

BARD COLLEGE CONSERVATORY OF MUSIC

SALOME

March 18 and 20, 2022

Sosnoff Theater

Fisher Center

Bard College Conservatory of Music

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Bard Conservatory Orchestra

Leon Botstein | Music Director

Andrés Rivas | Assistant Conductor

Erica Kiesewetter | Director of Orchestral Studies

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Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts, conducting, and instrumental performance, as well as Chinese music and culture. Also at the graduate level, the Conservatory offers an Advanced Performance Studies Program and a two-year Post-graduate Collaborative Piano Fellowship. The US-China Music Institute of the Bard College Conservatory of Music, established in 2017, offers a unique degree program in Chinese instruments. The Conservatory Orchestra has performed twice at Lincoln Center, and has completed three international concert tours to China, Hong Kong, and Taiwan; Russia and six cities in Central and Eastern Europe; and to three cities in Cuba.

This year, the Conservatory has enrolled 175 undergraduate and graduate students from 20 different countries and 27 states. Many students hold named scholarships in recognition of their academic and musical excellence including the John Cage Trust Scholarship, Bettina Baruch Scholarship, Y. S. Liu Foundation Scholarship, Joan Tower Composition Scholarship, Alexander Borodin Scholarship, Robert Martin Scholarship, and Stephen and Belinda Kaye Scholarship, among others.

Bard College Conservatory Advisory Board

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Bard College Conservatory of Music
presents

Salome

Music by **Richard Strauss** Libretto by **Oscar Wilde**

Bard Conservatory Orchestra
Leon Botstein, music director

Cast

(in order of appearance)

Narraboth	Robert Stahley
A page	Hailey McAvoy
First soldier	Brad Smoak
Second soldier	Michael Anthony McGee
A Cappadocian	Kofi Hayford
Jochanaan	Nathan Berg
Salome	Alexandra Loutsion
A slave	Maximillian Jansen
Herod	Jay Hunter Morris
Herodias	Katharine Goeldner
Five Jews	Marc Molomot
	Vincent Festa
	CodyRay Caho
	Maximillian Jansen
	Kofi Hayford
First Nazarene	Patrick Blackwell
Second Nazarene	Brian James Myer
Executioner	Emanuel Castro

An opera in one act

Setting: Herod's palace in Judea

Director & Designer **R. B. Schlather**
Assistant Director **Michael Hofmann**
Stage Manager **Jason Kaiser**
Lighting Designer **Masha Tsimring**
Hair and Makeup Designer **Jennifer Donovan**

Producer **Tricia Reed**
Assistant Conductor **Andres Rivas**
Assistant Stage Manager **Lydia McCaw**
Rehearsal Pianist **Yun Chen**
Props Supervisor **Patrice Escandon**
Wigs and Facial Hair **Amanda Miller**
Supertitle Creator **Steven Jude Tietjen**
Supertitle Operator **Yun Chen**

Draper **Gabrielle LaRoche**
Wardrobe Supervisor **Sarah Sa**
Dressers **Kat Collins, Andrew Cristol**
Head Electrician **Nick Hawrylko**
Light Board Operator **Ali Calegari**
Deck Electrician **Walter Daniels**
Electrics Crew **Dale Gibbons, Connor Gibbons, Jesse Dewane**

Audio Producer and Recording Engineer **Marlan Barry**
Audio Engineer **Duane Lauginiger**
Audio and Video Broadcast **Skillman Music**

Pit Crew **Nora Rubenstone, Robert Strickstein, Drew Youmans, Keith Hammer**

Video Technician **Martin Benesh**

Head Fly Person **Hick Renedette**
Interim Assistant Technical Director **Mike Murphy**
Carpenter/Props **Maggie McFarland**
Carpenter **Sam Dickson**
Shop Carpenter **Peter Serveritus**

Director's Note

I will never forget my first encounter with Strauss and Wilde's *Salome*, now over twenty years ago. Exotic, dark, shocking, loud, freaky, creepy, gross, sleazy, charming, horrifying, intense, fabulous. I loved it, of course! A perfect theater piece. A work so arch, brutal, ironic, and queer, courtesy of Oscar Wilde's over the top poetics. So unreal, yet so recognizably human in its motivations, power structures and decadence. And heart-breaking too, in its depiction of a young person trying to make her own way in a Man's world. Interesting that straight-laced Strauss picked up this subversive material for his 1905 composition. By then Oscar had been jailed for being gay, and the subject matter is in very bad taste all round. But luckily it gripped the composer's imagination, and he wrote some of the most explosive, radical opera music the world had yet heard. For this staged concert, I wanted to suggest this biblical spectacle in a reduced way. The design is inspired by modernist stage and lighting pioneer Adolphe Appia's educational performances at the festival theater Hellerau around the time Strauss was writing. And the loud colors of the costumes are inspired by Wilde's directive to the designer of his play that everyone should be wearing shades of yellow, except the king and queen who should wear red like blood, and Salome who should wear black like "a curious, poisonous lizard."

This production was about to start rehearsal on March 15, 2020, the day the world paused. For me, finally performing it bookends a period of void, and I can't think of a better piece to welcome us back into the magical unreality of the theater. As macabre as it is to say about this piece: Enjoy!

—R. B. Schlather, director/designer

Bard Conservatory Orchestra

Leon Botstein, Music Director

Andres Rivas, Assistant Conductor

Erica Kiesewetter, Director of Orchestral Studies

Violin I

Zongheng Zhang '21*,
concertmaster
Nalin Myoung
Enikő Samu
Yiran Yao
Yangxin Song
Katherine Chernyak
Isabel Chin Garita
Elizabeth Chernyak
Ana Aparicio
Joas Erasmus
Alana Auerbach**

Violin II

Blanche Darr, *principal*
Sarina Schwartz
Lap Yin Lee
Nandor Burai
Ya-Yin Yu
Junyu Lin
Laura Perez
Jaime Blois
Klara Zaykova
Morgan Peppe

Viola

Jonathan Eng, *principal*
Jessica Ward
Liam Brosh
Guy Levy
Mercer Greenwald
Rowan Swain
Yuzhe (Eric) Lin
Mikhail Terentiev

Cello

Lily Moerschel, *principal*
Sarah Martin
William Pilgrim
Jing Yi Sutherland
Verity Scheel
Nathan Francisco
Ethan Young
Andres Perez Rangel

Bass

Elizabeth Liotta, *principal*
Michael Knox
Zhenyuan Yao
Stanley Legan
Rowan Puig Davis '21*

Flute

Andrea Abel, *principal*
Megumi Takahashi
Eliza Karpiak

Piccolo

Monika Dziubelski

Oboe

Michal Cieslik, *principal*
Kai O'Donnell

English horn

Kamil Karpiak

Heckelphone

Nathaniel Sanchez

Clarinet

Eszter Pokai, *principal*
Keyu (Frank) Tao
Miles Wazni
Anya Swinchoski

E Flat Clarinet

Karolina Krajewska

Bass Clarinet

Viktor Toth '16, '21 (TON)**

Bassoon

Alexandra Buckman, *principal*
Adelaide Braunhill
Katriel Kirk

Contrabassoon

Chloe Brill

Horn

Liri Ronen, *principal*

Danika Dortch, *assistant principal horn*
Sabrina Schettler
Felix Johnson
Natalia Dziubelski
Mirinda Holthe
Danielle Jostlein

Trumpet

Joel Guahnich, *principal*
Viveca Lawrie
Aleksandar Vitanov
Ulysse Derrien

Trombone

Anthony Ruocco, *principal*
I Chieh Chen
Ameya Natarajan

Bass trombone

Rodney Rhodes Jr.

Tuba

Zander Grier

Timpani

Juan Rubio

Percussion

Rodney Clark
Juliana Maitenaz
João Melo
Jaelyn Quilizapa
Cristian Zavala

Harp

Kathryn Sloat**, *principal*
Tammam Odeh

Celeste

Jimmy Berger

Organ/ Harmonium

Andres Peltier-Salazar

* *The Orchestra Now*

***Salome* (1905)**

Libretto: Hedwig Lachmann (1865-1918) after Oscar Wilde (1854-1900)

Music: Richard Strauss (1864-1949)

The first performance of Richard Strauss's opera *Salome*, given in Dresden on December 9, 1905, caught even the most progressive critics off guard. There was little doubt that the opera was a masterpiece, that its music was radically innovative, even "revolutionary," but many were profoundly disturbed by the image of Salome kissing the severed head of John the Baptist on the mouth. One didn't have to be religious to be uncomfortable with such an unabashed sexualization of a story that, after all, originated in the New Testament. Even Gustav Mahler, who fought with the Viennese censors relentlessly (and unsuccessfully) to have *Salome* presented at the Court Opera, was of two minds about the opera: he felt that one needed to separate "the chaff from the grain" in the work. Many commentators at the time were not sure whether the modernity of the piece was simply aimed at shocking the audience or whether it had genuine artistic value. Yet the entire musical world was talking about *Salome*, and, as the composer later joked, the opera paid for his villa in Garmisch-Partenkirchen in the Bavarian Alps. Within two years, the opera was produced in no fewer than fifty theaters. The U. S. premiere took place at the Met in 1907, but the opera was played only once, as subsequent performances were canceled after vehement protests from people like Louisa Morgan (daughter of John Pierpont).

Salome was Strauss's third opera but the first one to be really successful; it gave his career a whole new direction. He had previously been known mainly as a symphonic composer, but from this moment on, he devoted most of his energies to opera, producing *Elektra*, *Rosenkavalier*, *Ariadne auf Naxos* and many others over the next four decades.

The story of the Judean princess who demanded, and obtained, the head of St. John the Baptist, is told (without giving her a name) in the New Testament (Matthew 14:1-11 and Mark 6:21-28). The name Salome for the daughter of Herodias is given in *The Antiquities of the Jews* by the 1st-century historian Flavius Josephus, who never mentions John or his execution. It was only in the Middle Ages that name and story were finally linked. By the 19th century, many attempts had been made by writers and visual artists to elaborate on the lurid story. Inspired by Gustave Flaubert's short story *Herodias* and Gustave Moreau's painting *Salome*, the great Irish writer Oscar Wilde retold the story in a one-act play (first performed in 1896), turning it into something of an erotic thriller.

As soon as Strauss had seen a performance of Wilde's play in Max Reinhardt's Little Theater in Berlin, he knew it had great operatic potential. Rather than having the drama adapted as a libretto, he set Wilde's words to music verbatim (in Hedwig Lachmann's German translation), with significant cuts but only a few changes in the text itself.

By doing this, he became one of the earliest practitioners of the so-called *Literaturoper*, in which there is no libretto specifically prepared for the composer but an original spoken play is used instead. (Debussy's *Pelléas et Mélisande*, premiered in 1902, is another early example for this approach.)

Much of the visceral power of the drama derives from the violent clashes between three pairs of opposites: religion vs. sexuality, command vs. resistance, as well as the private vs. the public sphere. The clash between Salome and Jochanaan (St. John the Baptist) opposes two people with equally strong convictions. Jochanaan, the precursor of Jesus Christ, is the prophet of a new religion that preaches removal from all physicality. Salome, on the other hand, is *all* physicality. She senses that she is in the presence of a great power, and although she doesn't begin to understand that power (and is certainly not about to submit to it), she is intrigued, fascinated, and even awed by it—and she must sexualize those feelings as she does everything she touches. As a princess who is used to always getting her way, she is set on a collision course with the prophet. She cannot control him, so she must destroy him: if she cannot kiss him on the mouth while he is alive, she will kiss his severed head. And when she sings the words “the mystery of love is greater than the mystery of death,” it becomes clear that for her, fully owning and satisfying one's erotic desires leads to the same transcendent experience as the one that Jochanaan seeks through the negation of those same desires. Yet her concept of love is bound up so closely with the will to dominate, even at the cost of life, that she inevitably dooms herself in the process.

The second clash, between command and resistance, occurs first between Salome and Narraboth, the love-struck soldier who vainly tries to prevent Salome from seeing Jochanaan. This doomed attempt to oppose Salome foreshadows the major showdown between Salome and Herod. At first, Herod demands unconditional obedience from his stepdaughter, summoning her to a banquet which she refuses to attend. Then, in the culminating scene of the opera, the tables are turned and it is he who is forced to obey her and have Jochanaan executed.

Finally, the private and the public spheres clash in the relationship between Herod and Jochanaan. Like Salome, Herod is fascinated by the spiritual power emanating from the prophet, and he understands that power just as little as does his stepdaughter. But whereas in Salome's case, the fascination is sexualized, with Herod it is politicized. Herod is afraid of the danger Jochanaan poses for the country, which is why he has him imprisoned; but he is even more afraid of the general uproar Jochanaan's death will undoubtedly provoke. Obsessed with his sexual attraction to his stepdaughter, Herod allows his private feelings to prevail over his political judgment. Having sworn that he would grant Salome's wish no matter what it may be, he has no choice but to order Jochanaan's execution, despite his fears that the prophet's death will bring about a disaster.

Throughout the opera, the characters' relationships are expressed through acts of looking and seeing. In the very first scene, Narraboth can't stop *looking* at Salome, in spite of the admonitions of the young page. For her part, Salome wants to see Jochanaan, who is locked up in a cistern underneath the palace.

When Jochanaan is finally brought out of his prison, he is angered by the way Salome looks at him, and refuses to look at her. She finds that his eyes are the most terrifying things about him. Later, Herodias reprimands her husband because he is constantly staring at Salome. For the five arguing Jews who appear in Herod's palace, Jochanaan cannot be a true prophet since he hasn't seen God face to face. Herod watches Salome's dance, receiving a favor with devastating consequences. And finally, Salome says these words to Jochanaan's severed head: "You have seen your God, Jochanaan, but you haven't seen *me*. Had you seen me, you would have loved me..."

For all this emphasis on seeing, however, an opera is, of course, all about hearing, and it is clearly the music that is responsible for its exceptional effect. No matter how prominent a place Oscar Wilde may hold in the literary canon, his *Salome* is hardly ever presented without Strauss's music these days. The opera, meanwhile, has become part of the standard repertoire of every opera house that can meet the almost superhuman demands it places on the singers and the enormous orchestra alike. The music requires singers with Wagnerian vocal power who must navigate fiendishly difficult long melodic phrases often in a very high register, and they must enunciate the words as clearly as if they were performing spoken drama. Only then can they hope to do justice to the high intensity of the stage action. The orchestral parts are equally challenging; like Wagner, Strauss often gave the most important (read: the most dramatic) musical material to the instruments rather than the singers.

Strauss had taken over from Richard Wagner the use of *leitmotifs*, or recurrent musical ideas associated with a certain character or concept. Salome's obsession, Jochanaan's sermonizing, the famous kiss all have their musical representations. One difference between the ways the leitmotifs are used by the two composers is that in *Salome*, the musical repeats go hand in hand with textual repeats of phrases in the libretto (Salome's maniacal "I want to kiss your mouth, Jochanaan" is only one of these), and the verbal recurrences invest the musical ones with a special dramatic function we don't find in Wagner.

In his award-winning book *The Rest is Noise*, music critic Alex Ross begins the history of 20th-century music with a narrative of an early performance of *Salome*. The opera certainly stands with Stravinsky's *Rite of Spring*, which followed eight years later, at the threshold of a new era. It did away with many old taboos and presented human situations and emotions in a way they had never been presented before. Strauss (and Wilde) made an old story breathtakingly new, boldly confronting the dark sides of the human psyche. At the same time, no matter how unsettling the final scene may be, Strauss was able to give the heroine's final words a sense of positive fulfillment and resolution through his music, giving the opera a strangely cathartic ending that not even Herod's brash command "Let that woman be killed!" can undo.

—Peter Laki, visiting associate professor of music, Bard College

A BRIEF SYNOPSIS

Scene 1. In Herod's palace, Narraboth, the captain of the guard, speaks of his obsession with Princess Salome, even though a young Page warns him of the dangers. The voice of Jochanaan (St. John the Baptist) is heard from the cistern where he has been imprisoned by Herod.

Scene 2. Princess Salome enters. Upon hearing Jochanaan's voice, she declares that she wants to speak to him, even though Herod has strictly forbidden anyone to see the prophet. But Salome cajoles Narraboth, who is hopelessly in love with her, to break the rules and let Jochanaan out of his prison.

Scene 3. Jochanaan appears, spewing curses against Salome's mother Herodias. Salome declares her love for the prophet who recoils in horror. The scene ends as Jochanaan pronounces a curse on the Judean princess, before indignantly returning to his cistern. Watching these horrific events unfold, Narraboth kills himself in desperation.

Scene 4. Herod and Herodias appear. Herod only notices Narraboth's corpse when he slips in his blood. He comments on how handsome Narraboth was, and recalls how obsessed the captain was with Salome. Then he invites Salome to eat and drink with him, which she refuses. Herodias doesn't hide her pleasure at this refusal.

Jochanaan's voice is heard again from below. Herodias accuses her husband of being afraid of the prophet, and provocatively asks him why he hasn't yet delivered him to the Jews. On this cue, five Jews begin a heated debate about whether a mortal person can ever see God face to face. They are answered by two Nazarene Christians, reporting on some of Christ's miracles. Herod is horrified by the stories of Jesus raising the dead and declares that he will never allow this to happen. Then, abruptly, he asks Salome to dance for him, and Salome complies, but not before making her stepfather swear an oath that he will grant her wish, whatever it may be, in return.

She begins her seductive dance, the music of which has a distinctly Middle Eastern character—at least at the beginning, before giving way to a waltz that gets more and more excited as it progresses. In the final portion of the dance, the Oriental motifs are combined with the waltz theme for a frenetic ending. Only then does she name her prize: to Herod's horror, she demands the head of Jochanaan on a silver platter. Herod tries to change Salome's mind, but to no avail. Bound by his oath, he is forced to order the prophet's execution.

Final scene. Salome receives Jochanaan's head on a silver platter. She addresses the head in a solo that is in turn tender, ecstatic, mocking, and mysterious. Herod watches Salome with increasing disgust as she talks to the severed head and finally kisses it on the mouth. Seeing this, Herod orders his soldiers to kill Salome, whereupon they crush her beneath their shields.

—Peter Laki, visiting associate professor of music, Bard College

Who's Who

In addition to serving as music director of the Bard Conservatory Orchestra, **Leon Botstein** is 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 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, London Philharmonic, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others.

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 ASO, and recordings with the London Philharmonic, Jerusalem Symphony Orchestra, and TÖN, among others. He is editor of *The Musical Quarterly* and the 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 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.

R. B. Schlather is an American artist known for innovations as an opera director and impresario, and is critically acclaimed for site-specific performances and process-art installations in museums, galleries, theaters, concert halls, warehouses, historic buildings, and public spaces. In the 2021 season, Schlather returned to Oper Frankfurt to direct new productions of *Madama Butterfly* and *L'Italiana in Londra*, after an earlier staging of Händel's *Tamerlano* in a site-specific installation for Frankfurt's Bockenheimer Depot. Career highlights include his debut with the Santa Fe Opera with a 2019 production of Mozart's *Così fan tutte*, and Fluxconcert, a 2018 collaboration with the Los Angeles Philharmonic, The Getty Research Institute, and conductor Christopher Rountree, as well as *The Mother of Us All* at Hudson Opera House in 2017. His radical process-art installations using Händel's "Ariosto Trilogy" at Whitebox Art Center and National Sawdust led to an artist residency at National Sawdust, where he and music director Geoffrey McDonald deconstructed *Ariodante*, the third opera in the trilogy. Collaborations with composer and librettist David Hertzberg include *The Wake World*, a commission from Opera Philadelphia and The Barnes Foundation; and *The Rose Elf*, a site-specific presentation in the Catacombs of Green-Wood Cemetery in Brooklyn. Past highlights include a critically acclaimed production of John Adams' *Doctor Atomic* (Curtis Opera Theater), Philip Glass' *Madrigal Opera* (National Sawdust), David Lang's *little match girl passion* (Perez Art Museum Miami, IlluminArts, The School | Jack Shainman Gallery),

Philip Glass' *The Juniper Tree* (Wolf Trap Opera), *The House Taken Over* (National Sawdust, Manhattan School of Music), *Don Giovanni* (Opera Philadelphia, Curtis Opera Theater), *Turandot* (Bard Music Festival), *Macbeth* (Syracuse Opera), *Impressions du Pelleas* (Curtis Opera Theater), Philip Glass' *In The Penal Colony* (Boston Lyric Opera, Cyclorama Boston). He received a BA in art history and drama from Ithaca College.

Michael Hofmann VAP '15 (assistant director) is an administrator, performer, artist, and opera stage director based in Hudson, New York. His directorial debut, a semi-staged performance of Bernstein's *Candide* with The Orchestra Now in February 2017, was noted as "stunning in its brilliance, humor, and overall gestalt... an astonishing accomplishment" (*Millbrook Independent*). He has since directed or stage managed performances with the Kaufman Music Center's Special Music School, University of Connecticut, Fresh Squeezed Opera, the Bard Music Festival, and the Bard College Music Program: He will direct the world premiere of Jillian Flexner's chamber opera *Self-Defined Circuits* at HERE Theater in May 2022. As a baritone, he has sung regularly with New York-based choral ensembles and small opera companies, including The Choir of St. Luke in the Fields, Canticum Scholare, and Opera on Tap. Hofmann holds a BA degree in music from Vassar College and MM degree in voice from Bard College Conservatory. He works as a mayoral aide & ADA coordinator for the City of Hudson, and as development communications associate for the Fisher Center at Bard.

Jason Kaiser's (stage manager) credits include: *Kiki and Herb* SLEIGH (BAM); *Only An Octave Apart* (St. Ann's Warehouse); Christine Jones/Steven Hoggett/David Byrne's *Social! the social distance dance club*, and Laurie Anderson/Jason Moran's *Party in the Bardo* (both at the Park Avenue Armory); the Tony Award-winning revival of *Oklahoma!* (Broadway, St. Ann's Warehouse); *A 24-Decade History of Popular Music* with Taylor Mac (St. Ann's Warehouse, tour); *Available Light* with Lucinda Childs Dance Company; the opera premieres of *Book of Mountains and Seas*, *Acquanetta*, *The Source*, *anatomy theater*, and *love fail* (all produced by Beth Morrison Projects); the world tour of the Olivier Award-winning revival of *Einstein on the Beach*; *Nonesuch Records at BAM* with Steve Reich and Philip Glass; three world-premiere plays by Athol Fugard; two European tours of *Jesus Christ Superstar* directed and choreographed by Baayork Lee; and 13 world premieres with Jennifer Muller/The Works dance company.

Masha Tsimring (lighting designer) is a designer for live performance. Recently: *Puppet Lab* (St. Ann's Warehouse); *To the Yellow House* (La Jolla Playhouse); *The Pool Plays* (The New Ohio); *blush* (Soho Rep); *The Woman's Party* (Clubbed Thumb). Previously with Bard/Fisher Center: *Promenade*, *Last Days of Mankind*. Internationally, her work has taken her to Russia, Chile, China, Germany, Ecuador, the Netherlands, Bolivia, and one very big boat. Homes for New York projects include Playwrights Horizons, The Kitchen, Atlantic Theatre Co., Clubbed Thumb, PlayCo, Invisible Dog, Page73, and Bushwick Starr. In addition to design, Masha's interests include progress towards pay equity and a more ethical model of working in the American theater. Masha received her MFA from the Yale School of Drama. She is the Masha of design collective, Masha and the Bear Design, and a proud member of USA829. More information at www.mashald.com

Canadian bass-baritone **Nathan Berg** earned worldwide acclaim for his portrayals of the title role in *Der fliegende Holländer* in his Bolshoi Theatre debut, Alberich in *Das Rheingold* with the Seoul Philharmonic Orchestra and Minnesota Opera, Doktor in *Wozzeck* with the BBC Scottish Symphony Orchestra and the Houston Symphony, for which he won a Grammy Award, and his company debut at Teatro alla Scala in Robert Carsen's world-premiere production of Battistelli's *CO2*. In 2021 he made his Metropolitan Opera stage debut as The Father in Matthew Aucoin's *Eurydice*, conducted by Yannick Nézet-Séguin, and returned to Theater Basel as Philippe in *Don Carlos* in 2022. Later this year he will debut the role of Kurwenal in *Tristan und Isolde* with the Taiwan Philharmonic, and lead a residency with Opera Lafayette in Taos, New Mexico, culminating in performances of Grétry's *Silvain* in New York and Washington, DC.

Last year he made a highly acclaimed debut with Theater Basel in the title role of Messiaen's *Saint François d'Assise*. The previous season, he made his role and house debut as Jochanaan in *Salome* with The Atlanta Opera, and returned to the roster of the Metropolitan Opera in *Manon* and *Turandot*. On the concert stage, he joined the Toronto Symphony Orchestra as Palemon in *Thaïs*, the Rotterdam Philharmonic on a European tour as Der Einarmige in *Die Frau ohne Schatten*, led by Yannick Nézet-Séguin, and the Helsinki Philharmonic Orchestra in Berlioz's *Lélio*. Other appearances include the title role in *Der fliegende Holländer* at the Cincinnati Opera Festival, Wotan in *Das Rheingold* at the Badisches Staatstheatre in Karlsruhe, Alberich in *Das Rheingold* with Opéra de Montréal, Alberich in *Siegfried* with the National Performing Arts Center in Taipei, and Salzburger Festspiele singing The King of Scotland in *Ariadante* opposite Cecilia Bartoli in the title role, and Douglas d'Angus in *La donna del lago*, again opposite Cecilia Bartoli. In concert, he has performed Delius' *A Mass of Life* at the Grant Park Music Festival, Elgar's *The Dream of Gerontius* with both the Melbourne Symphony Orchestra, conducted by Sir Andrew Davis, and the Vancouver Symphony, conducted by Bramwell Tovey, and Beethoven's *Missa Solemnis* with the Finnish National Radio Orchestra, conducted by Hannu Lintu. Born in Saskatchewan, Nathan Berg studied in Canada, the United States, and Paris, as well as at the Guildhall School of Music, London.

Patrick Blackwell has performed eight roles to date with Los Angeles Opera including Lt. Ratcliffe in *Billy Budd*, Aye in *Akhenaten*, Noah in *Noah's Flood*, Lord Krishna in *Satyagraha*, and Alcindoro in *La bohème*. Later this season, he will appear as Bartolo in *The Marriage of Figaro* with Intermountain Opera in Bozeman, Montana. Recent appearances include his debut with the Opéra National du Rhin (Strasbourg) in *Mahagonny Songspiel* and *The Seven Deadly Sins*, Bartolo in *The Marriage of Figaro* with Utah Opera, Ferrando in *Il trovatore* at Knoxville Opera, and Scarpia in *Tosca* and Father Truelove in *The Rake's Progress* with Pacific Opera Project. He has performed Porgy in *Porgy and Bess* with the Munich Philharmonic, Castleton Festival, Boston Symphony Orchestra, and on tour throughout the United States and Europe. He also has appeared with Lyric Opera of Chicago and New York City Opera in such roles as Dr. Grenvil in *La traviata* and Colline in *La bohème*.

CodyRay Caho (they/she) Curiosity in words and emotional literacy lie at the heart of performance artist CodyRay Caho's work. Their collaborations with organizations like Aural Compass Projects, Opera Philadelphia, New Groove Music Studio, Wear Yellow Proudly, Nahant Music Festival, Cincinnati Opera, and Arizona Opera have highlighted the importance of working toward equity and creative joy. Most recently they have collaborated with The Why Collective's "Vexations in Time" - a 14-hour interdisciplinary performance art piece where CodyRay appeared under the pseudonym, Dicky Dutton, premiering two original works commissioned for the event: "Inconsequential noises break" and "I am in the sun." Their poetry has also been set and premiered by partner and collaborator Michael Lewis, in their story-telling recital *Before Body Meets Earth*, co-created with soprano Chelsea Fingal DeSouza and director Ellen Jackson.

Emanuel Castro is a theater major at Bard College with a concentration in playwriting. Currently he is working on writing a play based on his family's history in Brazil. Before transferring to Bard, Emanuel studied theatre performance at Capital Community College in Hartford, Connecticut, where he received an associate's degree. His recent performances include Sky in *Mamma Mia* at West Hartford Community Theater and Kyle/Nikos in *Legally Blonde* at West Hartford Summer Arts Festival.

Tenor **Vincent Festa**, VAP '14, continues to establish himself on concert and opera stages alike. His operatic roles include Tamino in *Die Zauberflöte*, Peter Quint in *The Turn of the Screw*, Ernesto in *Don Pasquale*, King Ouf in *Létoile*, and Bob Bowles in *Peter Grimes*, as well as Brighella and Tanzmeister in *Ariadne auf Naxos*. Concert work includes Nicolas in Britten's cantata *Saint Nicolas*, tenor soloist in *St. John Passion*, *On Wenlock Edge* by Britten, and the *Liebeslieder-Walzer* of Brahms. Festa has been a studio artist with the Chautauqua Opera Company and a Vocal Fellow at the Tanglewood Music Center where he made his Boston Symphony Orchestra debut in Bernstein's *Candide* as Charles Edward. A native New Yorker, he is an alumnus of the Juilliard School and the Graduate Vocal Arts Program at the Bard College Conservatory under the direction of Dawn Upshaw. He recently completed a performance diploma at Indiana University.

Katharine Goeldner's unique gifts have taken her to stages and concert platforms throughout the U.S. and Europe in a wide range of repertory. Her performances in recent seasons include Fricka in *Das Rheingold* at Minnesota Opera; Herodias in *Salome* with the Minnesota Orchestra; Annina in *Der Rosenkavalier* and the Marquise de Berkenfeld in *La fille du regiment* at The Metropolitan Opera; Amneris in *Aida* with the Utah Opera and Boston Youth Symphony; Thirza in *The Wreckers* for Bard SummerScape; Shostakovich's *From Jewish Folk Poetry* with The Orchestra Now at Carnegie Hall; Berio's *Folk Songs* with the Mozarteum Orchestra of Salzburg; Verdi's *Requiem* with the Jacksonville Symphony; Madam Larina in *Eugene Onegin* at the Santa Fe Opera; and Fricka in *Die Walküre* with the Augsburg Staatstheater. She created the role of Jackie Onassis in David T. Little and Royce Vavrek's *JFK* at Fort Worth Opera and later at Opéra de Montreal, as well as Peggy Ophuls in Jack Perla and Rajiv Joseph's opera *Shalimar the Clown*, based on the Salman Rushdie novel, and Ma Joad in Ricky Ian Gordon and Michael Korie's *The Grapes of Wrath* at Opera Theatre of St. Louis. Goeldner returns to St. Louis this summer as Iris Lev in the world premiere

of Tobias Picker and Aryeh Lev Stollman's *Awakenings*. In October, Katharine sings the role of Olga Arkhipov in a concert performance in California of the new opera *Arkhipov* by Peter Knell and Stephanie Fleischmann.

Ghanaian-American bass **Kofi Hayford** is swiftly building his reputation as an accomplished singer with more than 30 operatic roles under his belt. His talents have taken him as far as the Arctic Circle to perform a series of concerts in the Northwest Territories in Canada. Hayford has sung with the Metropolitan Opera Guild, United Nations Symphony Orchestra, Buffalo Philharmonic Orchestra, New Jersey Verismo Opera, Gateway Classical Music Society, Connecticut Lyric Opera, and many others. His major opera roles have included La Roche in Strauss' *Capriccio*, Raimondo in Donizetti's *Lucia di Lammermoor*, Sarastro in *The Magic Flute*, Mephistopheles in *Faust*, Rodolfo in *La sonnambula*, Bartolo in *Le nozze di Figaro*, Sparafucile and Monterone in *Rigoletto*, Commendatore in *Don Giovanni*, and Baldassare in *La favorita*. Oratorio engagements include bass soloist in Mozart's *Requiem* and Rossini's *Stabat Mater*. He was the first place winner of the 2018 Tchaikovsky Music Competition in Albany and a New Jersey State Opera Guild Competition Finalist in 2017. He received his BA degree in vocal performance from SUNY Buffalo.

Tenor **Maximillian Jansen**, VAP '21, is a versatile performer who is comfortable performing works dating from the Renaissance to the present day. He is committed to using music as a tool for change through diverse, intentional programming and the exploration of contemporary voices. This 2022 season Maximillian can be seen as Triquet in *Eugene Onegin* at The Music Academy of the West. He will also be presenting a live premiere of a new work by David Ludwig for the YIVO Institute for Jewish Research as part of *Continuing Evolution: Yiddish Folksong Today*. Jansen has performed such roles as Acis in *Acis and Galatea*, Ferrando in *Così fan tutte*, and the titular role in *Albert Herring*. He has appeared as a soloist with Downtown Music at Grace, Battenkill Chorale, Concerts in the Village, Cincinnati Fusion Ensemble, and the Victoria Civic Orchestra. He has worked with Libby Larsen, Jake Heggie, and John Musto in masterclasses on their own compositions. He holds a MM degree from the Bard College Conservatory's Graduate Vocal Arts Program and a BM degree from Miami University.

Alexandra Loutsion, recognized for her passionate performances and vocal versatility on the operatic stage, began the current season at the Lyric Opera of Chicago to cover in *Macbeth* (Lady Macbeth), followed by role and house debuts at Austin Opera for *Fidelio* (Leonore). She will finish off the season at Glimmerglass Festival with *The Sound of Music* (Mother Abbess). Recently she debuted at Chicago Opera Theater in Sankaram's *Taking Up Serpents* (Kayla) and at Lyric Opera of Chicago in *Twilight Gods* (Brünnhilde) as well as a solo recital at Pittsburgh Festival Opera. She made her role/house debut with Minnesota Opera in *Elektra* (title role), followed by a return to Pittsburgh Opera for *Florencia en el Amazonas* (title role) and Palm Beach Opera for *Tosca* (title role). Her international debut with the Canadian Opera Company in *Elektra* (Overseer), was followed by a return to Central City Opera for *Il trovatore* (Leonora), a debut at New Orleans Opera in *Turandot* (title role), and San Francisco Opera for *Elektra* (Overseer) and *Turandot* (title role cover).

Puccini is a staple of her repertoire and in addition to singing Turandot with Pittsburgh Opera, Tulsa Opera, and New Orleans Opera, she brought her Tosca to Palm Beach Opera, Wolf Trap Opera, Sacramento Philharmonic & Opera, Fort Wayne Philharmonic, and Central City Opera, and Cio-Cio-San in *Madama Butterfly* to Palm Beach Opera, Wolf Trap Opera, and Opera on the James.

On the concert stage, Loutsion has sung the soprano solos in Verdi's *Messa da Requiem* with the Santa Fe Symphony and the Academy Chamber Orchestra of Pittsburgh, and Beethoven's Symphony No. 9 with the Cathedral Choral Society, West Virginia Symphony, Syracuse Symphoria, Erie Philharmonic, and Ithaca College Chamber Orchestra. She recently performed the soprano solos in Haydn's *Mass in Time of War* with the Cathedral Choral Society. An advocate for living composers and contemporary works, she has given performances of Nico Muhly's *Dark Sisters* (Almera) with Pittsburgh Opera, Ricky Ian Gordon's *Orpheus and Euridice* (Euridice) at the Boston Court Performing Arts Center, Krausas' *The Mortal Thoughts of Lady Macbeth* (Witch 3) with Vera Ikon Productions, and Liebermann's *Miss Lonelyhearts* (Fay Doyle).

Mezzo-soprano **Hailey McAvoy**, VAP '20, is a versatile performer of opera and song who uses her voice to connect with audiences and amplify voices of living and lesser-known composers. McAvoy's operatic roles range from contemporary to classic, including *The Taller Daughter* (Mazzoli, *Proving Up*; Aspen Music Festival), Zosha (Heggie, *Out of Darkness*; Eastman Opera Theater), and Cherubino (*Le nozze di Figaro*; Aquilon Music Festival). As a winner of the 2019 Bard College Conservatory Concerto Competition, McAvoy will join The Orchestra Now at Bard's Fisher Center as soloist in Ravel's *Shéhérazade* this season. In 2021, she appeared as a soloist in Bard Music Festival concerts celebrating Nadia Boulanger. McAvoy has appeared in concert at National Sawdust and Jazz at Lincoln Center's Appel Room, and as a Colburn Fellow at Songfest in California as guest artist with LYNX Project Artsong Initiative. As a performer with cerebral palsy, McAvoy is committed to amplifying discussion of disability in the arts and making the performing arts more inclusive. Her essay exploring these issues will be published by *Our Singing Bodies* this year. She is developing a podcast on disability in the arts in collaboration with Seattle Public Radio.

Baritone **Michael Anthony McGee** is enjoying success on both the operatic and concert stages in styles ranging from the Renaissance to contemporary repertoire. He has sung leading roles throughout the United States, including the title roles in both Verdi's *Falstaff* and Puccini's *Gianni Schicchi* with the Seattle Opera, and the title role in Borodin's *Prince Igor* with the San Francisco Opera's Merola Opera Program, the American premiere of Tan Dun's *Tea: A Mirror Of Soul*, Orest in *Iphigénie en Tauride* at the Santa Fe Opera, and Hermann Ortel in *Die Meistersinger* at the Tanglewood Music Festival. He made his Carnegie Hall debut with the Opera Orchestra of New York in Rimsky-Korsakov's *The Tsar's Bride* under the baton of Eve Queler, and, continuing his relationship with OONY, recorded the role of Bustamante in Massenet's *La Navarraise* with Roberto Alagna and Aleksandra Kurzak, conducted by Alberto Veronese, on Warner Classics. This season McGee made his debut with the American Symphony

Orchestra at Carnegie Hall singing the role of Francesco in Max von Schillings' *Mona Lisa*. As a recitalist and art song singer, McGee has been presented at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, The 92nd Street Y, The Galapagos Art Space in Brooklyn, NY, Trinity Concerts at One at Trinity Church, The Bruno Walter Auditorium at the New York Public Library for Performing Arts, The Philips Collection, Ozawa Hall at Tanglewood, Nordstrom Hall in Seattle, and, most recently, at the University of North Texas with composer Jake Heggie. Future engagements for the Dallas native include his role and company debut with the Israeli Opera as Zurga in Bizet's *Les pêcheurs de perles* this summer in Tel Aviv. He is also completing a CD featuring the music of American composer Tom Cipullo, and recently joined the faculty of the University of North Texas as a Teaching Fellow. He holds both BM and MM degrees from The Manhattan School of Music.

With a high-tenor voice and stage persona that embraces both comedic and dramatic roles, **Marc Molomot** enjoys an international career and was recently named "Artist of the Year " by Voix des Arts. Originally known for appearances with leading early music ensembles, and conductors including William Christie, John Eliot Gardiner, Nicholas McGegan, and Andrew Parrott, today he is praised for repertoire of all eras. His ventures beyond the Baroque repertoire include Mime in Wagner's *Das Rheingold* in Germany, Busoni's *Turandot* in the role of Truffaldino with Bard Music Festival, John Adams in Virgil Thomson's *The Mother of Us All* at Hudson Hall (a New York Times *Best Classical Music Performance of 2017*), and as Der Hauptmann in Berg's *Wozzeck* with the Houston Symphony. His comedic talents have been showcased with performances as Adolphe de Valladolid in Offenbach's *Les brigands*, at Opéra Toulon and Paris's Opéra Comique. In 2020 he sang the title role in Purcell's *King Arthur* for Long Beach Opera, following his performances as Puck in Purcell's *The Fairy-Queen* with Chicago Opera Theatre, and as Sailor in *Dido and Aeneas* with Angel's Share in New York. Other recent engagements include Britten's *Serenade* with Omaha Symphony and Britten's *St. Nicholas Cantata* with Berkshire Chorale International, Beethoven's Symphony No. 9 with Mobile Symphony Orchestra and Nashville Symphony, Bach's *Magnificat* with Israel Camerata Jerusalem, *Messiah* with Rhode Island Philharmonic, Milwaukee Symphony, and Symphony Nova Scotia, and Mozart's *Coronation Mass* with American Classical Orchestra.

Grammy winner and author **Jay Hunter Morris** created the role of Tony in Terrence McNally's play, *Master Class*, on Broadway in 1995. In 2011 he made shockwaves throughout the opera world after stepping in at the eleventh hour to sing the title role in *Siegfried* at the Metropolitan Opera as part of the new production of Wagner's Ring Cycle. That production, directed by Robert Lepage, was broadcast live to cinemas worldwide and earned a Grammy award for Best Opera Recording.

Firmly established as one of the world's leading heldentenors, Morris went on to sing Siegfried in Budapest at the Wagner Days Festival and at Houston Grand Opera and San Francisco Opera (with Donald Runnicles conducting). Ensuing successes included his first Tristan in Valencia (under the baton of Zubin Mehta), and Schoenberg's *Gurre-Lieder* at the Vienna Konzerthaus with Kent Nagano. His portrayal of Teague in Higdon's *Cold Mountain* has also earned him an additional

two Grammy nominations. Other notable roles and appearances have included a PBS Great Performances broadcast of *Moby Dick*, in which he performed the role of Ahab (a role repeated with both Dallas Opera and Los Angeles Opera). He appeared in John Adams' *The Gospel According to the Other Mary* with the San Francisco Symphony, the St. Louis Symphony, and in Rome with the composer conducting; in Mahler's *Das Lied von der Erde* with the Taiwan Philharmonic; as Tristan under the direction of Mariusz Trelifski in Beijing; as Erik in *Der fliegende Holländer* with the Dallas Opera, Cincinnati Opera and Atlanta Opera, and as Aegisth in *Elektra* with the Metropolitan Opera. Most recently, he was seen as Macheath in The Atlanta Opera's production of *The Threepenny Opera*.

Baritone **Brian James Myer** returned to the New York City Opera as Alberto in the workshop of *The Garden of the Finzi-Continis* by Ricky Ian Gordon and Michael Korie; and in January 2022, he reprised the role in the work's world premiere. This season he will join the roster of the Metropolitan Opera covering Marcellus/Player Four in Brett Dean's *Hamlet*, and make his debuts at Opera Delaware and Baltimore Concert Opera as Figaro in *Il barbiere di Siviglia* and the Berkshire Opera Festival as Masetto in *Don Giovanni*. In 2020-21, Myer had been slated to make his Hartford Symphony debut as the bass soloist in Beethoven's Symphony No. 9, and a debut with Festival Opera as Moralès/Le Dancaïre in *Carmen*, as well as his first European appearance with Opera North in the world premiere of Iain Bell's *Jack the Ripper*, all of which were canceled. He was able to join The Atlanta Opera as Figaro in their bi-lingual production of *Il barbiere di Siviglia* and as Le Dancaïre in *Carmen* and covering the role of Mr. Peachum in *The Threepenny Opera*. He made his New York Festival of Song debut in the NYFOS Next series and curated a solo recital with Opera Las Vegas. He holds a BA in music education and romance languages from the University of Nevada, Las Vegas, and a master of music performance degree from the Cleveland Institute of Music.

American bass-baritone **Brad Smoak** is known for his compelling presence on both operatic and musical theater stages. A graduate of the Patrick G. and Shirley W. Ryan Opera Center, he has performed ten roles with Lyric Opera of Chicago since his 2014 debut. He received critical acclaim for his performances in *Les Troyens*, *Le nozze di Figaro*, *Carmen*, *Don Quichotte*, and *Wozzeck*, all at Lyric Opera of Chicago. He originated the role of General Benjamín in *Bel Canto*, a work by Jimmy Lopez and Nilo Cruz that was featured on the PBS *Great Performances* series. Additional credits include leading and supporting roles with Palm Beach Opera, New York City Opera, Opera Theatre of Saint Louis, Boston Lyric Opera, Michigan Opera Theater, Sarasota Opera, and Omaha Opera, along with concert appearances with Chicago Symphony Orchestra. Equally at home performing musical theater and crossover repertoire, Smoak was awarded first prize at the 2017 Lotte Lenya Competition, showcasing his command of multiple styles and genres. He also won The Richard F. Gold Career Grant in 2017 from the Shoshana Foundation for his work at Lyric Opera of Chicago. In recital, Smoak has been featured in the *Beyond the Aria* series, directed by pianist Craig Terry, at the Harris Theater at Millennium Park in Chicago.

American dramatic tenor **Robert Stahley** is currently in his final year of the Domingo-Colburn-Stein young artist program at the Los Angeles Opera where he has performed Walther in *Tannhäuser*, Le Berger in Stravinsky's *Oedipus Rex*, Valcour in *L'Amant Anonyme*, First Armored Man in Barrie Kosky's famed production of *Die Zauberflöte*, and Parpignol in the North American premiere of Barrie Kosky's *La bohème*. This season, he will perform Jupiter in *Semele* with Opera Santa Barbara, Beethoven's Symphony No. 9, and a concert of opera favorites with Dayton Performing Arts. In 2021, Stahley returned to the Santa Fe Opera as a second-year apprentice and performed the role of The Captain in the world premiere of John Corigliano's *The Lord of Cries*. Recent engagements include the title role in *The Tales of Hoffmann* with Arbor Opera Theater, the tenor soloist in Verdi's *Requiem* with the Quad-City Symphony, and Beethoven's Symphony No. 9 with the Lynn Philharmonia. Other performances include William Marshall in Blitzstein's *Regina* with Opera Theater of St. Louis, scenes as Lenny in *Of Mice and Men* and Bacchus in *Ariadne auf Naxos* with the St. Louis Symphony, and Pang in *Turandot* with the Kentucky Symphony. He also appeared as Trajan in a workshop of Rufus Wainwright's opera *Hadrian* with the Canadian Opera Company. Equally comfortable on the concert stage, Stahley recently made his Indianapolis Symphony debut singing arias from *Tosca* and *Die Zauberflöte*. He has also been the tenor soloist for *Jeanne d'Arc au bûcher*, *St. Matthew Passion* with the Amherst Bach Festival, and Schubert's Mass in A-flat with CCM choirs. He won first prize in the 2019 Wagner Society of New York Competition.

The **Bard College Conservatory Orchestra** performs four concerts annually with Music Director Leon Botstein and Tan Dun and noted guest conductors in the Sosnoff Theater of the Richard B. Fisher Center for the Performing Arts at Bard College. The Orchestra has performed twice at Lincoln Center in New York City and at Harvard University's Sanders Theatre and Brown University. In addition to annual performances at New York correctional facilities as part of the Bard Prison Initiative, the Orchestra completed two three-week international concert tours: one to Asia, with concerts in Taipei, Hong Kong, Shanghai, Beijing, Tianjing, Guangzhou, and Wuhan, and one to Europe with concerts in Warsaw, St. Petersburg, Moscow, Budapest, Vienna, Bratislava, Prague, and Berlin. In December 2019, the Conservatory Orchestra spent a week in Hainan, China, and performed two concerts conducted by Tan Dun.

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Brittany Brouker | Marketing Manager

Sean Jones | Assistant Marketing Manager

Garrett Sager HRA '23 | Digital Archive
Associate

Elyse Lichtenthal | House Manager

David Bánóczy-Ruof '22 | Lead Assistant
House Manager

Ash Fitzgerald '24 | Assistant House Manager

Maya Miggins '23 | Assistant House Manager

Paulina Swierczek VAP '19 | Audience &
Member Services Assistant Manager

Erik Long | Box Office Supervisor

Jardena Gertler-Jaffe VAP '21 | Box Office
Supervisor

Facilities

Mark Crittenden | Facilities Manager

Ray Stegner | Building Operations Manager

Hazaiah Tompkins '19 | Building Operations
Assistant

Liam Gomez | Building Operations Assistant

Chris Lyons | Building Operations Assistant

Robyn Charter | Fire Panel Monitor

Bill Cavanaugh | Environmental Specialist

Drita Gjokaj | Environmental Specialist

Oksana Ryabinkina | Environmental Specialist

BARD COLLEGE CONSERVATORY PROGRAM FACULTY

Violin

Adele Anthony
Shmuel Ashkenasi *
Luosha Fang
Yi-Wen Jiang
Ani Kavafian*
Erica Kieseewetter
Honggang Li
Weigang Li
Daniel Phillips
Todd Phillips
Gil Shaham
Arnold Steinhardt*
Carmit Zori

Viola

Molly Carr
Luosha Fang
Marka Gustavsson
Honggang Li
Melissa Reardon
Steven Tenenbom
Ira Weller

Cello

Peter Wiley

Bass

Jeremy McCoy
Leigh Mesh

Bassoon

Marc Goldberg

Clarinet

David Krakauer
Pascual Martínez-Forteza
Anthony McGill

Composition

Mark Baechle (film)
Da Capo Chamber Players
James Sizemore (film)
Joan Tower
George Tsontakis

Flute

Nadine Asin*
Tara Helen O'Connor

Harp

Sara Cutler
Bridget Kibbey

Horn

Barbara Jöstlein - Currie
Julie Landsman*

Jeffrey Lang
Julia Pilant

Oboe

Elaine Douvas
Alexandra Knoll
Ryan Roberts

Percussion

Eric Cha-Beach
Jason Haaheim
Garry Kvistad (advisor)
Jason Treuting
Jan Williams (advisor)

Piano

Benjamin Hochman*
Gilles Vonsattel
Terrence Wilson
Shai Wosner

Trombone

Demian Austin
John Romero
Nicholas Schwartz
Weston Sprott

Trumpet

Carl Albach
Edward Carroll

Tuba

Derek Fenstermacher
Marcus Rojas

Voice

Stephanie Blythe
Teresa Buchholz
Richard Cox
Lucy Fitz Gibbon
Ilka LoMonaco
Rufus Müller
Erika Switzer
David Sytkowski

Alexander Technique

Alex Farkas
*master classes

Chamber Music

Frank Corliss
Raymond Erickson
Marka Gustavsson
Keisuke Ikuma
Blair McMillen
Raman Ramakrishnan
Melissa Reardon

Graduate Conducting

James Bagwell (Codirector)
Leon Botstein (Codirector)
Kyle Gann
Christopher H. Gibbs
Peter Laki
Zachary Schwartzman
Joan Tower

Graduate Vocal Arts

Edith Bers
Stephanie Blythe (Artistic Director)
Richard Cox
Jack Ferver
Lucy Fitz Gibbon
Kayo Iwama (Associate Director)
Lorraine Nubar
Joan Patenaude-Yarnell
Elizabeth Reese
Howard Watkins

Music Theory and History

Christopher H. Gibbs
Peter Laki
Xinyan Li
Eric Wen

Orchestral Studies

Leon Botstein
Erica Kieseewetter

Baroque Ensemble

Renée Anne Louprette

Collaborative Piano Fellowship

Erika Switzer (Director)

US-China Music Institute

Jindong Cai (Director)
Chen Tao (Dizi, Chinese Ensemble)
Chen Yan (Erhu)
Xinyan Li (Chinese Music History)
Mingmei Yip (Chinese Music History)
Xu Yang (Ruan)
Yu Hongmei (Erhu)
Zhang Qiang (Pipa)
Zhao Jiazhen (Guqin)
Zhou Wang (Guzheng)

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