

SUMMERSCAPE 2024

GIACOMO MEYERBEER

LE PROPHÈTE

JULY 26 - AUGUST 4
SOSNOFF THEATER



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FISHER CENTER

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Developed in Cooperation with the Stockbridge-Munsee Community

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

Fisher Center at Bard

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Presents

LE PROPHÈTE

Composed by Giacomo Meyerbeer

Libretto by Eugène Scribe and Émile Deschamps

New Production

Sung in French with English supertitles

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Bard Festival Chorale

Chorus Master James Bagwell

Director Christian R ath

Set Design Christian R ath and Daniel Unger

Costume Design Mattie Ullrich

Choreography Catherine Galasso

Lighting Design Rick Fisher

Projection Design Elaine McCarthy

Hair/Makeup Design Anika Seitu

Supertitle Translation and Design Corinne Hayes

Sosnoff Theater

Friday, July 26 at 6:30 pm

Sunday, July 28 at 2 pm

Wednesday, July 31 at 2 pm

Friday, August 2 at 4 pm

Sunday, August 4 at 2 pm

Running time for this performance is approximately 3 hours 20 minutes, plus two 20-minute intermissions.

Opening Night Intermission Toast sponsored by Mionetto

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Cover: *The Guardian of Necronomicon* by Leopoldo Maria Nanti

CAST

Jean de Leyde	Robert Watson
Fidès	Jennifer Feinstein
Berthe	Amina Edris
Jonas	Brian Vu
Mathisen	Wei Wu
Zacharie	Harold Wilson
Oberthal	Zachary Altman
Tenor Soloist	Rashard Deleston*
Bass Soloist	Nate Mattingly*

*Members of Bard Festival Chorale

DANCERS

Dwayne Brown	Emily Kessler	Molly Ross	Paul Singh
Fana Fraser	Owen Prum	Austin Selden	Kimiko Tanabe

BARD FESTIVAL CHORAL

Sopranos	Altos	Tenors	Basses
Kendra Berentsen	Sarah Bleasdale	Cristobal Arias	Daniel Chiu
Erin Brittain	Jennifer Borghi	Jack Colver	Roosevelt Credit
Kirsten Brown	Teresa Buchholz	Jack Cotterell	Nicholas Hay
Margaret Dudley	Allison Gish	Rashard Deleston	Paul Holmes
Emily Finke**	Hannah Holmes	Mark Donato	Benjamin Howard
Sarah Griffiths	Jessica Kimple	Ethan Fran	Juan Jose Ibarra
Manami Hattori	Erica Koehring	Matthew Krenz	Andrew Martens
Caroline Miller	Margaret O'Connell	Eric William Lamp	Nate Mattingly
Erinn Sensenig	Heather Petrie	Nathan Siler	Thomas McCargar
Ellen Taylor Sisson	Elizabeth Picker	Michael Steinberger	Aaron Theno
Elizabeth Van Os	Nicole Rizzo**		

**Members of Bard Vocal Arts Apprentice Program

“Marche du Sacre” Banda

Members of the Princeton Brass Band

Enfants

Maya Tayyabkhan, Sam Goodwin, Kat Murphy, Indie Chawla, Emma Catenacci, Sabine Harvey

The ballet music from *Le prophète* will be performed in the lobby during intermission as an arrangement for wind quintet.

Monika Dzuibelski BCOM '24, *Flute*
Shawn Hutchinson TON '23, *Oboe*
Eszter Pókai BCOM '25, *Clarinet*

Philip McNaughton TON '23, *Bassoon*
Alberto Arias Flores BCOM '23 APS '25, *Horn*
Arranged by Sebastian Danila

Producer RR Sigel
Vocal Casting Josh Winograde
Assistant Conductor Zachary Schwartzman
Musical Preparation Brendon Shapiro, Maja Tremesjewska, James Bassi
Diction Coach Nathalie Doucet
Chorus Contractor Nancy Wertsch
Consulting Scholar Mark Everist
Stage Manager Lynn Krynicki
Assistant Stage Director Andrea Beasom
Assistant Choreographer/Swing Emma Rose Brown
Associate Costume Designer Amanda Gladu
Assistant Costume Designer Kindall Almond
Costume Coordinator Maureen Wynne
Assistant Chorus Master/Scheduler Lilly Cadow
Company Manager Zoe Wampler
Assistant Lighting Designer Christopher Gilmore
Assistant Projection Designer Taylor Gordon
Supertitle Operator Elaina Z. Kaehler
Assistant Stage Managers Patricia Garvey, Lauren Krohn, Abbey Murray-Stark
Production Assistants Sam Forrest, Jasmine Lomax
Audio Engineer Marlan Barry
Sound Cue Designer Duane Lauginiger

HD Video

Livestream Director Habib Azar
Camerapersons Nick Sherman, Ian Kosmaczewski, John Komaczewski

Scenery Construction

ADK Studios

Costume Construction

Arel Studio Inc.
Arnold S. Levine Inc.
Bethany Joy Costumes, Inc.
Colin Davis Jones Studios
Jill DiGiuseppe Costumes
Three Bay Barn, LLC
Mary C. Torres, *Master Draper/Tailor*
Alexander Zeek

Rental lighting is provided by Christie Lites.

Special Thanks

Special thanks to Irene Zedlacher, Nunally Kersh, Annemarie Bemis, Katrine Ottosen, Frank Corliss, Wendy Case, and Katie Rossiter Mancus.

SYNOPSIS

Act 1

Outside Count Oberthal's castle near Dordrecht. Following a brief instrumental prelude, the scene is prepared by a pastoral chorus with such conventional rustic topoi as open fifths in the low strings and an imitation of shepherds' pipes, as well as a more unusual orchestral effect of small sheep bells rendered by triangle, piccolo, and pizzicato strings. Berthe meets her prospective mother-in-law, Fidès, and explains that she must obtain authorization from Count Oberthal to marry her son Jean. Three Anabaptists enter, intoning Latin words in unison to a dark accompaniment of bassoons and horns. The architecture of the subsequent number mirrors the spread of discontent among the peasants: an exposition of social evils by each of the three Anabaptists is punctuated by statements of "Ad nos ad salutarem"; individual peasants begin to show interest, the tempo increases, and a long dominant preparation gives way to a unison choral rendition of "Ad nos"; and the number closes with an even more rousing march chorus as the peasants arm themselves with pitchforks and axes and assume ranks. This brings the feudal lord Count Oberthal out of his castle. He does not establish a strong musical presence as he dismisses the seditious activities of the Anabaptists in nondescript recitative; from the musical point of view, the stage instructions for peasants to cower before him are scarcely credible. Berthe asks Oberthal for permission to marry Jean in a strophic *romance*, "Un jour dans les flots de la Meuse," in which Fidès echoes the end of Berthe's phrases and the two combine in the refrain. Oberthal refuses and orders his soldiers to seize Berthe and Fidès and disperse the peasants; "Ad nos" is heard in the distance as the two women are led away.

Act 2

The interior of Jean's inn at Leyden. A rustic waltz chorus is the musical backdrop for Jean's expressions of longing for Berthe, and for the discovery by the three Anabaptists that Jean bears a striking resemblance to an altar painting of King David in Münster. When alone with the Anabaptists, Jean reveals a recent dream: to music that will be heard in the coronation scene in act 4, he tells of being heralded as the Messiah and then dragged to hell by Satan. In a strophic pastorate, "Pour Berthe moi je soupire," he sings of his love for Berthe; between the stanzas, the Anabaptists, who see Jean as politically useful, try to enlist him by suggesting softly, with staccato singing, that, just as in his dream, he is destined to rule. These words do not strike a responsive chord, but, just then, Berthe rushes in, begging Jean to hide her. Oberthal follows and threatens to execute Fidès if Berthe is not given up; disgusted, Jean throws her into the hands of the soldiers and Fidès is freed. In a tender number with reduced scoring featuring muted cellos, Fidès blesses Jean. The Anabaptists reappear, and, this time, Jean—eager to wreak revenge upon Oberthal—places his faith in them. He is told, however, that in order to assume leadership of their forces, he must leave his homeland and mother forever. Recalling Fidès's arioso, Jean balks at first but cannot resist the call of the Anabaptists after a twofold rendition of a martial ensemble promising the end of feudal tyranny.

Act 3, Scene 1

The camp of the Anabaptists in the Westphalian forest. While sounds of battle are heard in the distance and aristocratic prisoners are led in, the Anabaptist forces express their fanaticism with repeated snap rhythms on strong beats and a unison passage in which they voice their hatred. In strophic couplets of swaggering bravado, Zacharie revels in the apparent might of the Anabaptist forces (“Aussi nombreux que les étoiles”). Men and women bearing provisions approach the camp: a sforzando followed by a rapid diminuendo on a sustained chord in each bar suggests the motion of skating. The soldiers enjoy a moment of repose.

Act 3, Scene 2

Inside Zacharie's tent. Mathisen agrees with Zacharie that Münster must be taken soon and leaves to rouse the soldiers. Oberthal has stumbled into the Anabaptist camp and is brought before Jonas and Zacharie, who do not recognize him in the dark. Seeing a chance to enter Münster, Oberthal declares that he will join the Anabaptist cause. In a trio with ensemble refrains, he swears, tongue in cheek, that he would gladly hang assorted aristocrats at the first opportunity; in a lilting 6/8 passage with interspersed tra-la-las, Jonas casually tells him that Oberthal père has been executed. When Jonas lights a lamp, the real identity of the guest is discovered and the final refrain follows with grim ironic effect: whereas the first two refrains were those of a drinking song, the third retains the same music—but Jonas and Zacharie sing about Oberthal's impending execution and Oberthal expresses unbridled hatred of the Anabaptists. Just as Oberthal is about to be led off, Jean appears, in deep reflection about the Anabaptists as well as the intertwined fates of the two women in his life: the orchestra sounds the music of his earlier pastorale about Berthe as he actually sings of his mother. Oberthal informs him that Berthe has been seen alive in Münster. Jean immediately orders that he be spared, and an attack on the city mounted. Mathisen runs in with the news that there is a revolt among Anabaptist soldiers.

Act 3, Scene 3

The Anabaptist camp. A chorus of rebellious soldiers is the first section of a multisectional finale; a long dominant preparation in C major veers suddenly to B major to underscore a fortissimo “mort à l'impoteur.” In a remarkable passage of declamation following the chorus, Jean forces his disenchanting troops to kneel. A prayer led by the prophet forms the slow section of the number. Following a transition in which, to the accompaniment of harps, Jean tells of a celestial vision, a “Hymne triomphal” functions as the strette. This culminates in a scenic coup before the curtain: the sun rising as the troops prepare for battle.

Act 4, Scene 1

A public square in Münster. The city has been taken and a chorus of inhabitants alternates complaints (in piano) about the oppressive rule of the Anabaptists with forte affirmations of loyalty to the prophet as his patrols pass by. Fidès appears, begging for alms (“Donnez pour une pauvre âme”). The number is strophic, but, in the second strophe, Giacomo Meyerbeer brings in the voice part on an E-flat, taking the music to G minor after the prevailing E tonic, thereby intensifying Fidès's expression of distress. Berthe appears and recognizes Fidès. In the agitated first section of a duet, she tells of her futile search for Jean and then, to a broadening of the tempo, exudes joy that she is in Fidès's arms. Fidès has been tricked by the Anabaptists into believing that Jean is dead; following a static ensemble in which both commiserate in extensive

parallel singing, Fidès attributes Jean's demise to the work of the prophet. In the *cabalette* of the duet, Berthe vows that she will kill the odious tyrant, while Fidès assumes a more passive position in prayer.

Act 4, Scene 2

The cathedral at Münster. A large crowd has gathered to witness the coronation of Jean the prophet as a new emperor. To a grand processional march, featuring a family of saxhorns and a trumpet melody (foreshadowing that in act 2 of Verdi's *Aida*), the electors enter with various imperial accoutrements, followed by Jean himself. The entire populace kneels in prayer. Fidès appears, and, in a fine passage marked *avec exaltation* in which the voice sweeps rapidly between extremes of tessitura, she vows to strike the prophet. A chorus of children hails Jean as the prophet-king, and, with halting pianissimo declamation, Jean concludes that he must be the son of God. His personal reverie and the entire public ceremony are abruptly cut off by Fidès's exclamation of "Mon fils!" in recognition of her own son, the coup de théâtre that spawns the slow section of this finale. Jean refuses to admit that he knows the woman. In response to a faction that questions his legitimacy, Jean forces Fidès, by means of a ruse, to repudiate her relationship to him: when he offers to give up his life on the spot if her claim can be substantiated, maternal instinct leads Fidès to declare that he is not her son after all.

Act 5, Scene 1

A vaulted cellar beneath the Münster palace. In a brief exchange, Jonas, Mathisen, and Zacharie agree that, to ensure their own safety, they will deliver the prophet to the imperial armies advancing on the city. Fidès is led in as a prisoner. In the slow section of a *grand air* ("O toi qui m'abandonnes"), she pardons her son; learning that he intends to appear, she expresses hope that he will see reason, the music of her *cabalette* returning to the heroic sweep of the music marked *avec exaltation* in the coronation scene. Fidès assumes the dominant position dramatically, as well as in sheer quantity of music, in the subsequent duet. First, she unleashes her anger in a driving *allegro* replete with dotted rhythms. She orders Jean to give up power and assures him that, if he does this, celestial pardon will be his. Jean's direct acknowledgment of Fidès as his mother ignites the final *cabalette*. Berthe happens upon the two and explains that she intends to set fire to the palace in order to destroy the prophet. She is overjoyed to see Jean alive and, in music that recalls the pastoral vein and tonality of the act 2 waltz, the three sing of the joy of a humble existence. When an officer enters and addresses Jean as the prophet, Berthe is horrified; following an *alla breve strette* capped by a torrent of coloratura, she stabs herself. Jean resolves to seek revenge on the Anabaptists and the advancing forces of order.

Act 5, Scene 2

A large hall in the palace. Those assembled celebrate the glory of the prophet in song and dance. Jean tells two officers to allow the enemy to enter and warns them that he has ignited the saltpeter in the cellar. Assuming a convivial air, he launches a strophic drinking song; the second strophe is interrupted by the entry of the three Anabaptists, Oberthal, and imperial troops. As Fidès joins her son in the final strophe of the song, an explosion is heard, and the walls of the palace collapse.

The premiere of *Le prophète* took place at a time that was particularly propitious for its box office fortunes and offers one example among several of how Meyerbeer's operas benefited from political events. Since the performance occurred less than a year after the popular uprising of June 1848, *Le prophète* could readily be appropriated by authorities as a piece about the dangers of popular sedition ignited by demagoguery. This was possible especially because the evils of aristocratic authority, the ostensible cause of the Anabaptist revolt, receive very little musico-dramatic projection in the work. The sympathies that are engendered lie mainly with Fidès, the most striking character in *Le prophète* and one with little competition from a romantic female lead whose musical personality is sketchily articulated. Fidès can be seen as a forerunner to La Cieca in Ponchielli's *La Gioconda*, and also could not have been far from Verdi's mind as he forged Azucena in *Il trovatore* within three years of Meyerbeer's premiere (which he witnessed); like *Le prophète*, *Il trovatore* features an intimate scene between mother and son before the final catastrophe is unleashed.

—Steven Huebner, McGill University (previously published in Grove® Music Online)

MUSIC DIRECTOR'S NOTE

Le prophète, like many contemporary films, can claim to be inspired by “true” events in history. But, similar to those films, this opera’s story is more fiction than fact. Giacomo Meyerbeer and his librettist, Eugène Scribe, concocted a theatrical reinvention of the life and career of Jean of Leiden (or Jean of Leyden), a Dutch Anabaptist who settled in Münster, assumed the mantle of a preacher and prophet, and galvanized the widespread discontent of the population—directed against the feudal privileges of the aristocracy—during the peasant revolts of the early 16th century. Anabaptists were radical Christians who believed in adult baptism and rejected both violence and any collaboration with secular politics. Their rejection of politics separated them from the Protestants, and although they believed in the Holy Trinity, they had nothing but contempt for Catholicism. Leiden deviated from the theology of nonviolence and the abstention from politics and established an Anabaptist theocracy in Münster in the fall of 1534. He declared himself king, only to be taken prisoner when the city was recaptured less than a year later. He was executed after being tortured in January 1536. He was only 26.

Meyerbeer was inspired by a tradition of literary and historical fascination with these events that ranged from Voltaire to Jules Michelet, Meyerbeer’s contemporary and arguably the most influential French historian of the mid-19th century. As the opera suggests, Leiden was viewed at the time as a modern equivalent of Joan of Arc. Like Joan, Jean leaves his humble status behind to emerge as a charismatic leader motivated by visions and religious fanaticism. He captures the imagination of the populace and achieves political power, only to die as a martyr.

Although the plot of the opera is set in the 16th century, its connections to the revolutionary politics of the mid-19th century in Europe are hard to miss. The post-Napoleonic economic transformation in France was accompanied by a failed monarchical restoration that collapsed in the Revolution of 1830. The corrupt “bourgeois monarchy” of Louis Philippe (so devastatingly described by Honoré de Balzac) that followed was in turn overthrown by the Revolution of 1848. One only has to remember that Marx and Engels’s *Communist Manifesto* appeared in 1848 to understand that the revolution of that year was, like the peasant revolt of the 1530s, a social uprising by the poor, disenfranchised, and exploited.

The depiction of the insidious role of shameless religious fanaticism in politics, the ease of manipulation of the public, and the power of demagoguery in *Le prophète* lent the opera an electrifying immediacy when it premiered in the spring of 1849, and not only due to the fact that electricity made its first appearance on stage in operatic history. Indeed, the decision to mount this unjustly neglected masterpiece during SummerScape 2024 to accompany the Bard Music Festival’s exploration of Hector Berlioz (who was in the audience at the premiere, along with Fryderyk Chopin and the poet Heinrich Heine) was in part motivated by the disturbing resemblances of the opera’s 16th-century reality and the 19th-century mythmaking that Meyerbeer and Scribe indulged in to the politics of today.

What made the opera a success, however, was not the fanciful history of the plot but the interplay between the political and the personal. At the heart of the opera are central human relationships: the cruel conflict between filial loyalty and romantic love created by raw feudal

power and religious strictures. The consequence, in the end, is rage against the dishonesty and corruption of organized religion and politics. Human virtues—love and loyalty—are destroyed by the struggle for power. The erasure of intimacy by ideology results in death.

In the end though, what makes this opera so memorable is not the story but the music. The score has lyricism, drama, and spectacular musical theater. Unlike later composers of opera, particularly Richard Wagner and Giacomo Puccini, Meyerbeer did not seek to spin a web of realist illusion. He places the artificiality of the theater in the foreground. The singers may carry the identity of the fictional characters they impersonate, but the composer makes sure the audience never forgets their prowess as recognizable contemporary artists. The orchestral and choral writing is masterful and the melodies unforgettable; no attempt is made—as Wagner did in his ideal theater, Bayreuth—to hide the orchestral players and their instruments. The spectacle and sonorities of the theater are always on display.

No composer in the modern history of opera (or perhaps classical music) was as respected and successful in his lifetime and as utterly neglected and disparaged posthumously as Meyerbeer. The reasons are various and include anti-Semitism, led to a great extent by Wagner—an artist to whom Meyerbeer had been uncommonly generous. The reasons also include snobbery about the theatricality and spectacle cultivated by late 19th-century Romanticism and 20th-century modernism.

This is SummerScape's second Meyerbeer opera (the first was *Les Huguenots*), and I hope this new production will contribute to a resurgence of interest in Meyerbeer. I want to express my gratitude to the fine cast; the chorus; the orchestra; the director, Christian Răth, and his team; the scholars who put together the 2011 critical edition of *Le prophète*; and to Mark Everist, the distinguished musicologist who helped us create a historically valid but persuasive version of a work that has many disparate options and variants.

—Leon Botstein

DIRECTOR'S NOTE

Meyerbeer's *Le prophète* is a hugely powerful and immensely emotional piece of true musical theater that has been neglected far too long. Although it was created more than one and a half centuries ago, it is an opera for our times. And its topics seem to be gaining relevance in the present day: The abuse of religion as a tool of ideological, social, and political power, as well as the manipulation and radicalisation of a society by a group of ruthless leaders.

Le prophète shows us how oppression, intolerance, and fanaticism will destroy a society and its individuals both from the outside and from within. The characters of this opera are neither idealized heroes nor lucky winners, and that is exactly what makes them so intriguing for us today. They are vulnerable, broken, abused, traumatized, flawed, selfish, and corrupted human beings. Their ambiguities and emotional contradictions make them feel surprisingly real.

Meyerbeer seduces us at first with the beauty and brilliance of his composition, but, clearly, his intention is to go beyond the spectacular theatricality of the “grand opera.” Through his highly dramatic and grippingly psychological music, Meyerbeer makes us experience the torments and abysses of the human soul. The rise and fall of Jean—the false prophet who is unable to resist the temptations of vanity, personal ambition, and worldly power—appears to be exemplary of more than one political and religious leader. Driven by his inner demons, he becomes a manipulated manipulator who gets trapped in his own web of lies and false appearances. He loses his convictions, his faith, and, ultimately, his humanity—thus destroying both himself and the people whom he loves most, his fiancée and his mother.

For me, *Le prophète* takes place in the past, in the present, and in the future all at once; it is a timeless musical and theatrical parable about the destructive mechanisms of power and the dangers of a society void of tolerance, compassion, and genuine spiritual values.

—Christian Rāth

RADICALS AND ZEALOTS: MEYERBEER'S *LE PROPHÈTE*

Giacomo Meyerbeer (1791–1864)

Libretto by Eugène Scribe and Émile Deschamps

First Performance Paris Opéra, Paris, April 16, 1849

Cities across Europe—and Paris, in particular—eagerly awaited Giacomo Meyerbeer's *Le prophète*. By the end of its first full year of existence, it had been performed in Italian in both London and Lisbon; in German in Hamburg, Amsterdam, Vienna, Berlin, Graz, Prague, and Basel; in Hungarian in Budapest; and in its original French in Antwerp, New Orleans, and Brussels. Over the next decade, it would reach Milan and Mexico City, Havana and Helsinki. Every revival would be different, depending on the availability and ambition of singers, scenic resources, and the extent of local orchestral and dance forces. Meyerbeer supervised many of the performances across Europe in the 1850s, and traces of the changes made to these productions have informed the current production here at Bard SummerScape.

Together with his librettist, his regular collaborator Eugène Scribe, Meyerbeer signed a contract with the Paris Opéra more than a decade before the work's 1849 premiere. Paris was still under the spell of the two men's most recent success, *Les Huguenots* (1836), which was arguably the most successful opera of the 19th century—even taking Giuseppe Verdi and Richard Wagner into account. When *Le prophète* finally went into rehearsal, its progress was one of the most popular topics of conversation in the capital.

Reasons for the extraordinary delay in the genesis of *Le prophète* hinged mostly on Meyerbeer's insistence on the right artists for the work, especially for the tenor role of Jean de Leyde and the contralto role of Fidès. He was initially unhappy about the suitability of Rosine Stolz for the latter, but, as she proved a more fitting candidate, it became clear that the Opéra's principal tenor, Gilbert Duprez, was unlikely to be able to do justice to Jean. By the time Meyerbeer settled on Gustave-Hippolyte Roger as his tenor, Stolz had been replaced by Pauline Viardot—the daughter of tenor Manuel García and sister of the late contralto-soprano Maria Malibran. While Roger was a satisfactory Jean de Leyde, Viardot made the role of Fidès so much her own that Meyerbeer had serious difficulty finding an artist to take on the role convincingly in later productions.

Like *Les Huguenots*, *Le prophète* builds its drama out of a scene from 16th-century history. While *Les Huguenots* put the St. Bartholomew's Day Massacre on the stage of the Paris Opéra, *Le prophète* presented audiences with a body count at least as high as that in *Les Huguenots* with the destruction of the Cathedral in Münster as the climax of act 5. The action of *Le prophète* is set in the hothouse world of Northern European religious zealotry, around the year 1530, with the Anabaptists much in evidence and Jean de Leyde as their prophet. The entire creative team at the Paris Opéra emphasized both historical accuracy and modern technology. The costumes were carefully calqued on early modern originals, and Scribe's libretto reprinted an extract from Voltaire's *Essai sur les mœurs* that described the Anabaptist uprising and the real Jean de Leide's role in it. At the same time, the Paris Opéra debuted the use of electric light on stage to depict the sunrise at the beginning of act 3 (an innovation almost without parallel in the history of

opera), and reflected a contemporary vogue with the use of roller skates in the ice-skating scene, also in act 3.

As with all *grands opéras* of the period, the historical context of *Le prophète* serves as a backdrop to the personal dramas of its characters: Jean, his mother Fidès, and his fiancée Berthe. With colossal stagings and processions; a massive chorus, orchestra, and corps de ballet; and serried ranks of principals, *Le prophète* runs to five acts and well over three hours' playing time. Of the first dress rehearsal, Meyerbeer wrote in his diary—very early the following morning, just as the rehearsal ended—that he was going to have to cut almost an hour from the work that, at that point, lasted nearly five. None of this is surprising; opera at the Académie Royale de Musique—as the Paris Opéra was called both during the ancien régime and when Meyerbeer and Scribe signed their contract—has always involved music, drama, dance, and spectacle. The ratio changes with time, but, in the mid-19th century, it was in an almost perfect balance, and composers, choreographers, and stage artists had to work relentlessly to keep up with a highly mobile form that seemed to change from day to day, frequently beyond the premiere.

Unsurprising as the conditions of *grand opéra* might be, they pose a real challenge for performances here in the first quarter of the 21st century. Productions first have to step over the deeply entrenched negative views that historically denigrated the genre's two main composers, Fromental Halévy and Meyerbeer himself, simply because they were Jewish—the religious zealotry in both *Les Huguenots* and *Le prophète* comes eerily into focus here—before they can approach two key artistic issues: one, the scale (which poses budgetary challenges to any production), and, two, the aforementioned mobile nature of the works.

Conceived at the same time as *Le prophète*, Meyerbeer's *L'Africaine* was premiered in 1865—the year after the composer's death—and his energies during the 1850s had gone more into the genre of *opéra comique* with *L'étoile du nord* (1854) and *Le pardon de Ploërmel* (1859). In some respects (the use of spoken dialogue in particular), these two works were more susceptible to performance across Europe, and were performed widely, though the premiere of the century that welcomed *Le prophète* to Paris—and to Europe more broadly—represented the high-water mark of French *grand opéra* and of Meyerbeer's assays into the genre.

—Mark Everist, Professor of Music, University of Southampton

WHO'S WHO

DIRECTION



©Ric Kallaher

Leon Botstein (Conductor) is the music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, and the symphony orchestras of Shanghai, Ningbo, and Xiamen, China, among others.

Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, acclaimed recordings of Hindemith's *The Long Christmas Dinner* with the ASO, Othmar Schoeck's *Lebendig begraben* and *The Lost Generation* (music by Adolf Busch, Hugo Kauder, and Hans Erich Apostel) with TÖN, and recordings with the London Philharmonic, NDR Orchestra Hamburg, JSO, ASO, and TÖN, among others. He is the editor of *The Musical Quarterly* and *The Compleat Brahms* (Norton), and author of numerous articles and books, including *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor, the Leonard Bernstein Award for the Elevation of Music in Society, and the Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.



Christian Räch (Director/Set Designer) A native of Hamburg, director Christian Räch is renowned throughout Europe, Japan, and the United States. His work takes him to many of the world's leading opera houses, including the Metropolitan Opera New York, San Francisco Opera, Washington National Opera, Wiener Staatsoper, Teatro alla Scala Milan, Opéra national de Paris, and the Royal Opera House London.

Recent new productions include Strauss's *Die schweigsame Frau* (2022) and Korngold's *Das Wunder der Heliane* (2019) at Bard SummerScape, *Der Freischütz*, and *Macbeth* at the Wiener Staatsoper, *Le Baron Zigane* at the Grand Théâtre de Genève, *L'Italiana in Algeri* in Portland, and the direction and design of *Kiss Me, Kate* for the Haut école de musique de Genève, in collaboration with the Théâtre du Galpon, Geneva. Plans include the world premiere of *Natasha* by Toshio Hosokawa at the New National Theatre Tokyo and Tchaikovsky's *Iolanta* at the Gothenburg opera.

In 2021, Christian conceived and directed two unique historical events in Egypt—"The Pharaoh's Golden Parade," celebrating the journey of 22 royal mummies through the city of Cairo, and the opening ceremony of the antique "Sphinx Road" at Luxor. Both productions involved more than a thousand participants and were broadcast worldwide. He also was the artistic director of the "Silver Jubilee" at the Royal Court of Jordan in 2024.

CAST



© Simon Pauly

Robert Watson (Jean de Leyde) Championed by *Opera News* for his "solid, ringing tones" and by *The Dallas Morning News* for his "well-wrought tenor, with baritonal richness in the lower register and a fine blaze on top," American tenor Robert Watson has established himself as a sought-after interpreter of challenging repertoire at home and abroad. Last season, he made his Lyric Opera of Chicago début as Erik in *Der fliegende Holländer* which he then took to Deutsche Oper Berlin and Teatro Regio Torino. He also sang Pinkerton in *Madama Butterfly* with Staatsoper Hamburg, Siegmund in *Die Walküre* with Staatsoper Berlin, and he joined the Teatro dell'opera di Roma as Steva in *Jenůfa*. This season, Mr. Watson joins Opéra National de

Lyon as Tambourmajor in *Wozzeck*, Opera Carolina as Don José in *Carmen*, Theater Essen for the title role in *Parsifal*, and Vancouver Opera as Pinkerton in *Madama Butterfly*.

Recent engagements include his role début as Siegmund in *Die Walküre* at Staatsoper Unter den Linden; his Santa Fe Opera début as the Prince in *Rusalka*; the title role in *Les contes d'Hoffmann*, Matteo in *Arabella*, and his role début as Florestan in *Fidelio* at Deutsche Oper Berlin; Pinkerton in *Madama Butterfly* at Palm Beach Opera; and Ismaele in *Nabucco* with Bayerische Staatsoper Berlin. He also made his Metropolitan Opera début as Moser in *Die Meistersinger von Nürnberg*, returned to Deutsche Oper Berlin as *Don Carlo*, and joined Opéra National de Montpellier as Bacchus in *Ariadne auf Naxos*, Lyric Opera of Kansas City as Cavaradossi in *Tosca*, and Opernhaus Zürich for his house and role début as Turiddu in *Cavalleria rusticana*.



© Fay Fox

Jennifer Feinstein (Fidès) has been likened by the *Los Angeles Times* to "a young Horne, so rich is her mezzo and so full of spark was she on stage." *Opera News* recently called her Donna Elvira "a comic delight." The 2022–23 season saw her join the roster of the Metropolitan Opera, covering the lead role of Adalgisa in *Norma*. In 2018, she was a nominee for the Österreichischer Musiktheaterpreis award for Best Female Singer in a Lead Role, for her performance as Laura in *La Gioconda* with Tiroler Landestheater. A resident artist with Badisches Staatstheater Karlsruhe from 2018–2022, Ms. Feinstein's roles there included Donna Elvira in *Don Giovanni*, Giulietta and Stella in *Les contes d'Hoffmann*, Sara in *Roberto Devereux*, Giovanna

Seymour in *Anna Bolena*, the Owl and the Forester's Wife in *The Cunning Little Vixen*, Dritte Magd in *Elektra*, and Ciesca in *Gianni Schicchi*. In the summer of 2019, Ms. Feinstein returned to Bard SummerScape as the Messenger in the American premiere of Korngold's *Das Wunder der Heliane*

with the American Symphony Orchestra. Ms. Feinstein made two role debuts in the 2017/18 season: Laura in *La Gioconda* with the Tiroler Landestheater Innsbruck, and Preziosilla in *La forza del destino* with Staatsheater Augsburg and Theater Aachen.



© Capucine de Chocqueuse

Amina Edris (Berthe) has been hailed as a “revelation” (*Forum Opera*) and praised for her “lustrous” tone (*Opera News*). Born in Egypt and raised in New Zealand, she has blended her cultural background to create her own unique artistic identity, performing a variety of roles ranging from baroque music to world premieres, with a focus on French repertoire. Recent career highlights include Manon and Juliette at the Opéra national de Paris, Cleopatra in the world premiere of John Adams’s *Antony and Cleopatra* at the San Francisco Opera, and Alice in the acclaimed recording of Meyerbeer’s *Robert le Diable*.



© Lauren Hurt

Brian Vu (Jonas) Hailed by *The New York Times* for his “focused, transparent voice” and *The Wall Street Journal* for his “gripping” performance, tenor Brian Vu is excited to make his Bard SummerScape debut. The 2023–2024 season sees Mr. Vu sing his first tenor solos in Handel’s *Messiah* with Phoenix Symphony Orchestra, Alfredo/*La traviata* with Opera Omaha, a return to Opera in the Heights to debut Rodolfo/*La bohème*, Pvt. Danny Chen/*An American Soldier* at PAC NYC, and Jonas in *Le prophète*/Bard SummerScape. Previous highlights include Riff/*West Side Story* at Houston Grand Opera, Sergio/*Fedora* at the Metropolitan Opera, Timothy Laughlin/*Fellow Travelers* with Opera Columbus, Rinuccio/*Gianni Schicchi* at Hawaii Opera Theater, MAN in Heartbeat Opera’s short film *QUANDO*, and the title role of *Candide* at The Glimmerglass Festival. Brian is a First Place winner of the Lotte Lenya Competition, a Sullivan Foundation Award recipient, and a graduate of Yale University and UCLA.



© Arielle Doneson

Wei Wu (Mathisen) Grammy Award-winning bass Wei Wu trained at Washington National Opera’s Cafritz Young Artist Program, the People’s University of China, Beijing, and the University of Colorado at Boulder, which recently presented him with the Kalpana Chawla Outstanding Recent Graduate Award.

The 2024–2025 season promises exciting returns for Mr. Wu, as he begins the season with Los Angeles Opera, singing both Frère Laurent in *Roméo et Juliette* and The Bonze in *Madama Butterfly*. He then bows with Austin Opera for Verdi’s *Messa da Requiem* and brings his celebrated portrayal of Kōbun in *The (R)evolution of Steve Jobs* to Washington National Opera.

The bass’s 2023–24 season brought notable house debuts, as Kōbun with San Francisco Opera, and as Zuniga in a new production of Bizet’s *Carmen* with The Metropolitan Opera.

Recent engagements for Wei Wu include his debut with Los Angeles Opera as Angelotti in *Tosca*; Frère Laurent in *Roméo et Juliette* at Central City Opera; Sparafucile in *Rigoletto* with Opera Philadelphia; Hunding in Act 1 of *Die Walküre* with New Orleans Opera; Marv Carson in *A Thousand*

Acres (world premiere) and Snug the Joiner in Britten's *A Midsummer Night's Dream*, both for Des Moines Metro Opera; and performances of Kōbun with Calgary Opera, Utah Opera, Austin Opera, and Lyric Opera of Kansas City.

Mr. Wu created the role of Kōbun Chino Otogawa in the world premiere performances of *The (R) evolution of Steve Jobs* at Santa Fe Opera.

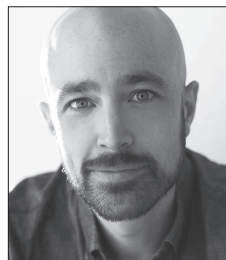


© Courtesy of Artist

Harold Wilson (Zacharie) As a member of the Deutsche Oper Berlin for five seasons, bass Harold Wilson sang over 30 roles with the company, including Arkel in *Pelléas et Mélisande*, Raimondo in *Lucia di Lammermoor*, Sarastro in *Die Zauberflöte*, Zuniga in *Carmen*, and the Hermit in *Der Freischütz*. In the United States, he can often be seen on the stage of the Metropolitan Opera, where he has been part of over a dozen productions.

Harold Wilson makes a number of debuts and returns during the 2024–2025 season. He begins with his house and role debut as Colline in San Diego Opera's production of *La bohème* before making his orchestral debut with the Atlanta Symphony Orchestra in Mozart's *Mass in C Minor* under the baton of Music Director Nathalie Stutzmann. In addition, the bass returns to the roster of the Metropolitan Opera where he sings the role of 1st Soldier in *Salome* while also covering Ramfis in *Aida* and Rocco in *Fidelio*.

Last season showcased Mr. Wilson in a prominent return to the Metropolitan Opera as Reinmar in *Tannhäuser*. He also joined the company for their productions of *Nabucco* and *Turandot*. In the spring, the bass appeared with the Philadelphia Orchestra (Nathalie Stutzmann) for performances of Mozart's *Requiem* at both Verizon Hall and Carnegie Hall, and he reprised the role of Daland in *Der fliegende Holländer* with Opera Colorado. The summer brings his return to Bard SummerScape as Zacharie in Meyerbeer's *Le prophète*.



© Courtesy of Artist

Zachary Altman (Oberthal) Most recent and future engagements of Zachary Altman include Sprecher in *Die Zauberflöte* and Nazarener/Soldat in *Salome* (Opera di Roma), Bram in Mazzoli's *The Listeners* (Opera Philadelphia), Der Pförtner in *Das Wunder der Heliane* (Nederlandse Reisopera), Billy Jackrabbit in *La Fanciulla del West* (Cleveland Orchestra), Vodnik in *Rusalka* (Opera Idaho), Trinity Moses in *Aufstieg und Fall der Stadt Mahagonny* (Opera Vlaanderen and Komische Oper Berlin), First Apprentice in *Wozzeck* (Boston Symphony Orchestra; Andris Nelsons), and Leporello in *Don Giovanni* (Scottish Opera).

Other recent engagements include Bottom in *A Midsummer Night's Dream* (Malmö Opera), Leandro in *The Love for Three Oranges* (Opera Philadelphia), Athlet/Tierbändiger in *Lulu* and Dritter Schäfer in *Daphne* (Staatsoper Hamburg and Opera di Roma), Kissing in *Nixon in China* (Royal Danish Opera), Flint in *Billy Budd* and Henze's *The Bassarids* (Opera di Roma), Lovell in Battistelli's *Richard III* (La Fenice), Tschao in *Der Kreidekreis* (Opéra de Lyon), Four Villains in *Les contes d'Hoffmann* (Opera Tampa), Leoporello in *Don Giovanni* (Virginia Opera), and Mr. Gedge in *Albert Herring* (Maggio Musicale Fiorentino, Teatro dell'Opera di Roma).

As a member of Theater Basel (2014–15), Altman's roles included Tarquinius in *The Rape of Lucretia*, Schlemil/Hermann in *Les contes d'Hoffmann*, and Montano in *Otello*. He was also featured in concerts with the Sinfonieorchester Basel and the Strasbourg Philharmonic Orchestra. Other past engagements have included Nimming Ned in *The Beggar's Opera* (Castleton Festival; Lorin Maazel), and the world premiere of Simon Sargon's *Out of the Depths* with Voices of Change in Dallas. He sang Zurga in *The Pearl Fishers*, Luna in *Il Trovatore*, Falke in *Die Fledermaus*, Ford in *Falstaff*, Sharpless in *Madama Butterfly*, and the title roles in *Don Giovanni* and *Gianni Schicchi* at Opera San Jose.



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Rashard Deleston (Tenor Soloist) Tenor and New York native Rashard Deleston has sung roles including St. Brioche and Danilo (cover) in *The Merry Widow* with Charlottesville Opera; Beppe and Canio (cover) in *Pagliacci* with New Camerata Opera; Figaro in *Il barbiere di Siviglia* with American Landmark Festival, Vocal Productions, and Amore Opera; Marcello and Schaunard in *La Bohème* with Charlottesville Opera, Eastern Opera of New Jersey, and New York Lyric Opera; Malatesta in *Don Pasquale* with Princeton Opera Alliance, Underworld Productions, and Amore Opera; Peter (Father) in *Hänsel und Gretel* with Opera Theatre of Montclair and New York Lyric Opera; Escamillo and Morales

in *Carmen* with Opera Company of Brooklyn and Amore Opera; Silvio in *Pagliacci* with Amore Opera; Papageno in *Die Zauberflöte* with New York Lyric Opera; and Marquis D'Obigny in *La Traviata* with Bronx Opera. He will return for his fourth season with the Indianapolis Symphony in the Yuletide Celebration this November. Rashard is thrilled to be returning to Bard SummerScape as Bourgeois/Officier in Meyerbeer's *Le prophète* this summer.



© Arielle Doneson

Nate Mattingly (Bass Soloist) A bass-baritone from Fort Worth, TX, Nate Mattingly is known for his acute musicianship, powerful stage presence, beautiful vocal production, and background in theory and composition. Nate has appeared in roles such as Salieri in *Mozart & Salieri* (Opera Saratoga), Secret Police in *The Consul* (Opera Saratoga), Judge Dodsworth in *Voir Dire* (Fort Worth Opera), Yeltsin in *Yeltsin in Texas* (Fort Worth Opera), and Friedrich Bhaer in *Little Women* (Opera in the Heights). When not on stage, Nate collaborates in new music forums such as Frontiers, American Lyric Theater's Composer Librettist Development Program, and Seagle Music Colony's American Center for New Works Development.

Nate will appear as Sulpice (cover) in *La fille du régiment* at Opera Company Middlebury Vermont, and in the Bard SummerScape opera as Anabaptiste/Officier/Bourgeois in Meyerbeer's *Le prophète* this summer.

Nate is now an extra chorister for the Metropolitan Opera (*Lohengrin*; *Don Carlos/Don Carlo*; *Die Meistersinger von Nürnberg*; *Götterdämmerung*) and currently resides in Kingston, Oklahoma when not working in NYC. He is a proud feline father, motorcycle enthusiast, and amateur iPhoneographer.

MUSIC



© Daniel Welch

James Bagwell (Chorus Master) is Associate Conductor of The Orchestra Now (TÖN) and was appointed Principal Guest Conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell has readied numerous performances for the New York Philharmonic, the Boston Symphony, and the American Symphony Orchestra. His choruses have been heard in prestigious music festivals around the world including the Salzburg, Verbier, and Mostly Mozart Festivals, and for twenty years, the Bard Music Festival. As guest conductor, he has appeared with major orchestras around the country, including the National Symphony, San Francisco, Cincinnati, and Atlanta Symphonies. Bagwell is Professor of Music at Bard College and Director

of Performance Studies at the Bard College Conservatory of Music. He is Codirector of the Graduate Conducting Program and Academic Director of The Orchestra Now.



© Matt Dine

Zachary Schwartzman (Assistant Conductor) has conducted across the United States, and in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. A recipient of the 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 Festival, Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand 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 fifteen productions at Glimmerglass Opera, where he conducted performances of *Carmen* and the world premiere of Jeanine Tesori's *A Blizzard on Marblehead Neck*. He recently conducted a double bill of Mozart's *Der Schauspieldirektor* and Nino Rota's *I Due Timidi* for the Juilliard Vocal Arts Program.

Zachary's credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world premiere recording for Chandos Records. He has been Assistant Conductor for the American Symphony Orchestra since 2012 and has appeared as both an assistant Conductor and Conductor at Bard SummerScape and the Bard Music Festival. He is currently Resident Conductor of The Orchestra Now (TÖN) and Music Director of the Bard College Community Orchestra. In addition to degrees in Piano Performance and Orchestral Conducting, he earned a B.A. in East Asian Studies from Oberlin College.

Nathalie Doucet (Diction Coach) is Head of Music and Director of the Resident Opera Program at Detroit Opera, and an accomplished collaborative pianist and vocal coach. She has collaborated with prestigious opera organizations, singers, and conductors worldwide, including The Patrick G. and Shirley W. Ryan Opera Center, The Dutch National Opera, and The Royal Concertgebouw Orchestra. Notable figures she has worked with include Christine Goerke, Lisette Oropesa, and Yannick Nézet-Séguin. In 2018, she played important roles in the successful recording of Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra. Ms. Doucet has held esteemed

positions as head coach of the Opera Studio Nederland and principal coach at the Dutch National Opera Academy. Her extensive experience and expertise greatly benefit the Resident Opera Program at Detroit Opera, providing valuable insights and guidance. She is also highly sought after as a French diction expert by prestigious organizations worldwide.

CREATIVE TEAM

Andrea Beasom (Assistant Stage Director) Andrea Beasom's work has been hailed as "visually stimulating" by *OperaWire*, "ethereal and intimate" by *Broadway World*, and "sexy" by the *LA Times*. Her direction and award-winning choreography have graced the stages at the Washington National Opera, Kennedy Center, Los Angeles Opera, Seattle Opera, Atlanta Opera, Lyric Opera of Kansas City, Opera San Antonio, Glimmerglass Festival, Indiana University Jacobs School of Music, Bard SummerScape, Berkshire Opera Festival, and Austin Opera.

Andrea has collaborated with luminaries such as the renowned opera director and artistic director of the Washington National Opera, Francesca Zambelo, as well as many other celebrated directors. She has worked closely with the Tony & Olivier Award-winning composer Jeanine Tesori, Tony Award-winning director Warren Carlyle, American theater director Anne Bogart, and numerous A-list artists including Plácido Domingo, René Fleming, Nadine Sierra, Kelsey Grammer, Christine Ebersole, and many others.

In addition to her work as a director and choreographer, Andrea has captivated audiences as both a professional singer and dancer. Throughout her multifaceted career, she has performed at the Royal Opera House of Muscat, Kennedy Center, Hawaii Opera Theater, Off-Broadway at New York City Center, Los Angeles Opera, Lyric Opera of Chicago, Washington National Opera, Pasadena Playhouse, Glimmerglass Festival, and The Dallas Opera. She danced with Alonzo King's Lines Ballet Studio, Pasadena Dance Theater, in numerous commercial productions for Sony, Puma, Moncler, Microsoft, and in the film *The One That I Want*. Andrea holds a B.M. in Voice from Mannes School of Music. andrea-beasom.com

Daniel Unger (Scenic Design) Berlin resident Daniel Unger studied architecture in Stuttgart, and then was an assistant for Schauspielhaus Hamburg and Burgtheater in Vienna as well as at the Stuttgart State Theater. He has worked as a close associate of such designers as Katrin Nottrodt on various projects including *Das Rheingold* at Staatsoper Berlin, and with Philipp Fürhofer on *Les vêpres Siciliennes* at Royal Opera House Covent Garden. Unger's own designs have been seen at Schlachthaus Bern, Stuttgart State Theater, Nationaltheater Weimar, Opernhaus Dortmund, and as part of *La Cenerentola*, a coproduction between Opéra de Lyon/Oslo Opera House, which then toured to the Edinburgh International Festival, Teatro Real Madrid, and Royal Danish Opera. Unger previously worked at Bard SummerScape on *Das Wunder der Heliane* (2019) and *Die schweigsame frau* (2022).

Mattie Ullrich (Costume Design) Known for large-scale, character-driven designs that focus on rich storytelling, Ullrich has designed costumes for opera, theater, film, and dance at major national and international venues. Opera highlights include the world premiere of David T. Little and Royce Vavrek's *JFK* (Fort Worth Opera and Opéra de Montréal); *Don Giovanni* for the Swedish National Opera; Israeli Opera's *Giulio Cesare* (performed in the medieval Crusader Fortress in Akko); Phillip Glass's *Satyagraha* (Ekaterinburg State Opera and the Bolshoi); and a coproduction of *I Due Foscari* with LA Opera, the Royal Opera House, Theater an der Wien, and Palau de les Arts. Ullrich has also designed costumes for numerous opera productions at Bard SummerScape, including *The Sorcerer* (2007), *Der ferne Klang* (2010), *Le roi malgré lui* (2012), *The Oresteia* (2013), as well as *Die schweigsame Frau* (2022). Notable

theater designs include the Off-Broadway production of *The Starry Messenger* with Matthew Broderick; *The Pride* directed by Joe Mantello; *Fault Lines* directed by David Schwimmer; and *Things We Want* directed by Ethan Hawke.

Catherine Galasso (Choreographer) has been creating live performances at the intersection of dance, theater, and installation since 2006. She has created over twenty original evening-length dance works for venues such as Danspace Project, La MaMa, SFMoMA, the River to River Festival, and the Kohler Arts Center in Sheboygan, WI, as well as alternative spaces such as underground bank vaults, grand marble staircases, and apple orchards. Galasso has been an artist in residence at ODC Theater, Brooklyn Arts Exchange, Gibney, the Watermill Center, the Headlands, and Loghaven, as well as an *Extended Life* Choreographer Fellow at the Lower Manhattan Cultural Council. Her 2015 Danspace-commissioned collaboration with Andy de Groat *GET DANCING* was nominated for a New York “Bessie” and her 2018 ODC Theater-commissioned *Alone Together* was awarded a San Francisco “Izzie.” Opera and theater credits include *Candide* (Opera de Lyon 2022), *Das Wunder der Heliane* (Bard SummerScape 2019), and *COLORS* by the Italian theater troupe TPO (Brooklyn Academy of Music and the Kennedy Center 2019). Other 2024 activities include *10,000 Steps*, a commission from the ODC/Dance Company; a show about escape artist Harry Houdini (in development); and a collaboration with French playwright/director Tiphaine Raffier. Born in New York and raised in Venice, Italy, Galasso holds a European Baccalaureate in Painting, and a B.A. in Film from Cornell University. She lives in Lenapehoking/Brooklyn with her partner Sam and son Atlas. *Le prophète* is her second collaboration with Christian R  th and she is thrilled to be back at Bard SummerScape. catherinegalasso.org

Rick Fisher (Lighting Design) Originally from Philadelphia, Rick Fisher has been based in London for more than 40 years. Opera work includes 27 operas for Santa Fe Opera over 15 seasons; *Die schweigsame Frau* (Bard SummerScape); *Carmen* (Opera North UK); *Man of La Mancha* (ENO); *La traviata* (Oman); *Don Carlos* (LA Opera); *Sweeney Todd* (Houston, San Francisco); *Falstaff*, *Salome* (Saito Kinen Festival); *The Little Prince* (New York City Opera, Houston Grand Opera); *Fiery Angel*, *Turandot* (Bolshoi, Moscow); *A Midsummer Night’s Dream* (La Fenice, Venice); and *The Tsarina’s Slippers*, *Wozzeck* (ROH); and numerous semistaged operas with John Eliot Gardiner. Theater work includes *Into the Woods* (Royal Academy of Music London); *The World of Abdul Hussain* (Kuwait); *San Xing Dui*, musical (China); *Middle* (National Theatre); *The Audience* (Broadway and West End); *Billy Elliot* and *An Inspector Calls* (West End, Broadway and internationally); and *Jerry Springer The Opera* (National Theatre/West End). Awards include the 1998 and 1994 Olivier Awards for Best Lighting Design and two Tony Awards for *An Inspector Calls* and *Billy Elliot*.

Elaine J. McCarthy (Projection Design) Ms. McCarthy’s background in photography, film, and architecture has led to a 30-year worldwide career as an award-winning projection designer for live performance, including theater, dance, concerts, and opera. Career highlights include Broadway: *Wicked*, *Spamalot*, *Assassins*, *Into the Woods*, and *Thurgood*. Off-Broadway: *Notes from the Field*, *Frequency Hopping* (Scenic and Projection Design), *Distracted* (Scenic and Projection Design), *Embedded*. Opera: *Iolanta*, *Everest*, *Tristan und Isolde*, *Moby Dick*, *Cold Mountain*, *Mazeppa*, *Dead Man Walking*, *War and Peace*. Over the past two decades, she has collaborated on nine world premiere operas by renowned composers Tan Dun, Jake Heggie, Jennifer Higdon, and Joby Talbot. The 2023/24 theater season had her designing scenery and projections for both Haydn’s *The Creation* with The Fort Worth Symphony, as well as Joby Talbot’s *The Diving Bell and the Butterfly* with The Dallas Opera. In recent years Elaine has also been teaching classes in photography and media design at both graduate and undergraduate theater programs at David Geffin Yale School of Drama, New York University Tisch School of the Arts, Rutgers University, Texas State University, and currently Boston University.

Anika Seitu (Hair/Makeup Design) is a Baltimore native, whose career began touring nationally and internationally with numerous musicals such as *Cats*, *My Fair Lady*, and *Kinky Boots*. She later transitioned to film and TV, with hair and makeup credits on *Fallout*, *Joker 2*, *Maestro*, *The Gilded Age*, and *The Marvelous Mrs. Maisel*. Now, expanding her resume with hair & makeup design, Anika's design credits include *King Arthur* (2021) and *Henri VIII* (2023) for Bard SummerScape, *The Passion of Mary Cardwell Dawson* and *Blue* at the Kennedy Center, *Norma*, *Tales of Hoffman*, and *Tosca* for Palm Beach Opera, and the world premiere of *Watch Night* at the Perelman Performing Arts Center.

Lynn Krynicki (Stage Manager) Currently, Lynn Krynicki enjoys her 20th consecutive season as stage manager for Bard SummerScape's opera production. The rest of her year is spent freelancing for various companies—most notably Nouveau Productions, where she stage manages filmed concerts for PBS, award shows, galas, and other important events. She also continues work for Washington Concert Opera and the John F. Kennedy Center for the Performing Arts as a freelance stage manager on various productions, including hip hop, R&B, comedy, jazz, and classical productions, as well as those of other genres. From 2000–22, she worked at the Washington National Opera, the last seven years of which she held the title of Production Stage Manager. At WNO, her favorite opera stage managing credits were *Die Walküre* and *Siegfried* in WNO's first *Der Ring des Nibelungen* cycle. Other notable stage management credits for PBS include New Year's Eve concerts for '21 and '22, *Black Broadway*, *True Colors*, *Broadway's Brightest Lights*, and *How Great Thou Art*. Additional credits include: Ukrainian Freedom Orchestra, and the Latino Inaugural 2013 celebration of President Obama's second term at the Kennedy Center; *Die Schweigsame Frau* and *Henri VIII* at Bard SummerScape; a new version of *The Anonymous Lover* at Madison Opera; the 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. She has also worked with Seattle Opera, Nashville Opera, Milwaukee Ballet, Chautauqua Opera, Pine Mountain Music Festival, and Des Moines Metro Opera, among others.

AMERICAN SYMPHONY ORCHESTRA

The American Symphony Orchestra (ASO) was founded in 1962 by Leopold Stokowski with the mission of providing great music for everyone. Leon Botstein expanded that focus when he joined the ASO as music director in 1992 by creating concerts that explore music through the lens of the visual arts, literature, religion, and history, as well as by reviving rarely performed works that audiences would otherwise never hear performed live.

The ASO's signature programming includes its Vanguard Series, which features concerts of seldom-performed orchestral repertoire presented at Carnegie Hall, Bryant Park, and other historic venues, and its Chamber Series—curated by ASO's musicians—offering concert programs dedicated to reflecting the diverse perspectives of American culture. During the summer, the ASO is the orchestra in residence at Bard's SummerScape and performs at the Bard Music Festival. All of the ASO's presentations comprise a year-round series of vital and innovative programming for audiences of all backgrounds.

As part of its commitment to expanding the standard orchestral repertoire and ensuring accessibility to musical masterpieces, the ASO offers free streaming of exclusive live recordings on its digital platform, ASO Online. Content includes SummerScape operas, chamber performances, and short films. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

For more information, please visit americansymphony.org.

AMERICAN SYMPHONY ORCHESTRA

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Ragga Petursdottir
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FOR LOVE OF THE WORLD

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A Private Institution for the Public Interest

Spurred by a \$500-million challenge grant from George Soros and the Open Society Foundations, Bard College has raised for its endowment more than \$380,000,000 of the \$500-million match. Endowment commitments in the form of planned gifts and bequests made by December 31, 2025, will be matched dollar for dollar. Donations dedicated to the Fisher Center or Bard Music Festival ensure the resiliency and future of the performing arts at Bard.

The College has also embarked on a comprehensive campaign that includes raising critical annual support and securing dedicated funds for capital projects such as an expanded wellness and fitness center, new suite-style residences on North Campus, and the Maya Lin–designed Performing Arts Lab.

Fisher Center Performing Arts Lab

A creative haven in the Hudson Valley and catalyst for artistic innovation in the US, the Fisher Center at Bard is deepening its commitment to artists by expanding space for research and experimentation, rehearsal and performance. Situated in meadows to the west of the landmark Frank Gehry–designed Fisher Center building and overlooking woodlands and the Catskill Mountains, a new 23,500-square-foot studio building will broaden Bard College’s cultural campus and provide an artistic home for artists at all stages of their careers.

Thanks to our generous donors, the Maya Lin–designed Performing Arts Lab will open in 2026 as the home of Fisher Center LAB, the acclaimed residency and commissioning program for professional artists, and the site of rehearsal and teaching facilities for Bard’s undergraduate programs in Dance and in Theater and Performance.



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**For more information or to pledge your support, please contact
Alessandra Larson, Director of Institutional Advancement and Strategy,
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Support for the Fisher Center and Bard Music Festival is provided by the following individuals, corporations, and foundations, among others. We thank you for joining the late Richard B. Fisher with your generosity and partnership.

Special thanks to those who are supporting our programs with their commitments to the Bard College Endowment Challenge. Thank you for ensuring Bard's continuity as a beacon for higher education—bolstering the development of innovative programs that offer access to rigorous, high-quality education for new populations around the world.

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Gemma Tait, *Electrician*
Conor Thiele, *Sosnoff Head Electrician*
Katie Thorn, *Electrician*

Production and Stage Management

Emily Beck, *Stage Manager (Bard Music Festival)*
Arran Bowen, *Assistant Stage Manager (Bard Music Festival)*
Lilly Eden Cadow GCP '22, *Rehearsal Coordinator/Assistant Chorus Master*
Justin Comini, *Assistant Stage Manager (Bard Music Festival)*
Sam Forrest, *Production Assistant (Le prophète)*
Patty Garvey, *Assistant Stage Manager (Le prophète)*
Laura Hirschberg, *Production Stage Manager (Spiegel tent)*
Elaina Z. Kaehler, *Assistant Stage Manager (Bard Music Festival)*
Jason Kaiser, *Production Stage Manager (SCAT!)*
Lauren Krohn, *Assistant Stage Manager (Le prophète)*
Lynn Krynicki, *Production Stage Manager (Le prophète)*
Maurina Lioce, *Production Stage Manager (Ulysses)*
Jasmine Lomax, *Production Assistant (Le prophète)*
Danelle Morrow, *Production Management Assistant*
Ana Muñoz, *Assistant Stage Manager (Spiegel tent)*
Abbey Murray-Stark, *Assistant Stage Manager (Le prophète/Bard Music Festival)*

Luca Raufer '26, *Production Assistant (SCAT)*

Nora Rubenstone '11, *Production Manager (Ulysses)*

Zoe Steerwyk, *Orchestra Stage Manager*

Robert Strickstein, *Assistant Production Manager*

Piper Vaught, *Associate Production Manager*

Props

Patrice Escandón, *Props Supervisor*

Nick Bernard, *Props Artisan*

Ellie Brown, *Props Artisan*

Lola Buncher '20, *Assistant Props Supervisor*

Scenic

Tommy Bennett '25, *Stagehand*

Jacob Bubeck, *Carpenter*

Liz Cohen, *Carpenter*

Emma Covert, *Carpenter*

Alden Girsch, *Carpenter*

Robert Gyurko, *Carpenter*

Jonathan Jensen, *Carpenter*

Sage Liotta '25, *Stagehand*

Emma Pitot, *Carpenter*

Xeno Szalla '25, *Carpenter*

Daisy Taysom, *Carpenter*

Ros Werner Winslow '25, *Carpenter*

Video

Max Rosenfeld, *Video Technician*

Hannah Tran, *Projection Programmer*

Spiegeltent

Maxwell Barnes, *Host*

Elsa Joiner '24, *Host*

Ada Malikova '25, *Host*

Mohammad Osman Saeedi '24, *Host*

Clement Tarpey, *Host*

Jasmine Williams, *Host Supervisor*

Le prophète

Production Staff

Sarah Kay Adams, *A2*

Kate Baisley, *Hair and Makeup Artist*

Zoe Barash, *Deck Hand*

Nick Bernard, *Props Runner*

Cypress Bowen, *Dresser*

Liam Brosh '25, *Dresser*

Ellie Brown, *Props Runner*

Jacob Bubeck, *Deck Hand*

Maddie Coffey, *Orchestra Stagehand*

Liz Cohen, *Deck Hand*

Ivy Comery, *Electrician*

Justin Comini, *Orchestra Stagehand*

Emma Covert, *Deck Hand*

Shane Crowley '18, *Light Board Operator*

Hunter Cuyler GCP '25, *Hair and Makeup Artist*

Walter (Walli) Daniels, *Electrician*

Mina DeVore '24, *A2*

Sam Dickson '19, *Rail Operator/ Flyperson*

Cortnei Edwards, *Dresser*

Sam Forrest, *Production Assistant*

Elaya Gass, *Makeup Artist*

Juniper Rakhman Gerardi, *Dresser*

Alden Girsch, *Deck Hand*

Bryan Gonzalez, *Hair Stylist*

Jade Green, *Dresser*

Jay Greenberg, *Electrician*

Isaac Gryna, *Hair and Makeup Supervisor*

Robert Gyurko, *Deck Hand*

Chris Hanian, *Electrician*

Uvenka Jean-Baptiste, *Assistant*

Wardrobe Supervisor

Jonathan Jensen, *Deck Hand*

Caleb Krieg, *Senior Dresser*

Eric Leary, *Assistant Technical Director*

Jasmine Lomax, *Production Assistant*

Victoria Lowell, *Wardrobe Supervisor*

LJ McCaw, *Quintet Stage Manager*

Maggie McFarland '21, *Lead Carpenter*

Laura McGrath, *Dresser*

João Melo '25, *Orchestra Stagehand*

Mike Murphy, *Swing Carpenter*

Parker Nelson, *Dresser*

Will Oliva, *Video Technician*

Lauren Petrocelli, *A1*

Emma Pitot, *Deck Hand*

May Pocsy '22, *Video Technician*

Graham Polhill, *Electrician*

Hick Renadette, *Flyperson/Rigger*

Michael Risio, *Deckhand*

Elise "Rosae" Rosa, *Hair Stylist*

Max Rosenfeld, *Video Operator*

Sara Sa, *Dresser*

tobin santoro, *Electrician*

Soph Smith, *Dresser*

Amanda Spartz, *Orchestra Stagehand*

Jest Spickler, *Electrician*

Zoe Steenwyk, *Livestream Stage Manager*

Robert Strickstein, *Orchestra Stagehand*

Xeno Szalla '25, *Deck Hand*

Gemma Tait, *Electrician*

Daisy Taysom, *Deck Hand*

Rachel Terry, *Dresser*

Conor Thiele, *Sosnoff Head Electrician*

Katie Thorn, *Electrician*

Hannah Tran, *WATCHOUT*

Programmer

Ellie Turner, *Dresser*

Jackie Vela, *Senior Dresser*

Ros Werner Winslow '25, *Deck Hand*

Maureen Wynne, *Costume Coordinator*

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