



OPERA
SUMMERSCAPE 2021

KING ARTHUR

(LE ROI ARTHUS)

BY ERNEST CHAUSSON

SOSNOFF THEATER

JULY 25 – AUGUST 1, 2021

FISHER
CENTER

Bard

Fisher Center

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

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

Bard College

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

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

Developed in Cooperation with the Stockbridge-Munsee Community

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

Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Liza Parker

Artistic Director Gideon Lester

Presents

KING ARTHUR

(LE ROI ARTHUS)

By Ernest Chausson

Stage Director Louisa Proske

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Bard Festival Chorale

Chorus Master James Bagwell

Set Design Matt Saunders

Costume Design Kaye Voyce

Lighting Design Scott Zielinski

Movement Direction Zoe Scofield

Fight Choreography Thomas Schall

Wig, Hair, and Makeup Design Anne Ford-Coates and Anika Seitu

Supertitle Creation Danielle Sinclair

Sosnoff Theater

Sunday, July 25, 6:30 pm

Wednesday, July 28, 2 pm

Friday, July 30, 4 pm

Sunday, August 1, 2 pm

Running time for this performance is approximately three hours, 15 minutes, including two intermissions.

The 2021 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, and Fisher Center and Bard Music Festival members, 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 M. Cuomo and the New York State Legislature.

CAST

| | |
|-----------------------|----------------|
| King Arthur | Norman Garrett |
| Queen Genièvre | Sasha Cooke |
| Lancelot | Matthew White |
| Mordred | Justin Austin |
| Lyonnel | Andrew Bidlack |
| Merlin | Troy Cook |
| Allan | Wei Wu |
| The Laborer | Andres Acosta |

| | |
|-------------------------|---|
| A Squire | Aaron Theno* |
| Knights | Jordan Barrett*, Andrew Martens*, Nathan Siler* |
| Soldiers | Matthew Deming*, Sean Fallen*, Juan Jose Ibarra*, Makoto Winkler* |
| Soprano Soloists | Margaret Dudley*, Sarah Griffiths*, Liz Lang*, Margaret O'Connell* Elizabeth Van Os* |

*Member of Bard Festival Chorale

Bard Festival Chorale

| Sopranos | Altos | Tenors | Basses |
|---------------------|-------------------------|---------------------|------------------|
| Margaret Dudley | Sarah Bleasdale | Jackson Colver | Jordan Barrett |
| Jennifer Gliere | Teresa Buchholz | Tomas Cruz | Roosevelt Credit |
| Olivia Greene | Agueda Fernandez | Joseph Demarest | Nicholas Hay |
| Sarah Griffiths | Jardena Gertler-Jaffe** | Matthew Deming | Paul Holmes |
| Aine Hakamatsuka | Jessica Kimple | Mark Donato | Daniel Hoy |
| Manami Hattori | Erica Koehring | Sean Fallen | Juan Jose Ibarra |
| Christina Kay | Margaret O'Connell | Ethan Fran | Andrew Martens |
| Liz Lang | Guadalupe Peraza | Matthew Krenz | Brian Mummert |
| Marie Mascari | Heather Petrie | Eric William Lamp | Mark Rehnstrom |
| Rachel Mikol | Elizabeth Picker | Douglas Purcell | Michael Riley |
| Caroline Miller | AnnMarie Sandy | Nathan Siler | Aaron Theno |
| Alexis Seminario** | Abigail Wright | Michael Steinberger | Makoto Winkler |
| Ellen Taylor Sisson | | | |
| Elizabeth Van Os | | | |

**Members of Bard Vocal Arts Apprentice Program

Producer Nunally Kersh
Principal Music Coach David Sytkowski
Assistant Conductor Zachary Schwartzman
Vocal Casting Joshua Winograde
Chorus Contractor Nancy Wertsch
Music Coach Bethany Pietroniro
Diction Coach Erika Switzer
Choral Accompanist Sung-Soo Cho

Stage Manager Lynn Krynicki
Dramaturgical Adviser Karen Sullivan
Assistant Director Mikhaela Mahony
Associate Costume Designer Amanda Gladu
Costume Coordinator Joy Havens
Assistant Lighting Designer Abigail Hoke-Brady
Assistant Set Designer Colin McIlvaine
Assistant to Choreographer Shane Donohue
Assistant Stage Managers Patty Garvey, Eileen Goodrich
Supertitle Operation Lisa Jablow
Production Assistants Trevion Walker, Faith Williams

Video Director Habib Azar
Video Stage Manager Robert Klein

SYNOPSIS

Act 1

King Arthur and his knights of the legendary Round Table have returned victoriously from war against the Saxon invaders. During a grand celebration, Arthur honors Lancelot above all other knights. This stokes the jealousy of Mordred, Arthur's nephew, who incites a faction of knights to pledge revenge against Lancelot. Genièvre, Arthur's queen, praises Lancelot publicly, and privately slips him a message that she will receive him in her chamber that night. Mordred observes their intimate exchange and vows to thwart them. After the celebration, the castle goes to sleep.

Lyonel, Lancelot's faithful squire, watches at the entrance of the queen's chamber, fearing that his master's love will be discovered. Lancelot and Genièvre enter, in a sublime world of their own. Suddenly Mordred appears, calling out to expose the lovers to the castle. Lancelot challenges him and seems to fell him in a swordfight. Genièvre urges Lancelot to flee and wait for her in an adjacent forest. After he leaves, she realizes with horror that Mordred is only wounded, and will accuse her and Lancelot of disloyalty to the court.

Act 2

While waiting for Genièvre in the forest, Lancelot realizes the enormity of his crime. Genièvre arrives in turmoil—Mordred has stirred up a band of knights and accused Lancelot of treason. She instructs Lancelot to return immediately and deny the charges, since Arthur still believes him innocent. Lancelot refuses her, and she brutally turns on him. But when Lancelot agrees to do her bidding and vows to die in battle to save his own honor, she implores him not to do so. The lovers are at a painful impasse. Finally, they decide to do the unthinkable: flee together, giving up their honor and Genièvre's crown. They leave in ecstasy for Lancelot's castle.

In an interlude, we see a vision from long ago: the sorcerer Merlin has taken the infant Arthur from his mother's childbed to be brought up by humble parents, ignorant of his noble lineage.

Back in the present, Arthur is in agony over the potential betrayal of Lancelot and the shifting factions at court—Mordred is inciting rebellion. Arthur calls out to Merlin, his surrogate father and mentor for help. Merlin appears, but his prophecy is dire: the Round Table will perish. He refuses to answer Arthur's questions about whether Lancelot and Genièvre are innocent. Shaken by sudden doubt, Arthur runs to Genièvre's chamber. All the knights enter the hall in confusion, some declaring death to the Round Table, others defending Lancelot. Arthur returns, having discovered Genièvre's flight, and declares war on Lancelot.

Act 3

At the edge of the battlefield, Genièvre has come, against the urgent pleas of her squire Allan, to witness the clash between Lancelot and Arthur. Suddenly, Lancelot appears—he has abandoned his men in the middle of the fight, racked by guilt over attacking his own king. He informs Genièvre that he will return to the battle without his weapons to try to stop this unholy war. As a last resort, she begs at least to die in his arms, by his hand, but Lancelot refuses and leaves. Abandoned by the love of her life, Genièvre uses her own hair to strangle herself. Mordred, who has stayed behind in Arthur's castle, seizes the moment to crown himself and usurp the throne.

On the battlefield, Lancelot has suffered numerous mortal wounds. A group of soldiers protects him from the ire of the remaining Round Table knights. Then Arthur enters, deeply affected by the sight of his once-loyal friend. Seeing his life's work crumble in front of him, Arthur despairs over the futility of his efforts. With his dying breath, Lancelot reassures Arthur that his ideal of the Round Table, chivalry, and good governance, will live on and be reborn in future ages. As Arthur surrenders himself to his fate, he is transported by a chorus of ethereal voices, and transmuted from man to legend.

—*Louisa Proske, stage director*

PROGRAM NOTES

In composing the libretto for *Le roi Arthur*, Ernest Chausson brought Arthurian literature back to its French roots. The first sources on Arthur were in Latin. After the Romans departed from Britain in the fifth century, we are told, it was Arthur who rallied his countrymen and led them to victory over the Saxon invaders of the island. From the ninth century on, Latin chroniclers made brief but laudatory references to this king. One chronicler wrote, “This is that Arthur, of whom the Britons fondly fable even to the present day. . . . For a long time, he upheld the sinking state and roused the broken spirit of his countrymen to war.” Yet the original literary works about this famous ruler were in French. In the last decades of the 12th century, Chrétien de Troyes composed the first romances about Arthur and his Round Table, including the first account of the *amours* of Lancelot and Guinevere. Between 1215 and 1240, the anonymous authors of vast Old French Vulgate and Post-Vulgate Cycles provided the definitive narrative of the Arthurian legend, concluding with the war between Arthur and Lancelot, the treason of Arthur’s nephew Mordred, and Arthur’s mysterious disappearance after his final battle. When Arthur became courtly and chivalric, he became French.

In the 19th century, a legend like that of King Arthur could never be entirely dissociated from nationalism. Influenced by the Romantic movement’s interest in medieval northern Europe, Richard Wagner composed operas based on Middle High German versions of these French tales. In 1882, Chausson attended the premiere of *Parsifal* at Bayreuth, which he praised in a review for *L’Art musical* as “one of the most astonishing works of modern genius.” Inspired by Wagner, he composed the symphonic poem *Viviane*, which treats the love affair between Merlin and the Lady of the Lake. The legend of Lancelot and Guinevere had been entwined with that of Tristan and Yseult since the 12th century, but when Chausson began his work on *Le roi Arthur* in 1886, he worried, “The greatest shortcoming of my drama is no doubt the resemblance of its subject to that of [Wagner’s] *Tristan*. That wouldn’t be so bad if I could manage to deWagnerize myself.” An anti-Wagnerian movement had emerged in France, spurred on by the anti-German sentiments of the Franco-Prussian War, and, as secretary of the Société nationale de musique, Chausson committed himself to promoting the work of French-speaking composers.

Yet the ideal to which *Le roi Arthur* aspires ultimately transcends all nationalisms. Affected by the Symbolists’ emphasis on art for art’s sake, Chausson turned against what he called “descriptive music,” that is, music embedded in a narrative, and sought to evoke “only feelings.” When the opera was premiered in 1903 at the Théâtre de la Monnaie in Brussels, critics perceived Wagnerian resonances in the first two acts, but they admired Chausson’s own affirmation of the immortal nature of thought over the transitoriness of history in its dazzling conclusion.

—Karen Sullivan, Irma Brandeis Professor of Romance Literature and Culture, Bard College

Ernest Chausson is hardly an unknown composer. His *Poème* for violin and orchestra is still a favorite with violinists and audiences alike, and justly so. His one symphony is firmly entrenched on the fringes of the repertory: detractors have always accused it of sounding like that of his master, César Franck, while defenders are quick to point out the differences. Smaller works—vocal and chamber music or sometimes a combination of the two—will always be prized by those who love Claude Debussy, Gabriel Fauré, Henri Duparc, and Maurice Ravel; indeed, his *Poème de l'amour et de la mer* and the Concerto for Piano, Violin, and String Quartet stand apart from the work of his major contemporaries and in some respects surpass it. Still, his sole opera, into which he poured most of his energies during the last decade of his tragically short life (he was killed in a bicycle accident at the age of 44) remains unknown. In that, *Le roi Arthur* shares the fate (with the important exception of *Pelléas et Mélisande*) of other ambitious operas of fin-de-siècle France, including those of Paul Dukas, Franck, Fauré, Vincent d'Indy, Albéric Magnard, and Déodat de Séverac. It's true that the CD has rescued some of these from total oblivion, but by no means all of them. The charming Séverac, a composer of ravishing piano pieces and songs very much in the manner of Debussy but with a profile of their own, wrote an opera on the subject of Heliogabalus, whose curiosity value alone would seem to make it a candidate for the CD resuscitation. (Previous recordings of Chausson's *Arthur* include the no longer available version with Armin Jordan conducting, and Leon Botstein's 2004 recording with the BBC Symphony Orchestra on Telarc records.)

Chausson was an immensely likable and cultivated man, a collector of art (including that of his friends Odilon Redon, Berthe Morisot, Maurice Denis, and Édouard Vuillard) and an avid reader, especially of folklore and mythology, including that of India, Malaysia, China, and Japan, and especially the Celtic legends of Arthur and his court. His considerable wealth left him free to spend his time as he wished, and he was a generous benefactor of less-fortunate artists and musicians, including Debussy, whose gratitude left something to be desired. His married life was idyllic and produced five children, but he was also restless and even tormented, uncertain of his talent and (in his early 20s) of which branch of the arts to pursue. He was a talented draftsman and a fair-to-middling *littérateur*, as a recently published collection of his writings (especially an autobiographical novel, *Jacques*) shows. After composing numerous vocal settings of poetry, at first that of the Parnassian poets and later that of the Symbolists, he grew impatient with poems not written to be set to music. When he began to consider an opera, he chose to write his own libretto, in verse and prose of a very high caliber. At one point he even considered letting it stand by itself as a play.

Although Chausson inherited a mansion in the fashionable Boulevard de Courcelles, he disliked Paris and its many distractions. "I curse Paris and the vain worldly occupations that prevent you from thinking about the only things that matter," he wrote in a letter to his *mar-raine* (literally godmother, but in this case a kind of spiritual advisor), Mme. de Rayssac. And

his restless nature resulted in his spending much of his life elsewhere, constantly moving his family to different rented houses or chateaux in France, Switzerland, and Italy. (Two prolonged sojourns at Fiesole in the 1890s were especially memorable and productive.)

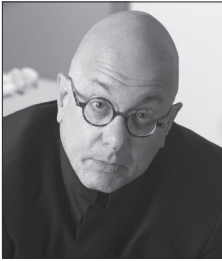
Given his penchant for wandering, it seems strange that he never visited Brittany, which was to be the setting for *Arthus*, except for a stay of several weeks when he was 20 at the coastal resort of Saint-Quay-Portrieux. He and his mother shared a rented villa close to the convent where the devout Mme. de Rayssac was staying. Judging from a single diary entry, he was enamored of the somewhat older and widowed lady. Nothing was to come of this, but he remained devoted to her until her death in 1892. In their voluminous correspondence he often harks back to those idyllic days at Saint-Quay, which had remained a kind of holy place for him. In a letter of 1885 to Mme. de Rayssac (the same one quoted above), he mentions his working quarters of the moment, a workman's cottage on an estate near the Loire that he had rented with his family for the summer. "It reminds me of our little house at Saint-Quay," he tells her, so charming and so *opera-comique*. "How many things that brief trip of six weeks gave rise to! It's certainly one of the memories of the past I cling to the most. It seems to me that it was there that my youth really began. Now ten years have passed. How everything has changed! How many deaths in that period! When I think of what I've done since then, for a moment I get a real sensation of the rapidity of time passing. Ten years! And so few works to show for it. Have I another ten years to live? And then I'm afraid for a moment, not of death, but of dying before I've accomplished my task, without having done what I've been called on to do." (Chausson was always haunted by the idea that he would die prematurely; unfortunately, he was right.)

Although Jean Gallois, the author of an exhaustive biography of the composer and editor of a selection of his writings (*Ernest Chausson* [Fayard, 1994] and *Ernest Chausson: Écrits Inédits* [Éditions du Rocher, 1999]), never makes the suggestion, I can't help wondering whether Chausson's almost Proustian devotion to the little seaside town, in which is mingled a note of eroticism, together with his subsequent avoidance of Brittany altogether, as though to keep those early memories pristine, might have been an element in his choice of a subject and a setting for his opera. His story of illicit love (suggestive of *Tristan und Isolde*, as critics were quick to point out, though in fact the resemblance is more literary than musical), over which noble idealism triumphs, could well have had its beginnings in that distant summer. Whatever the source, *Arthus*, with its story of passion, betrayal, forgiveness, and ultimate resurrection, and its emotionally charged but transparent score, somewhere between Wagner and Emmanuel Chabrier's *Briséis*, is a masterpiece which deserves to be known. Its seamless weaving together of music and poetry culminates in an enchantment more potent than Merlin's waning powers could produce—that of the invisible choir which summons the King to nirvana, and brings his saga to its bittersweet conclusion.

—John Ashbery (1927–2017), *Charles P. Stevenson Jr. Professor of Languages and Literature, Bard College*

Written for a concert performance of the opera by the American Symphony Orchestra on February 4, 2001, at Avery Fisher Hall at Lincoln Center.

WHO'S WHO



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Leon Botstein Conductor

Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now, artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and The Orchestra Now, among others. Many of his live performances with the American Symphony Orchestra are available online. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.



Photo by Russ Rowland

Louisa Proske Stage Director

Louisa Proske directs opera, classical theater, and contemporary drama. She is the incoming associate artistic director and resident director at Oper Halle, Germany, as well as cofounder and resident director of the critically acclaimed Heartbeat Opera. Proske is the recipient of a 2018 Princess Grace Award, the subject of a recent feature in *Opernwelt*, and was chosen as the Musical America New Artist of the Month. Opera productions include *The Mother of Us All* (Metropolitan Museum of Art, New York Philharmonic, Juilliard Vocal Arts), *Agrippina* (Lincoln Center debut), *Rinaldo* (Glimmerglass Festival, postponed due to COVID), *Der Freischütz*, *Don Giovanni*, *Carmen*, *Lucia di Lammermoor*, *Daphnis et Chloé* (Heartbeat Opera), *La bohème* (Pittsburgh Festival Opera), *Così fan tutte* (LoftOpera), *Falstaff* (dell'Arte Opera Ensemble), and the world premiere

of *Invisible Cities* (Italian Academy, New York). Theater productions include *The White Devil* (Red Bull Theater, *New York Times* Critic's Pick), *peerless* (nominated for a Berkshire Theatre Award for Outstanding Direction), *Gaslight, This, Engagements* (Barrington Stage Company), *One Day When We Were Young* (Edinburgh). Upcoming: *Rigoletto* (Oper Halle).

Creative Team

Anne Ford-Coates Hair and Makeup Design

Anne Ford-Coates's work on Broadway includes hair and makeup design for *Oklahoma!* and *The Nap*; and makeup design for *Frozen*, *A Bronx Tale*, *On Your Feet!*, *Disaster!*, *On the Twentieth Century*, and *It Shoulda Been You*. Her recent New York designs include *The Wolves* (Lincoln Center), *Mary Page Marlowe* (Second Stage Theater), *Peter Pan* and *Demon* (Bard SummerScape). She has designed for hundreds of theater and opera companies in the United States and worldwide; highlights include *The Music Man* (Royal Opera House Muscat, Oman), *Der Ring des Nibelungen* (Kennedy Center), and, during the pandemic, *Frozen*, the musical, which opened safely in Australia on December 10, 2020.

Matt Saunders Set Designer

Matt Saunders is a Philadelphia-based scenic designer and creator of new performance work. He is a founding member and associate artistic director of the OBIE Award-winning, experimental theater company New Paradise Laboratories (NPL). He has been involved in the creation of NPL's work through both scenic design and performance for 20 years. His theater work includes: *Daddy* (Drama Desk Award for Set Design, Vineyard/The New Group); *Thunderbodies* (Soho Rep.); *Pipeline* (Lincoln Center); *Venus* (Signature Theatre Company); *Futurity* (Soho Rep./Ars Nova); *Good Person of Szechwan*, *The Tempest* (Public Theater); *As You Like It* (New Victory Theatre); *The Hard Problem*, *Under the Whaleback* (Wilma Theater); *The Price* (Mark Taper Forum); *The Bluest Eye* (Guthrie Theater); and *Familiar* (Yale Repertory Theatre). His opera work includes: *We Shall Not Be Moved* (Opera Philadelphia/Apollo Theater/Hackney Empire Theatre); *Káťa Kabanová* (Spoleto Festival USA); *Angel's Bone* (Prototype Festival, New York City); *Prisoner of the State* (New York Philharmonic, BBC Orchestra, Barbican Centre/Malmö/De Doelen/Concertgebouw Brugge); and *Rinaldo* (Glimmerglass Festival). He was a 2015 Hodder Fellow at Princeton University, 2014 Pew Fellow, and holds an MFA in design from Yale School of Drama. He is the associate professor of design in the Department of Theater at Swarthmore College.

Thomas Schall Fight Choreographer

Thomas Schall is a New York-based fight director with more than 100 Broadway shows to his credit, among them, *King Lear*, *Network*, *Jitney*, *A Soldier's Play* (Drama Desk Award for fight choreography), *Angels in America*, *True West*, *War Horse*, *Of Mice and Men*, and *Romeo and Juliet*. Off Broadway, he has worked extensively at New York Theatre Workshop (*Othello*, Drama desk nomination, *Red Speedo*, *The Invisible Hand*); the Public Theater (*Hamlet*, *Titus*

Andronicus, *Othello*, *The Low Road*); Roundabout Theatre Company (Scotland, Pa., *The Rose Tattoo*); Manhattan Theatre Club (*Choir Boy*, *The Nap*); and Park Avenue Armory (*The Hairy Ape*, Drama Desk nomination).

Zoe Scofield Movement Director

Zoe Scofield (she/her/hers) is a 2015 Guggenheim Fellow, and a dance and visual artist based in Seattle, Washington, since 2002. Scofield is the coartistic director and founder of zoe | juniper, a dance and visual art company. Her work has been commissioned and presented by Jacob's Pillow, New York Live Arts, On the Boards, REDCAT, MASS MoCA, Frye Art Museum, the Joyce Theater, PS 122, Carolina Performing Arts, and the Met Museum, among others. Scofield works in performance, video installation, photography, opera, and film. Her most recent film, *Ordinary Grief / the people to come*, was commissioned by the city of Seattle's This is Beethoven festival and can be seen online. Her current project, *The Other Shore*, is an art object, online performance, video installation premiering at Jacob's Pillow in August 2021. She earned an MFA in dance from the University of the Arts as part of its inaugural class.

Anika Seitu Hair and Makeup Designer

Anika Seitu is a Baltimore native who has worked in the industry for 18 years and seamlessly transitions between theater, film, and print. Her wig designs include *Carmen* (Opera Orlando) and *Amazing Grace* (Museum of the Bible), and her film and TV work includes *Wonder Woman 1984*, *Charm City Kings*, the Kennedy Center Honors, and 2020's presidential debates. She has also toured with numerous national and international productions, including *Kinky Boots*, *The Color Purple*, and *Cats*.

Kaye Voyce Costume Designer

Kaye Voyce has designed costumes for Bard SummerScape's *Demon*, *The Wreckers*, *The Wild Duck*, *Judgment Day*, and *Osud*. On Broadway, she has worked on *True West*, *Sea Wall/A Life*, *The Nap*, *Significant Other*, *The Real Thing*, *The Realistic Joneses*, and *Shining City*. Recent off-Broadway work includes *Anatomy of a Suicide* (Atlantic); *Mud/Drowning* (Mabou Mines); *Greater Clements* (Lincoln Center Theater); *Marys Seacole* (LCT3); *Hurricane Diane* (NYTW); *Mary Page Marlowe* (Second Stage); *Harry Clarke* (Vineyard); *The Antipodes*, *Signature Plays*, *The Wayside Motor Inn* (Signature Theatre); *Coriolanus*, *Office Hour*, *Hamlet* (Public Theater); and *Measure for Measure* (Elevator Repair Service/Public Theater). Recent opera/dance/performance credits include *La fanciulla del West* (NCPA Beijing); *Faust* (Opera Omaha); *La traviata* (Opera Theatre of Saint Louis); *The Summer King* (Pittsburgh Opera, world premiere); *Il Turco In Italia* (Festival d'Aix-en-Provence); Trisha Brown's final two dances, *Rogues* and *Toss*; and many works with Richard Maxwell and the New York City Players, including *Open Rehearsal* for the 2012 Whitney Biennial.

Scott Zielinski Lighting Designer

Scott Zielinski lives in New York City and Vermont, and has designed lighting for more than 300 productions of theater, dance, and opera throughout the world. Opera highlights include

Turandot (Opera Australia); *Farewell My Concubine* (Beijing Music Festival); *Miss Fortune* (Bregenser Festspiele and Royal Opera House, London); *The Magic Flute* (Canadian Opera Company); *L'Orfeo* (English National Opera); *Lucia di Lammermoor* (Houston Grand Opera and New York City Opera); *Trojan Women* (National Changgeuk Company of Korea, Wiener Festwochen, Holland Festival, and LIFT, London); *Matsukaze* (Lincoln Center Festival); *La traviata* (Lithuanian National Opera); *La Commedia* (De Nederlandse Opera); *Red Waters* (Opéra de Rouen Haute-Normandie and Opéra de Rennes); *The Bonesetter's Daughter* (San Francisco Opera); *Yardbird* (Seattle Opera, Lyric Opera of Chicago, and Philadelphia Opera); and *Facing Goya* (Spoleto Festival USA and Singapore Arts Festival); among others.

Cast



Photo by Fay Fox

Andres Acosta The Laborer

Praised for his sweet, lyrical voice, Cuban American tenor Andres Acosta stands out through his strong vocal presence and magnetic acting. Upcoming performances for the 2021–22 season include a return to Minnesota Opera as guest soloist and curator of the *Opera in the Outfield* concert, his role debut as Edgardo in *Lucia di Lammermoor* in his return to Madison Opera, his return to Houston Grand Opera as Papi/Jasper for the world premiere of *The Snowy Day*, his debut with Santa Fe Opera in the creation of the title role in *The Pigeon Keeper*, and his debut at Florida Grand

Opera reprising the role of Timothy Laughlin in *Fellow Travelers*. Recent highlights include his debut at Opera San Antonio as Arturo in *Lucia di Lammermoor*, his Ravinia Festival debut in Bernstein's *Mass*, his Atlanta Opera debut as Alejandro in *Frida*, his house debut with Pittsburgh Opera reprising the role of Arcadio in *Florencia en el Amazonas*, his Houston Grand Opera debut as Father Matías in *El Milagro del Recuerdo*, and the role of Timothy Laughlin in *Fellow Travelers* in his house debuts with both Madison Opera and Minnesota Opera.



Photo by Jessica Osber
Photography

Justin Austin Mordred

Justin Austin is a baritone who was born in Stuttgart, Germany, to professional opera singer parents. He received his master's degree from Manhattan School of Music, and has since been building an increasingly impressive career in opera, concert, and song repertoire. Despite the pandemic, his 2020–21 season included a number of exciting projects. He recently appeared as soloist in the Metropolitan Opera's first public performances in 14 months, in concerts conducted by Yannick Nézet-Séguin. He created the leading role in a new virtual opera, *An American Apollo*, for Washington National Opera, and was invited by Thomas Hampson to be part of

the Hampson Foundation's A Celebration of Black Music, with the Elbphilharmonie, in Hamburg. He will debut at the Metropolitan Opera House next spring, in the company's premiere of *Hamlet* by Brett Dean. He has appeared with the Bavarian State Opera, Munich; Grand Théâtre de Genève; Opera Theatre of Saint Louis; Saratoga Opera; Master Voices; New York Festival of Song; and Saint Louis Symphony Orchestra. This winter, he created the leading role of George in Ricky Ian Gordon's new opera, *Intimate Apparel*, with Lincoln Center Theater.



Photo courtesy of the artist

Andrew Bidlack Lyonnel

Tenor Andrew Bidlack is renowned for his contemporary roles as well as his appearances in standard repertoire. A former Adler Fellow, Bidlack made his San Francisco Opera debut in *The Little Prince* and appeared as Odoardo in *Ariodante*, Count Albert in *Die tote Stadt*, Pedrillo in *Die Entführung aus dem Serail*, Arturo in *Lucia di Lammermoor*, and as *Boris Godunov*'s Simpleton, among other roles. Recent highlights include Beppe in *Pagliacci* at the Metropolitan Opera, Arcadio in *Florenzia en el Amazonas* at Florida Grand Opera and Arizona Opera, and Greenhorn/Ishmael in Jake

Heggie's *Moby-Dick* at Chicago Opera Theater. Other successes include his United Kingdom debut in the challenging role of Private John Ball in Welsh National Opera's world premiere by composer Iain Bell, *In Parenthesis*, directed by David Pountney and conducted by Carlo Rizzi with performances at the Royal Opera House, Covent Garden. Future appearances include *The Diving Bell and the Butterfly* at Dallas Opera—another world premiere by Joby Talbot in whose highly lauded *Everest* (also at Dallas Opera), Bidlack appeared in the principal role of Rob Hall.

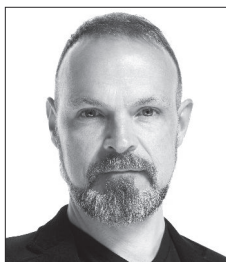


Photo by Andrew Bogard

Troy Cook Merlin

Praised for his “technically flawless performance” by *Opera News*, American baritone Troy Cook made his Royal Opera, Covent Garden, debut as Guglielmo in *Così fan tutte*, and made his role debut as Ford in Hamburgische Staatsoper's *Falstaff* following his debut with the company as Marcello in *La bohème*. Other recent engagements include John Cree in the world premiere of *Elizabeth Cree* with Opera Philadelphia, Rodrigo in *Don Carlo*, and Sharpless in *Madama Butterfly*, with Washington National Opera. During the 2020–21 season, Cook's originally scheduled

engagements include his role debut as Mark Torrance in *The Shining* with Opera Colorado (postponed), and the role of Inman in *Cold Mountain* with Virginia Opera. Due to COVID, Virginia Opera will now present *Gianni Schicchi* in its place, with Cook in the titular role. He was also originally slated to bring his signature role of Germont in *La traviata* to Inland Northwest Opera (canceled), and join the Kalamazoo Symphony Orchestra for Beethoven's Ninth Symphony (canceled). Future seasons include his return to Opera Philadelphia, and an appearance with the Phoenicia International Festival of the Voice as Tonio in *Pagliacci*.



Photo by Stephanie Girard

Sasha Cooke Queen Genièvre

Two-time Grammy Award-winning Sasha Cooke has been called a “luminous standout” (*New York Times*) and “equal parts poise, radiance and elegant directness” (*Opera News*). She is sought after by the world’s leading orchestras, opera companies, and chamber music ensembles for her versatile repertoire and commitment to new music. Cooke has sung at the San Francisco Opera, Metropolitan Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others; and with more than 70 symphony orchestras worldwide under

conductors including Gustavo Dudamel, Sir Mark Elder, Bernard Haitink, James Levine, Riccardo Muti, Yannick Nézet-Séguin, Trevor Pinnock, Michael Tilson Thomas, and Edo de Waart. Recently, Cooke collaborated with 17 composers on a project that will be released on the Pentatone label next fall, and will premiere at San Francisco Symphony as part of its Great Performers series. Also, during the 2021–22 season, Cooke returns to the Metropolitan Opera for *Le nozze di Figaro*. In concert, she appears with the Boston Symphony, St. Louis Symphony, Minnesota Orchestra, Los Angeles Philharmonic, Netherlands Radio Orchestra, Detroit Symphony, and Oregon Symphony, and gives solo recitals in Tucson and Baltimore. For more information, visit sashacooke.com.



Photo by Arielle Doneson

Norman Garrett King Arthur

American baritone Norman Garrett, whose performances have been called “scene-stealing” by the *New York Times*, is enjoying a varied and exciting career. This season, he makes his role debut as the title role in *Don Giovanni* at Dayton Opera, reprises Escamillo in *Carmen* at Opera Orlando, and makes his house debut at Theater an der Wien as Crown in *Porgy and Bess*, while in concert, he records an album of holiday favorites with Cincinnati Opera. Recent career highlights include his Metropolitan Opera debut as Jim in *Porgy and Bess*, his Houston Grand Opera debut

as Ríolobo in Daniel Catán’s *Florencia en el Amazonas*, and appearances at Washington National Opera, where he was previously a Domingo-Cafritz Young Artist, as Masetto in *Don Giovanni* and Lieutenant Gordon in Kevin Puts’s *Silent Night*. Garrett is a former winner of the George London Foundation Competition, and has received top prizes in more than a dozen international vocal competitions. He is a graduate of the University of Cincinnati College-Conservatory of Music, Texas Tech University, and the Academy of Vocal Arts, where he was a resident artist.



Photo courtesy of the artist

Matthew White Lancelot

Tenor Matthew White, hailed as “an elegant tenor capable of exciting high notes” (*Cincinnati Business Courier*), recently made critically acclaimed debuts as Roméo in *Roméo et Juliette* at Cincinnati Opera and as Pinkerton in *Madama Butterfly* at Tulsa Opera. This season, he returns to Tulsa Opera as the Duke in *Rigoletto*, while last season featured house debuts at Edmonton Opera as the Duke and Opera Naples as Rodolfo in *La bohème*. White is a recent graduate of Philadelphia’s prestigious Academy of Vocal Arts, where he performed a variety of roles, including Roméo, the title role in *Werther*,

Roberto in *Le Villi*, and Edgardo in *Lucia di Lammermoor*. A favorite of competitions, he was selected to compete in the 2019 Operalia Competition in Prague. He has won numerous other awards, including the Grand Prize of the Gerda Lissner International Vocal Competition and first place in the Deborah Voigt International Vocal Competition. A trained violinist, White is also an avid surfer and runs his own surfboard business, with clients around the world.



Photo by Arielle Doneson

Wei Wu Allan

A native of China, Grammy Award–winning bass Wei Wu recently made his debut with the Santa Fe Opera as Kobun in the world premiere production of Mason Bates’s *The (R)evolution of Steve Jobs*. For the 2020–21 season, engagements included the Inspector in the world premiere of Jennifer Higdon’s *Woman with Eyes Closed* with Opera Philadelphia (postponed), his debut as Gremin in *Eugene Onegin* in a return to Minnesota Opera (canceled), and Ferrando in *Il trovatore* with Portland Opera in his company debut (canceled). Future seasons include the rescheduled tour of *The (R)*

evolution of Steve Jobs. Wu’s original engagements for the COVID-19 shortened 2019–20 season featured debuts with Opera Philadelphia as the Bonze in *Madama Butterfly* (postponed) and with Pensacola Opera as Ferrando in *Il trovatore* (canceled). He returned to Washington National Opera to perform Sarastro in *Die Zauberflöte* and Lodovico in *Otello*, NCPA Beijing as the Four Villains in *Les contes d’Hoffmann*, Pittsburgh Symphony as Rocco in *Fidelio*, and appeared with the Prototype Festival as the Nephew in *Blood Moon*.

Music/Production Staff

James Bagwell Chorus Master

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

Bethany Pietroniro Music Coach

Pianist Bethany Pietroniro centers her musical work around an eclectic variety of vocal and instrumental chamber music repertoire. Recent collaborative projects include the premiere of composer Julio Friedmann's *Fried Cycle*, presented in a virtual recital with mezzo-soprano Hailey McAvoy. She has appeared at venues including Alice Tully Hall, the Morgan Library & Museum, and the Baltimore War Memorial, and has been a guest recitalist at James Madison University, Pennsylvania State University, and Utah State University. Pietroniro has appeared as an orchestral keyboardist for numerous concerts with The Orchestra Now, and this is her third summer as a rehearsal pianist for opera productions at the Bard SummerScape festival. In addition to her work as a collaborative pianist, she currently serves as pianist and organist at the Old Dutch Church in Kingston, New York. She is also a staff member at Art of Problem Solving, an online community devoted to mathematics education and creative, interdisciplinary problem solving.

Zachary Schwartzman Assistant Conductor

Zachary Schwartzman has conducted around 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 Deutsche Oper Berlin, Opera Atelier (Toronto), Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor at New York City Opera, as well as conductor in its

VOX series, and served as associate/assistant conductor for 15 productions at Glimmerglass Opera. Schwartzman's credits as assistant conductor include recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated, world-premiere recording for Chandos. He had a 12-year tenure as music director of the Blue Hill Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He is currently resident conductor of The Orchestra Now (TÖN). In addition to degrees in piano performance and orchestral conducting, he earned a BA in East Asian studies from Oberlin College.

David Sytkowski Principal Music Coach

David Sytkowski, pianist and vocal coach, is a visiting artist in residence at Bard College. Recent engagements include the New York premiere of *Fellow Travelers* for the Prototype Festival in January 2018 and *The Mother of Us All* for the reopening of the Hudson Opera House in fall 2017, with R. B. Schlather. Past Bard SummerScape productions include *Demon*, *Dimitrij*, *Iris*, *The Wreckers*, and *Euryanthe*. Other recent engagements include Berkshire Opera Festival's inaugural production of *Madama Butterfly*; *The Long Christmas Dinner* and *Mona Lisa* with American Symphony Orchestra. He frequently appears as a symphony pianist and collaborator at venues such as Carnegie Hall, Weill Recital Hall, Jazz at Lincoln Center, and the Fisher Center at Bard.

Habib Azar Video Director

A seven-time Emmy Award-winning producer and director, Habib Azar's career is distinguished by its wide aesthetic range and energetic style. His first feature film, *Armless*, was an official selection of the Sundance Film Festival, and his second, *Saint Janet*, stars Tony winner Kelly Bishop, and was distributed by Indie Rights. As one of the leading multicamera, performing arts directors and producers working today, Azar films the world's greatest musical artists. He is a regular series director for The Met: Live in HD series, Live from Lincoln Center, and the All-Star Orchestra. He was also the executive producer of the New York Philharmonic's live broadcast series from 2016 to 2019, scripting and directing shows with hosts Alec Baldwin and Terrance McKnight. He also directs webcasts from Carnegie Hall for medici.tv.

Special Thanks

Special thanks to Wendy Ziecheck, MD; Elaine Winslow-Redmond; and Jessica Grindstaff and Eric Sanko.

American Symphony Orchestra

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

BOOK AND RESOURCES LIST

As a way to give our audience a chance to engage even deeper with our performances, the Fisher Center and Oblong have created resource lists for our programming this summer. Ten percent of proceeds from purchases made at Oblong using our links support programming at the Fisher Center.

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Philip Payton
Ragga Petursdottir
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Yana Goichman
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Maya Lorenzen

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Wende Namkung
Elizabeth Nielsen
Dorothy Strahl
Samuel Katz
Sarah Zun
Kathryn Aldous
Dilyana Zlatinova-Tsenov

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Sally Shumway
Rachel Riggs
Debra Shufelt-Dine
Martha Brody
Celia Hatton

Cello

Eugene Moye, *Principal*
Roberta Cooper
Alberto Parrini
Sarah Carter
Diane Barere
Emily Brausa

Bass

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Jack Wenger
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Peter Donovan
Richard Ostrovsky

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Diva Goodfriend-Koven,
Piccolo

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Julia DeRosa, *English horn*

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David Peel
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trombone*

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Molly McDermott, *Company Management Assistant*
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Tatyana "Taty" Rozetta '21, *Company Management Assistant*
Jake Stiel '21, *Company Management Assistant*

Health Safety

Arabella Powell, *Health Safety Manager*
Hazaiah Tompkins '19, *Health Safety Assistant Manager*
Erin Duffey, *Health Safety Coordinator*
Aholibama Castañeda Gonzalez, *Health Safety Coordinator*
Laura Gutierrez, *Health Safety Coordinator*
Annaleise Loxton, *Health Safety Coordinator*
Aimeé Mangual Pagán, *Health Safety Coordinator*
Anthony Wells, *Health Safety Coordinator*

Production/Facilities

Laura Hirschberg, *Production Manager (Montgomery Place)*
Nakia Shalice Avila, *Assistant Stage Manager (Montgomery Place)*
Drewe Goldstein, *Production Assistant (Montgomery Place)*
Eric Oloffson, *Site Supervisor (Montgomery Place)*
Lynn Krynicki, *Stage Manager (Opera)*
Patty Garvey, *Assistant Stage Manager (Opera)*
Eileen Goodrich '16, *Assistant Stage Manager (Opera)*
Trevion Walker, *Production Assistant (Opera)*
Faith Williams '22, *Production Assistant (Opera)*

Scene Shop

JP Misciagna, *Assistant Technical Director (Sosnoff)*
Mark Quiles, *Assistant Technical Director (Montgomery Place)*
Hick Renadette, *Head Flyman*
Anthony Arevalo, *Carpenter*
Parker Callais, *Carpenter*
Winston Cheney, *Carpenter*
Gina Coatney, *Carpenter*
Shane Crittenden, *Carpenter*
Sam Dickson '19, *Carpenter*
Brendan Dromazos, *Carpenter*
Alden Girsch, *Carpenter*
Brian Kafel, *Carpenter*
Nikita Minin '19, *Carpenter*
Maggie McFarland '21, *Carpenter*
Mike Murphy, *Carpenter*
Shane Rogers, *Carpenter*
Pat Schneider, *Carpenter*
Peter Servatius '18, *Carpenter*
Kat Taylor, *Carpenter*
Justin Titley, *Carpenter*
Alexandra Theisan, *Carpenter*
Quinland Thompson, *Carpenter*

Electrics

Nick Ligon, *Festival Head Electrician*
Shane Crowley '18, *Light Board Operator (Sosnoff)*
Rachel Goldberg, *Electrician (Sosnoff)*
Walter Daniels, *Electrician (Sosnoff)*
Rachel Daigneault, *Electrician (Sosnoff)*
Camille Harkins, *Electrician (Sosnoff)*

Nicole Sliwinski, *Electrician (Sosnoff)*
Connor Gibbons, *Electrician*
Dale Gibbons, *Electrician*
Conor Thiele, *Electrician*
Nick Hawrylko, *Lighting Designer/Head Electrician (Montgomery Place)*
Sydney Merritt-Brown '23, *Electrician (Montgomery Place)*

Costumes

Gabrielle Laroche, *Shop Foreperson (Sosnoff)*
Alysha Burgwardt, *Wardrobe Supervisor (Montgomery Place)*
Sarah Knight, *Wardrobe Supervisor (Sosnoff)*
Jackie Vela, *First Hand/Principal Dresser (Sosnoff)*
Kat Collins, *Stitcher/Chorus Dresser (Sosnoff)*
Sara Sa, *Craftsperson (Sosnoff)*
Tracee Bear, *Stitcher (Sosnoff)*
Sharon Greene '19, *Stitcher/Principal Dresser (Sosnoff)*
Aidan Griffiths, *Stitcher (Sosnoff)*
Paulina Campbell, *Principal Dresser (Sosnoff)*
Jules Capuco '17, *Principal Dresser (Sosnoff)*
Gabrielle Marino, *Principal Dresser (Sosnoff)*
Ellie Hart Brown, *Chorus Dresser (Sosnoff)*
Lauren Cordes, *Chorus Dresser (Sosnoff)*
Christopher Lunetta, *Chorus Dresser (Sosnoff)*
Chris Minter '21, *Chorus Dresser (Sosnoff)*
Angela Woodack '21, *Chorus Dresser (Sosnoff)*

Audio

Norah Firtel, *Audio Engineer 1 (Sosnoff)*
Cal Swan-Streepy, *Audio Engineer 2 (Sosnoff)*
Kitty Mader, *Audio Assistant (Sosnoff)*
Cariahbel Azemar '19, *Audio Engineer (Montgomery Place)*
Adjua Jones, *Audio Engineer (Montgomery Place)*
Duane Laughinger, *Audio Engineer (Montgomery Place)*

Video

Kat Pagsolingan, *Festival Video Engineer*
 John Gasper, *Video Engineer 1*
 Martin Benesh, *Video Engineer 2*

Properties

Patrice Escandon, *Props Supervisor*
 Rowan Magee, *Props Artisan*
 Alanna Maniscalco, *Props Artisan*
 Anais Main, *Props Apprentice*

Bard Music Festival

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

Audience and Member Services**Front of House Staff**

Bri Alphonso-Gibbs '22
 Ana Aparicio '23
 Domitille Arents
 Michael Barriteau '23
 Norah Cullers
 Mina DeVore '24
 Ash Fitzgerald '24
 Daisy Gadsby
 Itzel Herrera Garcia '23
 Nico Gusac '23
 Joel Guuahnich '24
 Elias Hernandez '21
 Francis Huang '23
 Grace Leedy
 Lucia Link
 Emma Livingston
 Summer Lown
 Catherine Lyu '23
 Kira Milgrim

Ivy O'Keefe
 Laila Perlman '21
 Michael Picciuolo '22
 Katherine Pullaro
 Adam Renth
 Rebecca Rivera
 Evan Rohrmeier
 Tamar Sandalon
 Rose Snyder
 Christopher Steffen-Boone
 Anya Swinchoski '22
 Ana Talsness '24
 Melissa Toney '22
 Mitchell Watson
 Cindy Yang '22
 Xindi Zhang

Audience and Member Services**Representatives**

Nat Curry '21, *Box Office Representative*
 Noah Hoagland '22, *Box Office Representative*
 Lea Rodriguez '22, *Box Office Representative*
 Tiffany Thompson, *Box Office Representative*

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