bard College, codirector of the Graduate Conducting Program, and director of performance studies at the Bard College Conservatory of Music.

##### **David Sytkowski** Principal Music Coach

David Sytkowski is based in New York City. Recent engagements include the U.S. premiere of Ethyl Smyth's *The Wreckers* at Bard SummerScape, Hindemith's *The Long Christmas Dinner* and Von Schillings's *Mona Lisa* with American Symphony Orchestra, Weber's *Euryanthe* with Bard SummerScape, the world premiere of Paul Richards's *Biennale* at the Barnes

Foundation in Philadelphia, guest coach at the Seattle Opera Young Artist Program, and Opera Moderne's production of Ullmann's *Der Kaiser von Atlantis*. Before moving to New York, he served as vocal coach for University of Wisconsin Opera in Madison, as well as pianist for various Madison Opera productions and outreach. In addition to his operatic work, he also frequently collaborates with singers and instrumentalists in recital, and has performed with soprano Kathryn Henry and violinist Felicia Moye, among many others.

#### **Julia Hoch** Assistant Director

Julia Hoch is a New York City–based director. She is a proud alumna of Williams College and the National Theater Institute at the Eugene O'Neill Theater Center. Some of her favorite directing credits include *And Friends!* (The Duplex), *The Guardian* (Manhattan Repertory Theater), *Next to Normal* (Goodrich Hall), and *Working Title* (and cowriter, Directing Studio). Favorite AD credits include the *New York Festival of Song* (Peter Jay Sharp Theater, Juilliard); *Man of La Mancha*, *Gypsy*, and *The Wedding Singer* (Pittsburgh CLO); *Lena: A Moment with The Lady* (Smash Studios); and *The Haunted Train* (Theater for the New City). She is also the artistic director of Hyacinth Productions, a New York City–based production company focusing on innovative storytelling.

#### **Zachary Schwartzman** Assistant Conductor

Zachary Schwartzman has conducted around the United States and in Brazil, Mexico, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. In 2004, he received a career development grant from the Bruno Walter Memorial Foundation. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera, Opera Français de New York, L'Ensemble orchestral de Paris, Bard SummerScape, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, Berkshire Opera, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for 15 productions at Glimmerglass Opera, where he conducted performances of *Carmen* and Jeanine Tesori's *A Blizzard on Marblehead Neck* (world premiere). His credits as assistant conductor include recordings for Albany Records, Naxos Records, and a Grammy-nominated, world-premiere recording for Chandos Records. He has been music director of the Blue Hill Troupe since 2004, and is currently an assistant conductor for the American Symphony Orchestra.

#### **Lynn Krynicki** Stage Manager

Lynn Krynicki just finished her 16th consecutive season at Washington National Opera (WNO) at the John F. Kennedy Center for the Performing Arts. This summer, she enjoys her 13th consecutive season as opera stage manager for Bard SummerScape at The Fisher Center for the Performing Arts at Bard College. At WNO, her opera stage managing credits

include *Die Walküre* and *Siegfried* in WNO's first *Der Ring des Nibelungen* cycle, the world-premiere revision of Philip Glass's *Appomattox*, *Florencia en el Amazonas*, *Der fliegende Holländer*, *Werther*, *Anna Bolena*, and *Madama Butterfly*. Other notable stage management credits include the Latino Inaugural 2013 at the Kennedy Center, the non-Russian premier of Taneyev's *Oresteia* at Bard SummerScape, North American premiere of *The Picture of Dorian Gray* at Florentine Opera, *Carmen* performed in Van Andel Arena for Opera Grand Rapids, and the world premiere of *Gabriel's Daughter* at Central City Opera. Among the other companies for which she has worked are Seattle Opera, Central City Opera, Nashville Opera, Opera Grand Rapids, Milwaukee Ballet, Chautauqua Opera, Pine Mountain Music Festival, Des Moines Metro Opera, and Madison Opera.

#### **American Symphony Orchestra**

Founded in 1962 by Leopold Stokowski, the American Symphony Orchestra (ASO) performs primarily at Carnegie Hall. Since 1992, its artistic director and principal conductor has been Leon Botstein. ASO has also performed in the renowned SummerScape and Bard Music Festival at the Frank Gehry–designed Richard B. Fisher Center for the Performing Arts at Bard College. Consisting of New York City's finest musicians, ASO regularly participates in numerous sponsored cultural and educational events, such as benefits for PBS, the Jerusalem Foundation, Korea Society, and Shaare Zedek Medical Center, with such artists as Glenn Close, Liv Ullmann, Yo-Yo Ma, Wynton Marsalis, Sarah Chang, and Song Zuying. ASO has toured the world, most recently in Brazil, Japan, and Korea.

The American Symphony Orchestra has had an illustrious history of music directors and guest conductors. Succeeding Stokowski, who directed the orchestra until 1972, were Kazuyoshi Akiyama (1973–78), Sergiu Comissiona (1978–82), Moshe Atzmon and Giuseppe Patané (codirectors 1982–84), John Mauceri (1985–87), and Catherine Comet (1990–92). Notable guest conductors have included Leonard Bernstein, Karl Böhm, Aaron Copland, Morton Gould, Aram Khachaturian, James Levine, André Previn, Yehudi Menuhin, Gunther Schuller, Leonard Slatkin, Michael Tilson Thomas, and Sir William Walton. With Leon Botstein the ASO has made numerous prestigious recordings, including Strauss's opera *Die ägyptische Helena* with Deborah Voigt (Telarc); music by Copland, Rands, Perle, and Sessions (New World); Dohnányi's *Concertino for Harp and Orchestra* (Bridge); Strauss's *Die Liebe der Danae* with Lauren Flanigan (Telarc); *Franz Schubert: Orchestrated* (Koch International) with works by Joachim, Mottl, and Webern; and *Johannes Brahms's Serenade No. 1 in D Major, Op. 11 for Orchestra* (Vanguard Classics). Recordings of ASO's live performances are available for download and purchase through retailers such as iTunes and Amazon.

# The American Symphony Orchestra

## Leon Botstein, Music Director

### Violin I

Erica Kieseewetter,  
*Concertmaster*  
Yukie Handa  
Robert Zubrycki  
John Connelly  
Ashley Horne  
Ann Labin  
Ming Yang  
Philip Payton  
Mara Milkis  
Dilyana Zlatinova-Tsenov

### Violin II

Doori Na, *Principal*  
Wende Namkung  
Yana Goichman  
Heidi Stubner  
Kathryn Aldous  
Ming Yeh  
Robin Braun  
Lisa Steinberg

### Viola

William Frampton, *Principal*  
Sally Shumway  
Jennifer Herman  
Shelley Holland-Moritz  
Adria Benjamin  
Rachel Riggs

### Cello

Michael Haas, *Principal*  
Deborah Assael  
Sarah Carter  
Anik Oulianine  
Tatyana Margulis  
Robert Burkhardt

### Bass

Jacqui Danilow, *Principal*  
Jack Wenger  
Louis Bruno  
Tony Flynt  
Patrick Swoboda

### Flute

Karla Moe, *Principal*  
Rie Schmidt  
Diva Goodfriend-Koven,  
*Piccolo*

### Oboe

Keisuke Ikuma, *Principal*  
Erin Gustafson  
Julia DeRosa, *English horn*

### Clarinet

Laura Flax, *Principal*  
Shari Hoffman  
David Gould, *Bass clarinet*

### Bassoon

Charles McCracken,  
*Principal*  
Maureen Strenge  
Damian Primis,  
*Contrabassoon*

### Horn

Zohar Schondorf, *Principal*  
Steven Sherts  
Kyle Hoyt  
Adam Krauthamer  
Judy Lee, *Assistant*

### Trumpet

James Ross, *Principal*  
Jason Covey  
Thomas Hoyt

### Off-Stage Cornet

Dominic Derasse  
Wayne Dumaine  
Andrew Kemp  
Lorraine Cohen

### Trombone

Richard Clark, *Principal*  
Kenneth Finn  
Bradley Ward  
Mark Johansen,  
*Bass trombone*

### Off-Stage Trombone

Keith Green  
Michael Seltzer  
Andrea Neumann  
David Read

### Timpani

Benjamin Herman,  
*Principal*

### Percussion

Charles Descarfino,  
*Principal*  
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James Musto

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Yoko Reikano Kimura

### Assistant Conductor

Zachary Schwartzman

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Nicholas Reilingh, *Box Office Manager and Database Administrator*  
Emily Gildea '11, *Assistant Box Office Manager*  
Lizabeth Malanga '16, *Box Office Coordinator*  
Hellena Schiavo, *House Manager*  
Kai Mote '16, *Assistant House Manager, House Manager Fantasque*  
Jessica Dagg '18, *Assistant House Manager*

#### Facilities

Mark Crittenden, *Facilities Manager*  
Ray Stegner, *Building Operations Manager*  
Doug Pitcher, *Building Operations Coordinator*  
Daniel DeFrancis, *Building Operations Assistant*  
Robyn Charter, *Fire Panel Monitor*  
Bill Cavanaugh, *Environmental Specialist*  
Drita Gjokaj, *Environmental Specialist*  
Patricia O'Hanlon, *Environmental Specialist*

### The Bard Music Festival

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Robert Martin

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Irene Zedlacher

#### Associate Director

Raissa St. Pierre '87

#### Scholars in Residence 2016

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Emanuele Senici

#### Program Committee 2016

Byron Adams  
Leon Botstein  
Christopher H. Gibbs  
Robert Martin  
Arman Schwartz  
Emanuele Senici  
Richard Wilson  
Irene Zedlacher

#### Director of Choruses

James Bagwell

#### Vocal Casting

Susana Meyer

#### Producer, Staged Concerts

Nunally Kersh

### American Symphony Orchestra

#### Administration

Lynne Meloccaro, *Executive Director*  
Oliver Inteeborn, *General Manager*  
Brian J. Heck, *Director of Marketing*  
Nicole M. de Jesús, *Director of Development*  
Sebastian Danila, *Library Manager*  
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Carissa Shockley, *Operations Assistant*  
  
James Bagwell, *Principal Guest Conductor*  
Zachary Schwartzman, *Assistant Conductor*  
Richard Wilson, *Composer-in-Residence*

+ ex officio

### SummerScape Seasonal Staff

#### Administration and Programming

Nunally Kersh, *Producer, SummerScape Opera*  
Justin Vivian Bond, *Curator and Host, Spiegeltent*  
Richard Suchenski, *Curator, SummerScape Film Series*  
Susana Meyer, *Vocal Casting and Artistic Adviser*  
Audrey Rosenblith '16, *Producing Intern*  
Tessa Menatian '17, *Marketing Intern*  
Michael Hofmann '15, *Audience Services Intern*  
Imani Jones '16, *Development Intern*

#### Company Management

Stacey-Jo Marine, *Company Manager*  
Maggie Carson '06, *Assistant Company Manager*  
Arianne Danielle DeCerb, *Assistant Company Manager*  
Travis Morse, *Company Management Intern*  
Kyle Rudnick, *Company Management Intern*

#### Bard Music Festival

Stephen Dean, *Stage Manager*  
Amy Cassiere '19, *Production Assistant*  
Jonathan Colazzo '18, *Production Assistant*  
Brynn Gilchrist '17, *Production Assistant*  
Stanley Moore '16, *Production Assistant*  
Viktor Tóth '16, *Production Assistant*

#### Spiegeltent

Hannah Gosling-Goldsmith, *Venue Manager*  
Lisa McGinn, *Production Stage Manager*  
Brenden Michael, *Artist Services Rep/ Assistant to Justin Vivian Bond*  
Eric Oloffson, *Site Supervisor*  
Aleah Black '16, *Host Captain*  
Salome Dewell '16, *Host Captain*  
Domantas Karalius '17, *Host*  
Alex Koditschek '17, *Host*  
Nathaniel Sullivan '17, *Host*  
Natalie West '17, *Host*  
Antonio Irizarry '16, *Merchandise Specialist*  
Sarah Vingerhoedt, *Audio Engineer*  
Paul Sylvester, *Spiegeltent Audio 2*  
Matthew Holcombe, *Spiegeltent Electrician*  
Jamie Stockley, *Spiegeltent Electrician*

#### Carpentry

Jacob Bigelow, *Assistant Technical Director*  
Sean Spencer, *Shop Foreman*  
Brad Armstrong, *Stage Carpenter*  
Shane Crittenden, *Stage Carpenter*  
Michael Murphy, *Stage Carpenter*  
Ryan Naso, *Stage Carpenter*  
Eric Oloffson, *Stage Carpenter*  
Christopher L. Riley, *Stage Carpenter*  
Robert Strickstein, *Stage Carpenter*  
Justin Titley, *Stage Carpenter*  
Sam Audino, *Stage Carpenter Intern*  
Zachary Charter, *Stage Carpenter Intern*  
Sam Dickson, *Stage Carpenter Intern*  
Nicholas Skiba, *Stage Carpenter Intern*  
Katherine Waugh, *Stage Carpenter Intern*  
Hickory Renadette, *Head Rigger/ Flyman*

#### Electrics

Kara Ramlow, *Master Electrician*  
Nick Ligon, *Sosnoff Theater Programmer*  
Walter Daniels, *Stage Electrician*  
Jesse Dewane, *Stage Electrician*  
Connor Gibbons, *Stage Electrician*  
Dale Gibbons, *Stage Electrician*  
Matt Griffen, *Stage Electrician*  
John King, *Stage Electrician*  
Brian Lindsay, *Stage Electrician*  
Jeremiah McClelland, *Stage Electrician*  
Michael Murphy, *Stage Electrician*  
Shane Crowley '18, *Stage Electrician Intern*  
Matthew Holcombe, *Stage Electrician Intern*  
Antonio Irizarry '16, *Stage Electrician Intern*  
Janine Rodgers '19, *Stage Electrician Intern*  
Jamie Stokely, *Stage Electrician Intern*

#### Costume Shop/Wardrobe

Lindsey Sikes-Voorhees, *Costume Shop Foreman*  
Cara Barker, *Head Stitcher*  
Gabrielle LaRoche, *First Hand*  
Allison Schmidt, *Draper and Costume Construction*  
Tara Weber, *Stitcher*  
Joy Havens, *Iris Wardrobe Supervisor*  
Krista Arena, *Wardrobe Intern*  
Jose Chardiet '16, *Wardrobe Intern*  
Charlie Deifenbach, *Wardrobe Intern*  
Sarah Dickerson, *Wardrobe Intern*  
Abigail Hackney, *Wardrobe Intern*  
Emma Holyst '18, *Wardrobe Intern*  
Daniel Caleb Kreig, *Wardrobe Intern*  
Lydia Pepi, *Wardrobe Intern*

#### Audio Visual

Noah Firtel, *Sosnoff Theater Audio 1*  
Eamon Goodman '15, *Sosnoff Theater Video Op*  
Haley Wolf, *LUIMA Theater Audio 1*  
Emily Hutton, *LUIMA Theater Audio 2*  
Connor Martin, *A/V Technician*  
Paul Sylvester, *Audio 2 for Spiegeltent*  
Sarah Vingerhoedt, *Audio 1 for Spiegeltent*  
Henry Birdsey, *AV Intern*  
Ryan Burgdorf, *AV Intern*  
Bobby Mills, *AV Intern*

#### Properties

Aubrey Ellis, *Festival Properties Master*  
Patrice Escandon, *Asst. Properties Master*  
Abigail Cain, *Properties Intern*  
Nicholas LaBarbera, *Properties Intern*

#### Hair and Makeup

David Bova, *Hair and Makeup Design, Iris*  
J. Jared Janas, *Hair and Makeup Design, Iris*  
Brittany Hartman, *Design Assistant*



Kaila Herrera, *Hair and Makeup*  
Jill Kaplan, *Hair and Makeup*  
Kelli Lennox, *Hair and Makeup Intern*  
Kim Lennox, *Hair and Makeup Intern*

**Production Management**  
Rachel Spears, *Production Office Assistant*

**Audience Services**  
**Ushers**  
Isabella Barbuto  
JaQuan Beachem '17  
Eric Brodbeck  
Oonagh Carroll  
Danielle Comerford  
Benjamin Dranoff '16  
Lydia Goff  
Hasani Gunn '17  
Natalie Hayes  
Ella Hill  
Isabelle LaBarbera  
Peter Lane '17  
Anwen Lewis

Aidan McLaughlin  
Greta Myers  
Becky Nesel  
Heather Pinchbeck  
Willia Pruitt  
Taylor Quinland '19  
Zak Rawle '18  
Kati Renth  
Isobel Seabrook  
Matt Strieder  
Micah Thomas '17  
Hazaiah Tompkins '18  
Philip Torphy '16  
Evan Torrissi  
Isabel Vazquez  
Elizabeth Westermeyer  
Tierney Weymueller '16  
Avis Zane  
Amanda Bogan, *Bus Captain*

**Parking Attendants**  
Colin Bemis  
Madison Emond  
Walter Gadsby

Rebecca Ganellen '17  
Liam Jantzen  
Mackenzie Kristofco  
Melissa Lynch  
Daniel Mizutani  
Connor Redmond  
Aliya Rodriguez  
Abigail Romm  
Mason Segall '18  
Alex Theisen  
Henry Tynes  
David Uridia

**Box Office Ticket Agents**  
Savannah Bachman '17  
Sarah Cohen '18  
Michael Hofmann '15  
Kelly Newberry '16  
Audrey Rosenblith '16  
Robert Rubsam

## About Bard College

Bard College is a four-year residential college of the liberal arts and sciences with a 155-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit [bard.edu](http://bard.edu).

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American Symphony Orchestra,

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