



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

2008–2009 SEASON

Sergey Prokofiev  
***Romeo & Juliet,***  
***On Motifs of Shakespeare***

World Premiere  
July 4–9, 2008

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

MARK MORRIS DANCE GROUP

AMERICAN SYMPHONY ORCHESTRA

A Fisher Center for the Performing Arts at Bard College/Mark Morris Dance Group production in association with **barbicanbite08, London; Cal Performances, Berkeley; Harris Theater for Music and Dance, Millennium Park, Chicago; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts; Virginia Arts Festival; and The Shelby and Frederick Gans Fund.**

Sergey Prokofiev's *Romeo & Juliet, On Motifs of Shakespeare*, Op. 64, restored by Simon Morrison, is performed with exclusive permission of the Prokofiev Estate and G. Schirmer Inc., the bearers of the rights to the music. Source materials used in this production are provided by the Russian State Archive of Literature and Art. Orchestral realization of Act II Nos. 23 and 28, Act III No. 48, and Act IV from Prokofiev's manuscript annotations by Gregory Spears.

Supported in part by **the National Endowment for the Arts and the Rudolf Nureyev Dance Foundation.**

*Romeo & Juliet, On Motifs of Shakespeare* has been funded in part by **the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation.** Additional funding provided by the **Ford Foundation, The Andrew W. Mellon Foundation, JPMorgan Chase Foundation, and MetLife Foundation.**

**ROMEO & JULIET:**

**A LOVE AFFAIR BETWEEN THE UNIVERSITY AND  
THE ARTS WITH A HAPPY ENDING**

*By Leon Botstein*

On behalf of Bard College and The Richard B. Fisher Center for the Performing Arts at Bard College, I want to welcome you to this first production in the College's sixth season of SummerScape. This historic occasion, which features the first version of Prokofiev's *Romeo & Juliet* in a new production featuring Mark Morris's choreography, is perhaps the most prominent vindication of the premise on which the Fisher Center was built. That premise points to a potential love affair between the American university and the arts that is only in its beginning stages. That relationship is vital for both parties, and it is crucial that we in this country, as citizens, ensure that, unlike the star-crossed lovers of Shakespeare's play, the relationship has a happy ending in which the two live happily ever after. The noncommercial arts in the United States—which include classical and concert music, classical and contemporary dance, theater, independent cinema, and poetry—are almost exclusively dependent on private philanthropy, and therefore on patronage. Although there was some hope in the 1960s that America would turn in the direction of the European system, where certain of the arts are privileged and receive taxpayer support, the admirable egalitarian strand in American political life, particularly in the diverse, multiethnic, and multicultural context of today, renders calls for public subsidy of certain art forms unrealistic. What remains is only a tax incentive for philanthropy by individuals. The argument has it that if people want something in the arts to exist, they should pay for it. The market, therefore, reigns supreme, balanced only by philanthropy.

However, there is a recalcitrant and awkward fact that not all things are equal, and that not all art forms are justified by a mass audience and profits. By the standards of success in popular culture, no choreographer, dancer, musician, or composer has become fabulously wealthy, not even Copland or Stravinsky. It is in this reality that the university has begun to

play a crucial role. We in the academy are accustomed to supporting and subsidizing enterprises that have neither utility nor popularity. We teach languages that are no longer spoken. We preserve traditions of learning that are not fashionable. And we pursue lines of research in science that engage only a very few and have no apparent practical consequences. We celebrate learning for learning's sake. The university teaches counterintuitive physics and mathematics that few will understand. It teaches classical languages that are the province of amateur and professional scholars. It maintains archives and libraries that only a small fraction of the population uses. The university protects and sustains the historic accomplishments of the human imagination from all cultures. However, the university has traditionally, particularly in Europe, kept a distance from the arts, except as an object of study. We at Bard College believe the time has come for the university to extend its protective and supportive character into the arts. The university can and should play a vital role in encouraging the making of new art and in preserving the practices and repertoire of the past for the sake of sustaining the memory of the human imagination for subsequent generations. The support of future generations of artists and performers should not be done without an integral connection to the central tasks of the university: teaching and scholarship. Although Bard has taken leadership in this relationship to the arts over many decades, it is ironically financially not in the strongest position to do so. We must urge the leadership of our richest private colleges and universities, those blessed with massive endowments, to invest their resources on behalf of the role of the arts in American culture in precisely the way Bard does, and will continue to do.

Tonight's version of Prokofiev's *Romeo & Juliet* is a perfect case in point. Nearly 20 years ago, Bard initiated the Bard Music Festival (BMF), a yearly program of collaboration between performers and scholars in the field of music. In conjunction with the BMF, Princeton University Press produces an annual volume in what has become the premier series of books, now numbering 19 volumes, of musical historical scholarship in the English language. Just as basic research in biology can lead to practical advances in medicine, so too can research and scholarship in the humanities have consequences beyond the noble goal of the pursuit of knowledge. When, sev-

eral years ago, the College decided to appoint Professor Simon Morrison of Princeton to be the scholar in residence for the BMF and edit this year's volume, *Prokofiev and his World*, it did so in the full knowledge that he, the leading American scholar on Prokofiev, would have access to the newly opened archives in post-Soviet Russia. It was Professor Morrison who urged us to make Prokofiev the subject of the BMF precisely because research would reveal things heretofore unknown about the composer's life and work. Indeed, that did occur, and the most prominent revelation was the version of *Romeo & Juliet* you will hear tonight.

When Professor Morrison reported to us the existence of another version of *Romeo & Juliet*, Bard approached Mark Morris and initiated the process of making this production a reality. This would not have been possible had it not been for the collaboration of the two parties that have the most to celebrate tonight. That first party is the university, in this case Bard, with its habits of research, teaching, and scholarship. The second party consists of performing artists and organizations that put dance and music on the stage. Without the curiosity, discipline, and training of scholarship, this evening would not have happened. Without the genius and determination of Mark Morris, inspired by the discovery of this new version of Prokofiev's *Romeo & Juliet*, we would not have had his realization of this masterpiece. And without the American Symphony Orchestra, a New York City-based independent arts organization, we would not be enjoying the beauties of the orchestral score.

We welcome you to this and subsequent events in SummerScape 2008 and look forward to seeing you again this year and in future years.

*Leon Botstein is the president of Bard College, music director of the American Symphony Orchestra, and coartistic director and founder of the Bard Music Festival.*

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

**CHAIR** Jeanne Donovan Fisher

**PRESIDENT** Leon Botstein

**EXECUTIVE DIRECTOR** Tambra Dillon

*Presents the  
World Premiere of*

***Romeo & Juliet,  
On Motifs of Shakespeare***

Music by Sergey Prokofiev

Scenario by Sergey Prokofiev and Sergey Radlov

**CHOREOGRAPHY BY** Mark Morris

**MARK MORRIS DANCE GROUP**

**AMERICAN SYMPHONY ORCHESTRA**

**CONDUCTOR** Leon Botstein, Music Director

**SCENIC DESIGNER** Allen Moyer

**COSTUME DESIGNER** Martin Pakledinaz

**LIGHTING DESIGNER** James F. Ingalls

**SOSNOFF THEATER**

July 4, 5, 8, 9 at 8 pm

July 5 at 2 pm, July 6 at 3 pm

## **MARK MORRIS DANCE GROUP**

Craig Biesecker	David Leventhal
Samuel Black	Laurel Lynch
Joe Bowie	Bradon McDonald
Elisa Clark	Dallas McMurray
Amber Darragh	Maile Okamura
Rita Donahue	Noah Vinson
Domingo Estrada, Jr.	Jenn Weddel
Lauren Grant	Julie Worden
John Heginbotham	Michelle Yard
Shawn Gannon	Teri Weksler
Guillermo Resto	Megan Williams
Alexander Brady	Claudia MacPherson
Julie Fiorenza*	Kanji Segawa
Lesley Garrison	Adam Hewlett Weinert*
	*understudy

## **ARTISTIC DIRECTOR**

Mark Morris

## **EXECUTIVE DIRECTOR**

Nancy Umanoff

**Altria Group, Inc.** is the Mark Morris Dance Group's Lead Sponsor.

**MetLife Foundation** is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by **Carnegie Corporation of New York, JPMorgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Shubert Foundation.**

The Mark Morris Dance Group New Works Fund is supported by **The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The Untitled Foundation, The Shelby and Frederick Gans Fund, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.**

The Mark Morris Dance Group's performances are made possible with public funds from **the New York City Department of Cultural Affairs; the New York State Council on the Arts, a State Agency; and the National Endowment for the Arts Dance Program.**

## DRAMATIS PERSONAE

<b>ESCALUS</b> , <i>Prince of Verona</i>		Joe Bowie
<b>PARIS</b> , <i>a noble young kinsman to the Prince</i>		Bradon McDonald
<b>MERCUTIO</b> , <i>a young gentleman and kinsman to the Prince, friend of Romeo</i>		Amber Darragh
<b>MONTAGUE</b> , <i>head of a Veronese family at feud with the Capulets</i>		Guillermo Resto
<b>LADY MONTAGUE</b>		Teri Weksler
<b>ROMEO</b> , <i>Montague's son</i>	July 4, July 5 matinee, July 8 July 5 evening, July 6, July 9	David Leventhal Noah Vinson
<b>BENVOLIO</b> , <i>Montague's nephew and friend of Romeo and Mercutio</i>		Dallas McMurray
<b>CAPULET</b> , <i>head of a Veronese family at feud with the Montagues</i>		Shawn Gannon
<b>LADY CAPULET</b>		Megan Williams
<b>JULIET</b> , <i>Capulet's daughter</i>	July 4, July 5 matinee, July 8 July 5 evening, July 6, July 9	Rita Donahue Maile Okamura
<b>TYBALT</b> , <i>Lady Capulet's nephew</i>		Julie Worden
<b>NURSE</b> , <i>a Capulet servant</i>		Lauren Grant
<b>PETER</b> , <i>a Capulet servant attending on the Nurse</i>		Samuel Black
<b>FRIAR LAURENCE</b> , <i>of the Franciscan Order</i>		John Heginbotham
<b>ROSALINE</b>		Michelle Yard
<b>CITIZENS OF VERONA</b>	Craig Biesecker Elisa Clark Lesley Garrison Claudia MacPherson Jenn Weddel	Alexander Brady Domingo Estrada, Jr. Laurel Lynch Kanji Segawa



## **SYNOPSIS**

### **PROLOGUE**

Verona. A public place.

Romeo pines over the chaste Rosaline.

### **ACT I**

#### **THE STREET.**

The Montagues and Capulets quarrel. Benvolio attempts to stop the violence. Tybalt bullies Benvolio. Capulet and Montague themselves join the fray. Prince Escalus enters, stops the fight, and declares a death sentence for anyone caught fighting again. The crowd breaks up. The Montagues show concern for their son.

#### **HOUSE OF THE CAPULETS.**

Capulet promises Juliet's hand to Paris. Juliet, her nurse, and her mother prepare for the ball. In masks, Benvolio, Mercutio, and Romeo sneak into the party. Mercutio warns Romeo of love's potent spell. Romeo and Juliet fall in love at first sight. Tybalt recognizes Romeo and demands his removal. Capulet dismisses Tybalt, who vows revenge on Romeo. After the ball, Romeo slips back into the house. He and Juliet pledge their love and promise to be wed.

### **ACT II**

#### **THE SQUARE. A FESTIVAL.**

Romeo thinks only of Juliet, to his friends' amusement. The nurse leads a dance. Mercutio teases her. She gives Romeo Juliet's ring to confirm their engagement. Romeo runs off to meet his betrothed.

**AT FRIAR LAURENCE'S.**

Friar Laurence welcomes Romeo and listens to his passionate story. Juliet finally arrives. With the hope that their union will end the old vendetta, Friar Laurence marries the two and blesses them.

**THE SQUARE.**

The festival continues and darkens. Violence looms. Mercutio and Benvolio flirt with young women. Tybalt enters and provokes Mercutio. Romeo arrives and Tybalt accosts him, but he refuses the challenge. Mercutio takes on Tybalt. Romeo intrudes. Tybalt kills Mercutio and flees. Romeo hunts him down and in vengeful fury, kills him. A crowd forms. Escalus banishes Romeo. Both Montagues and Capulets grieve over their dead kinsmen.

**ACT III****JULIET'S BEDROOM.**

The newly-wed Romeo and Juliet wake up in each others' arms. He leaves. The nurse alerts Juliet of her parents' arrival. The Capulets inform their daughter of her promised marriage to Paris. Juliet, in a panic, refuses her parents. They leave, angry. She decides to seek the help of Friar Laurence.

**AT FRIAR LAURENCE'S.**

Friar Laurence welcomes Juliet and listens to her passionate story. He suggests a sleeping potion to simulate death.

**JULIET'S BEDROOM.**

Juliet declares to her parents a newfound acceptance of Paris's proposal. They leave, ecstatic. Juliet drinks the potion and enters a deep sleep. In the morning, Paris presents wedding gifts to the family: jewels, carpets, and liquors. The nurse and Lady Capulet, getting no response from Juliet, conclude that she has died. In grief, everyone rushes from the room.

## **ACT IV**

### **JULIET'S BEDROOM.**

Romeo returns. He goes to Juliet, sees that she must be dead, and makes to kill himself. Friar Laurence intercedes. Juliet gradually revives. Friar Laurence summons the townspeople while the lovers slip away. Everyone rushes into the empty room. Friar Laurence indicates the direction in which the couple has fled. Montagues and Capulets rescind their old vendetta.

### **ELSEWHERE.**

Love triumphs. Juliet and Romeo live in love forever.

*Running time is approximately 2 hours and 55 minutes, including two intermissions.*

*The use of recording equipment or the taking of photographs during the performance is strictly prohibited.*

## WHO'S WHO

As a phenomenal talent born to an affluent family in 1891, the young **SERGEY PROKOFIEV** (1891–1953) grew up aspiring to perpetuate the illustrious Russian musical tradition of Tchaikovsky and of his teacher Rimsky-Korsakov. Life, however, unfolded rather differently. After enjoying great success as a dynamic piano virtuoso and fresh new composer, Prokofiev left Russia in 1918. He spent the next 18 years in America and France, soaking in the latest developments in the Western concert tradition, as well as musical currents in jazz, Hollywood, and Broadway. In 1936, at the most inopportune of times and for reasons still hotly debated, Prokofiev chose to move back to the Soviet Union with his Spanish-born wife and their two young sons. Although he wrote many of his greatest works during his more than two decades back home, he constantly had to juggle artistic mission and political compromise. Prokofiev excelled in an astonishing range of genres, from piano and chamber music, to symphonies, concertos, ballets, operas, and film scores. A composer with extraordinary melodic gifts, he ultimately demonstrated that innovation in music need not come at the expense of accessibility and that popular art can also be ennobling art. While grappling with political pressures—both musical and practical—he remained profoundly committed to his Christian Science faith. During Prokofiev's final years in Stalinist Russia his music was subjected to censorship and repression for ideological reasons. Many works, accordingly, have yet to receive performance in the form he intended them. Knowledge about the music and the man has increased, however, with the establishment of a Prokofiev archive in London and new access to archives in Moscow.



©AMBER DARRACH

**MARK MORRIS** was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels,

the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet, Covent Garden. Morris is noted for his musicality; he has been described as “undeviating in his devotion to music.” He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus and Giroux, 1993), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first performance that year in New York City. The company’s touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the country and at major international festivals.

Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California; and its Midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois. MMDG also appears regularly in New York City; Boston; Fairfax, Virginia; Seattle; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its Mostly Mozart Festival debut in 2002 and its Tanglewood Music Festival debut in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the United Kingdom's *South Bank Show*.

In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.



© DANNE SAVIO

**LEON BOTSTEIN** is music director and principal conductor of the American Symphony Orchestra and the Jerusalem Symphony Orchestra, the radio orchestra of Israel. Radio broadcasts of Botstein's concerts with the Jerusalem Symphony Orchestra may be heard in syndication throughout the United States. He is also the founder and coartistic director of the Bard Music Festival.

This season includes the release of a recording of Paul Dukas's opera *Ariane et Barbe-bleue*, recorded for Telarc with the BBC Symphony (and conducted in 2005 by Botstein at New York City Opera). Also soon to be released is Bruno Walter's Symphony No. 1 with NDR–Hamburg. Botstein also recently conducted the BBC Symphony in a gala concert on Armistice Day at the Royal Albert Hall, of which a live recording will soon be released. Later this year he will lead the Jerusalem Symphony Orchestra in another U.S. tour, this time of the West Coast.

His recording with the London Symphony Orchestra of Gavriil Popov's epic Symphony No. 1 and Shostakovich's Theme and Variations, Op. 3, received a Grammy nomination in the category of Best Orchestral Performance. Another recording, Chausson's opera *Le roi Arthus* with the BBC Symphony for Telarc, was released to rave reviews. Other acclaimed recordings include two discs: music by Copland, Sessions, Perle, and Rands for New World Records; and music by Ernst von Dohnányi for Bridge Records, both with the American Symphony Orchestra. Botstein has also conducted the London Symphony on a prestigious series of recordings for Telarc, which includes Liszt's *Dante Symphony* and *Tasso*; Glière's Symphony No. 3, "Il'ya Murometz"; and with the London Philharmonic, Max Reger's *Böcklin Tone Poems* and *Romantic Suite*; Bartók's Concerto for Orchestra; music of Karol Szymanowski; symphonies of Karl Amadeus Hartmann; Dohnányi's D-minor Symphony; and Bruckner's Fifth Symphony in the Schalk edition. With the American Symphony Orchestra and also for Telarc, he has recorded live performances of two operas by Richard Strauss: *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* with Lauren Flanigan, both of which received critical acclaim.

Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. He was invited by former Secretary General Kofi Annan to address the United Nations on the topic "Why Music Matters." Since 1975 he has been president of Bard College.

The **AMERICAN SYMPHONY ORCHESTRA** was founded in 1962 by Leopold Stokowski. Its current music director and principal conductor is Leon Botstein. As part of Lincoln Center Presents Great Performers at Avery Fisher Hall, the American Symphony Orchestra has pioneered the performance of thematically organized concerts, linking music to the visual arts, literature, politics, and history. In addition, the American Symphony Orchestra performs in a lecture/concert series with audience interaction called *Classics Declassified* at Peter Norton Symphony Space. It is also the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College, where it performs a winter concert series as well as in Bard's annual SummerScape Festival and the Bard Music Festival. Its music education programs are presented at numerous schools throughout New York, New Jersey, and Long Island.

Among the American Symphony Orchestra's recent recordings are music by Copland, Sessions, Perle, and Rands for New World Records and music of Ernst von Dohnányi for Bridge Records. Its recordings of Richard Strauss's operas *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* were made for Telarc. Other recordings with Leon Botstein include *Franz Schubert: Orchestrated* on the Koch International label, with works by Joachim, Mottl, and Webern; and, on the Vanguard Classics label, Johannes Brahms's Serenade No. 1 in D major, Op. 11 (1860).

The American Symphony Orchestra inaugurated São Paolo's new concert hall and has made several tours of Asia and Europe. Last season it performed with the Peer Gynt Theater Company of Norway in Central Park. It also has a long history of appearing in charitable and public benefits for such organizations as Sha'are Zedek Hospital, the Jerusalem Foundation, and PBS.

Scenic designer **ALLEN MOYER** most recently designed the Broadway productions of *Grey Gardens*, *The Constant Wife*, *Twelve Angry Men*, *In My Life*, *Reckless*, *The Man Who Had All the Luck*, and *A Thousand Clowns*. Off-Broadway he has designed Douglas Carter Beane's *Little Dog Laughed*, *Lobby Hero*, *Entertaining Mr. Sloane*, *Mr. Marmalade*, *The Dazzle*, *This is Our Youth*, *Well*, *As Bees in Honey Drown*, and John Guare's *A Few Stout*



*Individuals* (directed by Michael Greif). His opera work includes productions for San Francisco Opera, New York City Opera, Santa Fe, Glimmerglass, Houston Grand, and Scottish Opera. His previous work with Mark Morris includes *Sylvia*, for the San Francisco Ballet, and *Orfeo ed Euridice* for the Metropolitan Opera.

**MARTIN PAKLEDINAZ** has designed costumes for theater, opera, and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, and he has designed several works for Helgi Tomasson, including *The Nutcracker* in 2004. Pakledinaz's New York credits include Kathleen Marshall's revival of *The Pajama Game* (Tony Award nomination) and the Signature Theatre's revival of Horton Foote's *The Trip to Bountiful*, as well as *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, *A Year with Frog and Toad*, *Kiss Me Kate*, *Golden Child*, *The Diary of Anne Frank*, *Waste*, and *The Life*. His work can be seen in the new production of *Grease*, currently playing on Broadway. His work in opera includes Stephen Wadsworth's staging of *Rodelinda* for the Metropolitan Opera; *Tristan and Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; and two other premiere works by Sellars, *L'amour de loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf.

Lighting designer **JAMES F. INGALLS** has designed for several Mark Morris works, including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work in Chicago includes *Salome* (Lyric Opera); *The Clean House*, *Dollhouse*, *House and Garden*, *The Misanthrope*, *Book of the Night* and *Martin Guerre* (Goodman Theatre); and *The Well-Appointed Room*, *The Pain and the Itch*, *The Violet Hour*, *Purple Heart*, *After the Quake*, and *Valparaiso* (Steppenwolf Theater). Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London) and *Dr. Atomic* (Holland

Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

**SIMON MORRISON** is professor of music at Princeton University, where he teaches courses on 19th- and 20th-century music, with an emphasis on Russia and France. He is the author of *Russian Opera and the Symbolist Movement* (2002) and *The People's Artist: Prokofiev's Soviet Years* (2008), and the editor of the Bard Music Festival volume *Prokofiev and His World* (2008). His other publications include essays on Ravel (the ballet *Daphnis et Chloé*), Rimsky-Korsakov, Shostakovich (the ballet *The Bolt*), and numerous reviews and shorter articles, including pieces for the *New York Times*. In 2005 Morrison oversaw the recreation of the Prokofiev ballet *Le Pas d'Acier* at Princeton University, and in 2007 he coproduced a world premiere staging of Alexander Pushkin's drama *Boris Godunov* featuring Prokofiev's incidental music and Vsevolod Meyerhold's directorial concepts. Morrison's distinctions include the Alfred Einstein Award of the American Musicological Society (1999), an American Council of Learned Societies Fellowship (2001), and a Phi Beta Kappa Society Teacher Award (2006). He has conducted extensive archival research in Moscow, St. Petersburg, Stockholm, Paris, and London.

## **DANCERS**

**CRAIG BIESECKER**, from Waynesboro, Pennsylvania, received a B.S. in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Biesecker joined MMDG in 2003.

**SAMUEL BLACK** is originally from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Black first appeared with MMDG in 2005, and became a company member in 2007.

**JOE BOWIE** was born in Lansing, Michigan, and began dancing while attending Brown University where he graduated with honors in English and American literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium in 1989 to work with Mark Morris.

**ALEXANDER BRADY**, born in Boston, Massachusetts, received his training at the Boston School of Ballet and at the School of American Ballet. He has danced professionally with the Joffrey Ballet, Miami City Ballet, and Twyla Tharp Dance, and he was in the original Broadway cast of *Movin' Out*. He served as assistant choreographer on *The Times They Are a Changin'* and appeared in the film *Across the Universe*. Brady has also danced with Nilas Martins Dance Company, Dances Patrelle, and, as an extra dancer, with the Atlanta Ballet and the Metropolitan Opera Ballet.

**ELISA CLARK** received her early training from the Maryland Youth Ballet and her B.F.A. from The Juilliard School, under the direction of Benjamin Harkarvy. She has danced with the Lar Lubovitch Dance Company, Nederlands Dans Theater, Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland with various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and she currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. Clark first appeared with MMDG in *L'Allegro* in 2005 and joined the company in 2006.

**AMBER DARRAGH** is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her B.F.A. from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

**RITA DONAHUE** was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in dance and

English in 2002. She danced with bopi's black sheep / dances by kraig patters-son before joining MMDG in 2003.

**DOMINGO ESTRADA, JR.**, a native of Victoria, Texas, recently earned a B.F.A. in ballet and modern dance at Texas Christian University. He has worked with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman and Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley. Domingo would like to thank God, his family and all who support his passion.

**JULIE FIORENZA** was born in South Korea and grew up in Massachusetts, where she trained at the Academy of Dance Arts and Boston Ballet. In 2004, she graduated with honors from the Ailey/Fordham B.F.A. Program and was named a Liberace Scholar. She has performed and taught throughout the country as a member of Ailey II and the Nai-Ni Chen Dance Company and has also danced with Adams Company Dance and Company XIV. Last summer, Fiorenza played the lead dance role of Eliza in *The King and I* at the Ogunquit Playhouse in Maine. This is her first time working with MMDG, and she is thrilled to have been given the opportunity to be a part of this special production.

**SHAWN GANNON** received his early dance training with Dorothy Wescott Rosen and first danced with MMDG from 1994–2004. Originally from Dover, New Jersey, he was a featured soloist in *Resurrection* (2002); was part of the original cast for *The Argument* (1998); and danced the bird solo in *L'Allegro, il Penseroso ed il Moderato*. Along with Morris, Gannon has the distinct honor of being one of very few men to have performed Mevlevi Dervish, Ted Shawn's historical solo. He has also performed with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**LESLEY GARRISON** grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts (COCA) in St. Louis. She is a 2007 graduate of the Conservatory of Dance at the State University of New York at Purchase. She has also studied at Interlochen Arts Academy, Rotterdamse

Dansacademie, Jacob's Pillow, and The Professional Project. She has performed with the Kevin Wynn Collection, Nelly van Bommel's NØA Dance, and Sidra Bell Dance New York. She performed with MMDG for the first time last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato*.

**LAUREN GRANT**, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. She has appeared in 40 of Morris's works and performs leading roles in *The Hard Nut* and *Mozart Dances*. She has been featured in *Time Out New York*, *Dance Magazine*, and *Meet the Dancers*, a recently published book, as well as the subject of a photograph by Annie Leibovitz. She holds a B.A. from New York University's Tisch School of the Arts and teaches dance internationally. Lauren is married to fellow dancer David Leventhal.

**JOHN HEGINBOTHAM** is from Anchorage, Alaska. He is a graduate of The Juilliard School (B.F.A. '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.

**DAVID LEVENTHAL**, raised in Newton, Massachusetts, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country, and he gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

**LAUREL LYNCH** began her dance training in Petaluma, California. After a few too many Nutcrackers she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan

Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She has performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**CLAUDIA MACPHERSON** was born in Wisconsin, but she calls Kentucky home. She received her B.F.A. in dance from Alvin Ailey/Fordham University, where she worked with Nathan Trice, Jennifer Muller, and Ronald K. Brown, among others, and performed at City Center in Alvin Ailey's *Memoria*. She has also worked with Eva Dean Dance, the Kevin Wynn Collection, SuriCo, and the Tattooed Ballerinas. She first appeared with MMDG in *The Hard Nut* last season.

**BRADON MCDONALD** received his B.F.A. from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. McDonald joined MMDG in 2000.

**DALLAS MCMURRAY**, from El Cerrito, California, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. He has performed with the Limón Dance Company, as well as others, in works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**MAILE OKAMURA** is originally from San Diego, California. She was a member of Boston Ballet II from 1992 to 1993 and was with Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. She began working with MMDG in 1998 and became a company member in 2001.

**GUILLERMO RESTO** has danced with Mark Morris since 1983.

**KANJI SEGAWA** began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997 he came to the United States with a Japanese Government Fellowship to study at the Ailey School. He has been a member of Battleworks Dance Company, Jennifer Muller/The Works, and Ailey II. He first performed with MMDG in *The Hard Nut* in London in 2004 and has since appeared in productions of *L'Allegro, il Penseroso ed il Moderato*, *King Arthur* with the English National Opera, and *Orfeo ed Euridice* with the Metropolitan Opera.

**NOAH VINSON** received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

**JENN WEDDEL** grew up in Longmont, Colorado, and received her early training from Boulder Ballet Company. She holds a B.F.A. from Southern Methodist University and also studied at The Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theatre and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**ADAM HEWLETT WEINERT** was born in New York City. He began his training at the Royal Ballet School in London and continued at the School of American Ballet and The Juilliard School. Somewhere in there, he spent a year as an economics major at Vassar College. He has performed featured roles in works by Pina Bausch and Jiří Kylián, and first appeared with the Mark Morris Dance Group last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato*.

**TERI WEKSLER** was born in Baltimore, Maryland, and is a graduate of The Juilliard School. She has danced with Daniel Lewis, Hannah Kahn, Jim Self, and the White Oak Dance Project, and is a Bessie Award recipient. Weksler was a founding member of the Mark Morris Dance Group. After moving to Birmingham, Alabama, she became director of Southern Danceworks, and she currently teaches at the Alabama Ballet and Birmingham Southern College.

**MEGAN WILLIAMS** hails from Los Angeles, California. After receiving a B.F.A. from The Juilliard School in 1984, she worked with the companies of Laura Glenn, Ohad Naharin, and Mark Haim, among others. In 1988 she joined the Mark Morris Dance Group, with whom she danced for nine years, toured worldwide, taught, and appeared in several films, including *Dido and Aeneas*, *Falling Down Stairs* (with Yo-Yo Ma), *The Hidden Soul of Harmony* (South Bank Show, U.K.) and *The Hard Nut*. In 1997, she joined Morris as his assistant in the direction and choreography of Paul Simon's *The Capeman*, a Broadway musical starring Marc Anthony and Ruben Blades. She has since staged Morris's works with the Purchase Dance Corps, George Mason University students, Vassar Repertory Dance Theater, and the Boston Ballet, and is a member of the guest summer faculty at the Mark Morris Dance Center. Williams has been on the modern faculty of the Conservatory of Dance at SUNY Purchase since 1999. Williams serves on the board of directors of SYREN Modern Dance, and the advisory board of DanceNowNYC. She is thrilled to be performing with MMDG again. Thanks to Mark for the opportunity and to Andy, Bram, and Griffin for endless support.

**JULIE WORDEN** graduated from the North Carolina School of the Arts and joined MMDG in 1994.

**MICHELLE YARD** was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center; she also attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Yard joined MMDG in 1997. Mom, thank you.



MARK MORRIS



DANCE GROUP



Craig Biesecker



Samuel Black



Joe Bowle



Elisa Clark



Amber Darragh



Rita Donahue



Domingo Estrada, Jr



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



Bradon McDonald



Dallas McMurray



Maile Okamura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard



Shawn Gannon



Guillermo Resto



Teri Weksler



Megan Williams



Alexander Brady



Julia Florence



Lesley Garrison



Claude MacPherson



Kanji Sogawa



Adam Hewlett Weisart

*American Symphony Orchestra*  
*Leon Botstein, Conductor*

**VIOLIN I**

Erica Kiesewetter, *Concertmaster*  
Robert Zubrycki  
Yukie Handa  
Patricia Davis  
John Connelly  
Yana Goichman  
Ashley Horne  
Wende Namkung  
Elizabeth Nielsen  
Mara Milkis

**VIOLIN II**

Suzanne Gilman, *Principal*  
Sarah Schwartz  
Heidi Stubner  
David Steinberg  
Sebu Sirinian  
Cordelia Hagman  
Ann Gillette  
Lisa Steinberg

**VIOLA**

Nardo Poy, *Principal*  
John Dexter  
Sally Shumway  
Adria Benjamin  
Martha Brody  
Arthur Dibble

**CELLO**

Roger Shell, *Principal*  
Maureen Hynes  
David Calhoun  
Sarah Carter  
Lanny Paykin  
Tatyana Margulis

**BASS**

Jordan Frazier, *Principal*  
Jack Wenger  
Lou Bruno  
Louise Koby  
John Babich

**FLUTE**

Laura Conwesser, *Principal*  
Karla Moe  
Diva Goodfriend-Koven

**OBOE**

Laura Ahlbeck, *Principal*  
Erin Gustafson  
Alexandra Knoll, *English horn*

**CLARINET**

Laura Flax, *Principal*  
Marina Sturm  
Andrew Lamy

**BASSOON**

Charles McCracken, *Principal*  
Maureen Strengé  
Gilbert Dejean, *Contrabassoon*

**TENOR SAX**

Eric Weidman

**HORN**

Zohar Schondorf, *Principal*  
Chad Yarbrough  
Julia Pilant  
Ronald Sell

**TRUMPET**

Carl Albach, *Principal*  
John Dent  
Gareth Flowers  
Lorraine Cohen

**TROMBONE**

Kenneth Finn, *Principal*  
David Read  
Dean Plank

**TUBA**

Kyle Turner, *Principal*

**TIMPANI**

Benjamin Herman, *Principal*

**PERCUSSION**

Kory Grossman, *Principal*  
Javier Diaz  
Matthew Beaumont  
Charles Descarfino  
Ralph Guzman

**HARP**

Victoria Drake, *Principal*  
Lynette Wardle

**MANDOLIN**

Alexander Domschot  
Stephen Benson  
Wende Namkung  
Robert Zubrycki

**CELESTE AND PIANO**

Elizabeth Wright, *Principal*

**LIBRARIAN**

Daniel Bassin

**ASSISTANT CONDUCTOR**

Teresa Cheung

**PERSONNEL MANAGER**

Ronald Sell

*Mark Morris Dance Group Staff*

**ARTISTIC DIRECTOR**

Mark Morris

**EXECUTIVE DIRECTOR**

Nancy Umanoff

**PRODUCTION**

**Technical Director**

Johan Henckens

**Rehearsal Director**

Matthew Rose

**Stage Manager**

Anne Dechene

**Props Supervisor**

Jenny Lazar

**Wardrobe Supervisor**

Katherine M. Patterson

**Assistant Wardrobe Supervisor**

Jennifer Perry

**Lighting Supervisor**

Leo Janks

**Sound Supervisor**

Jim Abdou

**ADMINISTRATION**

**General Manager**

Aaron Mattocks

**Management Assistant**

Adrienne Bryant

**Director of Finance**

Elizabeth Fox

**Finance Associate**

Victoria Gintautiene

**MARKETING AND DEVELOPMENT**

**Director of Marketing  
and Development**

Lauren Cherubini

**Special Projects Manager**

Alexandro Pacheco

**Marketing Manager**

Christy Bolingbroke

**Development Associate**

Jane McCarthy

**Development Assistant**

Moss Allen

**Office Assistant**

Jay Selinger

**EDUCATION**

**Director of Education**

Eva Nichols

**School Administrator**

Diane Ogunusi

**Administrative Assistant**

Marc Castelli

**DANCE CENTER OPERATIONS**

**Studio Manager**

Karyn Treadwell

**Administrative Assistant**

Monica Carter

**Production Manager**

Matthew Eggleton

**Music Coordinator**

Bruce Lazarus

**Facility Manager**

Joseph Tsiporin

**Maintenance**

Ray Calderon, Gustavo Chaguay

**BOOKING REPRESENTATION**

Michael Mushalla

(Double M Arts & Events)

**MEDIA AND GENERAL  
CONSULTATION SERVICES**

William Murray

(Better Attitude, Inc.)

**LEGAL COUNSEL**

Mark Selinger

(McDermott, Will & Emery)

**ACCOUNTANT**

Kathryn Lundquist, CPA

**ORTHOPAEDIST**

David S. Weiss, M.D.

(NYU-HJD Department of

Orthopaedic Surgery)

**HILOT THERAPIST**

Jeffrey Cohen

**Assistants to Martin Pakledinaz** Amanda Bujak, Tess Seufferlein

**Associate to Allen Moyer** Warren Karp

**Costumes** by Tricorne, Inc., Studio Rouge and Seams Unlimited

**Millinery** by Lynne Mackey Studio

**Fabric dyeing and printing** by Gene Mignola, Inc.

**Special thanks** to Bra-Tenders, Adam Pollack, and Karen Eifert

**Footwear** by Capezio Balletmakers, La Danza, and Sandals by Barbara Shaum

**Scenery, Props, and Scenic Paintwork** by Capital Scenic, Center Line Studios, Costume Armour, Scenic Art Studios, and Matthew Eggleton

**Onstage sound monitoring equipment** courtesy of Meyer Sound

Thanks to Maxine Morris

Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work.

Additional funding has been received from the Altman Foundation; The Capezio/Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; Dance Heritage Coalition; Google, Inc.; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The Edith Glick Shoolman Children's Foundation; USArtists International; The Vilcek Foundation; and the Friends of the Mark Morris Dance Group.

For more information contact:

**Mark Morris Dance Group**

3 Lafayette Avenue | Brooklyn, NY 11217-1415

Tel: (718) 624-8400 | Fax: (718) 624-8900

info@mmdg.org | www.mmdg.org

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Help sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors. (The list reflects donations received in the last 12 months.)

### *Donors to the Fisher Center*

#### **Leadership Support**

The Christian A. Johnson Endeavor Foundation  
Educational Foundation of America  
Jeanne Donovan Fisher  
Emily H. Fisher and John Alexander  
Martin and Toni Sosnoff Foundation  
The New York State Music Fund  
Mr. and Mrs. James H. Ottaway Jr.

Richard B. Fisher Endowment Fund  
Martin T. and Toni Sosnoff

#### **Golden Circle**

The Altria Group, Inc.  
Carolyn Marks Blackwood  
Stefano Ferrari and Lilo Zinglersen  
FMH Foundation  
Linda Hirshman and David Forkosh  
The Marks Family Foundation

Mid-Atlantic Arts Foundation  
The Millbrook Tribute Garden  
The Rudolf Nureyev Dance Foundation  
Senator Stephen M. Saland  
Thaw Charitable Trust  
Thendara Foundation  
Felicitas S. Thorne  
The Wise Family Charitable Foundation

### *Friends of the Fisher Center*

#### **Producer**

American Elgar Foundation  
Fiona Angelini and Jamie Welch  
Arthur F. and Alice E. Adams Foundation  
Chartwells School and University Dining Services  
The Danish Arts Agency  
Barbara Ettinger and Sven Huseby  
Alexander D. Fisher '96 and Jennifer Hodges Fisher  
Catherine C. Fisher and Gregory A. Murphy  
R. Britton Fisher  
David B. Ford  
J. Robin Groves  
Jane's Ice Cream  
The Kosciuszko Foundation, Inc.  
Magic Hat Brewing Company  
The Maurer Family Foundation, Inc.  
Mertz Gilmore Foundation  
Millbrook Vineyards and Winery  
Simon Morrison  
Eileen K. Murray  
National Dance Project of the New England Foundation for the Arts  
National Endowment for the Arts (NEA)  
New York State Council on the Arts (NYSCA)  
Dimitri B. and Rania Papadimitriou  
Mrs. M. Susan and Irwin Richman  
The Royal Danish Consulate in New York  
Matthew Patrick Smyth  
David E. Schwab II '52 and Ruth Schwartz Schwab '52

Capezio/Ballet Makers Dance Foundation, Inc.  
Consulate General of Sweden  
Mr. and Mrs. Gonzalo De las Heras  
Michael J. Del Giudice  
Tambra Dillon  
Dirt Road Realty, LLC  
Elizabeth W. Ely '65 and Jonathan K. Greenburg  
The Ettinger Foundation, Inc.  
Peter C. Frank  
Gideon and Sarah Gartner  
GE Foundation  
Carson Glover and Stephen Millikin  
Andrew Goffe  
The Harkness Foundation for Dance  
Hotel Madalin  
HSBC Philanthropic Programs  
JPMorgan Chase  
Mr. and Mrs. George A. Kellner  
Ruth Ketay and Rene Schnetzler  
Martin Kline  
Edna and Gary Lachmund  
Annie Leibovitz  
Patti and Murray Liebowitz  
Jane and Daniel Lindau  
Stephen Mazoh  
The Rhinecliff  
Don and Natalie Robohm  
Florence and Robert A. Rosen  
Blanche and Bruce Rubin  
The Sidney and Beatrice Albert Foundation  
David A. Schulz  
Denise S. Simon and Paulo Vieira da Cunha  
Andrew Solomon and John Habich  
Sarah and Howard Solomon  
Allan and Ronnie Streicher  
Storm King Contracting Inc.  
Illiana van Meerteren  
Margo and Anthony Viscusi

James S. Brodsky and Philip E. McCarthy II  
Ian Buckingham and Randy F. Buckingham '73  
Gary Capetta and Nick Jones  
Richard D. Cohen  
Virginia Corsi  
Mary Freeman  
Helena and Christopher Gibbs  
Mims and Burton Gold  
Eliot D. and Paula K. Hawkins  
Laura Kuhn  
Harvey and Phyllis Lichtenstein  
William Ross and John Longman  
Barbara L. and Arthur Michaels  
Chris Pomeroy and Frank Frattaroli  
Melanie and Philippe Radley  
Nicole Ringenberg  
Barbara and Richard Schriber  
Mr. Peter K. Schumann  
George L. Steinen and R. Mardel Fehrenbach  
Michael A. Stillman, M.D.  
Barbara and Donald Tober  
Doug Wingo and Tim Legg  
Carol Yorke and Gerald Conn

#### **Supporter**

Martina Arfwidson and David Weiss  
Harriet Bloch and Evan Sakellarios  
Sheila and Joe Buff  
Susan Christoffersen  
Emily M. Darrow and Brendon P. McCrane  
Patricia Falk  
Gilberte Vansintean Glaser and William A. Glaser  
Rosaling Golemb  
Rosemary and Graham Hanson  
Lars Hedstrom and Barry Judd  
Dr. Joan Hoffman and Syd Silverman  
Kassell Family Foundation of the JCF  
Susan and Roger Kennedy  
Seymour and Harriet Koenig  
John S. Knott  
Helena Lee

#### **Patron**

The American-Scandinavian Foundation  
Josh Aronson and Maria Backmann  
Kathleen and Roland Augustine  
Mary Inga Backlund  
Gale and Sheldon Baim  
Anne Donovan Bodnar and James Bodnar  
Harvey and Anne Brown

#### **Sponsor**

Helen and Roger Alcaly  
Frank and Mary Ann Arisman  
Sarah Botstein and Bryan Doerries

Mark McDonald  
 Charles S. Maier  
 Hermes Mallea and Carey Maloney  
 Joanna M. Migdal  
 Sybil Nadel  
 Elizabeth J. and Sevgin Oktay  
 James and Purcell Palmer  
 Ted Ruthizer and Jane Denkensohn  
 Doris E. and Richard A. Scherbarth  
 David Schestenger  
 Betti and Larry Steele  
 Mim and Leonard Stein  
 Evan L. Stover  
 Dr. Elisabeth F. Turnauer  
 Barbara Jean Weyant  
 Nigel Wright  
 Dr. Herbert M. and  
 Audrey S. Wyman

**Friend**

Anonymous  
 Lucy and Murray Adams  
 John J. Austrian '91 and  
 Laura M. Austrian  
 Frank and Diane Bauer  
 Alvin Becker  
 Richard Benson  
 Charles and Birgit Blyth  
 Phyllis Braziel  
 Alfred M. Buff and Lenore Nemeth  
 Homer and Jean Byington  
 MaryAnn and Thomas Case  
 Daniel Chu and Lenore Schiff  
 Mr. and Mrs. John Cioffi  
 Eileen and Michael Cohen  
 Richard D. Cohen  
 Jean T. Cook  
 Anne Q. Cotton  
 Joan K. Davidson  
 Marsha and George Davis  
 Jackie Del Rossi  
 Abby H. and John B. Dux  
 Donna Sue Elberg  
 Ruth Eng  
 Sara and Fred Epstein  
 K. F. Etzold and Carline Dure-Etzold  
 Harold Farberman  
 Christine Fasano  
 Milly and Arnold Feinsilber  
 Susan M. Ferris  
 David and Tracy Finn  
 Henry T. Ford

Edward Friedman  
 Catherine Fukushima  
 Ann Marie Gardner  
 Edwin Geissler  
 Arthur L. Gellert  
 Marvin S. Gilbert  
 Adrian Glover and Michael Kelly  
 Judy Gold  
 Mr. and Mrs. Jerome Goldberg  
 Stanley L. Gordon  
 Alexander Gray and David Cabrera  
 Patricia Haswell and  
 Dr. Richard Todd  
 Eliot D. and Paula K. Hawkins  
 James Hayden  
 Mel and Phyllis Heiko  
 Dorothy and Leo Hellerman  
 Delmar D. Hendricks  
 Neil Isabelle  
 Robert Jaquay  
 Ryland Jordan  
 Larry and Anna Kadish  
 John Kalish  
 Dr. Eleanor C. Kane  
 Demetrios Karayannides  
 Linda L. Kaumeyer  
 Richard P. Kelisky  
 Jessica Post Kemm '74  
 Mr. and Mrs. William L. Kirchner  
 Bryce Klontz  
 Rose and Josh Koplovitz  
 Danielle Korwin and  
 Anthony DiGuseppe  
 Benjamin Krevolin  
 Michael and Ruth Lamm  
 Jeffrey Lang  
 Fred and Jean Leventhal  
 Amala and Eric Levine  
 William Li and James Oates  
 Walter Lippincott  
 Neil and Joan Lipton  
 Harvey Marek  
 Florence Mayne  
 Dr. Naomi Mendelsohn  
 Edie Michelson and  
 Sumner Milender  
 Tom Williams and Naomi Miller  
 Susan Millman  
 Sheila M. Moloney '84 and  
 Prof. John Pruitt  
 Michael J. Moran  
 Avria Morris

Joanne and Richard Mrstik  
 Nancy Newall  
 Jill Obrig  
 Robert M. Osborne  
 Edward Parran  
 Gary Patrik  
 Mary Jane Peluso  
 Mark Podlasek  
 David Pozorski and Anna Romanski  
 Serena Rattazzi  
 Betty Rauch  
 Yael Ravin and Howard Sachar  
 Harry Reingold  
 Barbara B. Reis  
 Richard Reiser  
 Arlene Richards  
 Estelle Rosen  
 Phyllis Ross  
 Edith M. and F. Karl Schoenborn  
 Mr. and Mrs. Thomas Schwab  
 Marc Schweig  
 Susan Seidel  
 Frank Self  
 Elizabeth A. Simon  
 Bernard Sklar  
 Nadine Bertin Stearns  
 Dr. Sanford B. Sterlieb  
 Maxine Swartz  
 LuRaye Tate  
 Ray Tekosky  
 Mr. and Mrs. Kenneth Telljohann  
 Janeth L. Thoron  
 Mish Tworkowski  
 Leopold Quarles van Ufford  
 Irene Vitau  
 Robert Waskiewicz  
 Joan E. Weberman  
 Roger Wesby  
 Charles Wessler  
 Arthur Weyhe  
 Dr. Konrad and Victoria Wicher  
 Ernest Wurzbach  
 Robert and Lynda Youmans  
 Mike and Kathy Zdeb  
 William C. Zifchak  
 Rena Zurofsky

*Current as of June 12, 2008*

*Donors to the Bard Music Festival*

**Events in this year's Bard Music Festival are underwritten in part by special gifts from**

**Bettina Baruch Foundation**  
**Jeanne Donovan Fisher**  
**Mimi Levitt**  
**James H. Ottaway Jr.**  
**Felicitas S. Thorne**  
 Festival Underwriters

**Mimi Levitt**  
 Opening Night Dinner  
 Guest Artists  
 Films

**Joanna M. Migdal**  
 Panel Discussions

**Andrea and Kenneth L. Miron**  
**Margo and Anthony Viscusi**  
 Preconcert Talks

**Furthermore Foundation**  
 Festival Book

**Roger and Helen Alcaly**  
 Festival Program

**Homeland Foundation**  
 Bard Music Festival Preview at  
 Wethersfield

**New York State Council on the Arts**  
**National Endowment for the Arts**

**Leadership Support**  
 The Christian A. Johnson Endeavor  
 Foundation

**Golden Circle**  
 Bettina Baruch Foundation  
 Jeanne Donovan Fisher  
 Homeland Foundation, Inc.  
 Mimi Levitt  
 The Mortimer Levitt  
 Foundation, Inc.  
 The Andrew W. Mellon Foundation  
 National Endowment for the Arts  
 (NEA)  
 Mr. and Mrs. James H. Ottaway Jr.  
 Felicitas S. Thorne  
 Elizabeth and E. Lisk Wyckoff Jr

## Friends of the Bard Music Festival

### Benefactor

Helen and Roger Alcaly  
American Elgar Foundation  
Marina Belica and Steven Lowy  
Helen '48 and Robert Bernstein  
Mr. and Mrs. John K. Castle  
Joan K. Davidson  
Robert C. Edmonds '68  
Elizabeth W. Ely '65 and  
Jonathan K. Greenburg  
FMH Foundation  
Furthermore Foundation  
The Ann and Gordon Getty  
Foundation  
Linda Hirshman and David Forkosh  
Anne E. Impellizzeri  
The J. M. Kaplan Fund, Inc.  
Peter '66 and Barbara Kenner  
Amy and Thomas O. Maggs  
Marstrand Foundation  
Joanna M. Migdal  
Andrea and Kenneth L. Miron  
New York State Council on the Arts  
(NYSAC)  
Jane W. Nuhn Charitable Trust  
Ralph E. Ogden Foundation, Inc.  
The Overbrook Foundation  
Dimitri B. and Rania Papadimitriou  
Drs. Gabrielle H. Reem and  
Herbert J. Kayden  
Santander Cental Hispano  
David E. Schwab II '52 and  
Ruth Schwartz Schwab '52  
Denise S. Simon and  
Paulo Vieira da Cunha  
The Slovin Foundation  
Bruce and Francesca Slovin  
Martin T. and Toni Sosnoff  
Martin and Toni Sosnoff Foundation  
H. Peter Stern and  
Helen Drutt English  
The Stevenson Group  
Thorne and Tucker Taylor  
Margo and Anthony Viscusi  
Dr. Siri von Reis  
Rosalind C. Whitehead  
The Wise Charitable Foundation  
Millie and Robert Wise

**Patron**  
ABC Foundation  
Edwin L. Artzt and Marieluise Hessel  
Mr. and Mrs. Ronald Atkins  
Kathleen and Roland Augustine  
Gale and Sheldon Baim  
Alec and Margaret Bancroft  
Bank of New York Company, Inc.  
Leonie Batkin  
Carolyn Marks Blackwood  
Sarah Botstein and Bryan Doerries  
Craig and Gloria Callen  
Lydia Chapin  
Constance and David C. Clapp  
David C. Clapp Foundation  
Michelle R. Clayman

J. T. Compton  
Dasein Foundation  
Mr. and Mrs. Arnold J. Davis '44  
Barbara and Richard Debs  
The Debs Foundation  
Michael Del Giudice and Jaynne Keyes  
John A. Dierdorff  
Amy K. and David Dubin  
Ines Elskop and Christopher Scholz  
Carlos Gonzalez and  
Katherine Stewart  
Mr. and Mrs. Jay M. Gwynne  
Eliot D. and Paula K. Hawkins  
Dr. Barbara K. Hogan  
Frederic K. and Elena Howard  
HSBC Philanthropic Programs  
Dr. and Mrs. Bertrand R. Jacobs  
Susan Jonas  
Rachel and Dr. Shalom Kalnicki  
Belinda and Stephen Kaye  
Angela O. B. de Mello Keesee and  
Thomas W. Keesee III  
Martha and George Kellner  
Susan and Roger Kennedy  
Seymour and Harriet Koenig  
Alison L. and John C. Lankenau  
Mr. and Mrs. Gonzalo de las Heras  
Alfred J. Law and  
Glenda A. Fowler Law  
Lemberg Foundation, Inc.  
Amala and Eric Levine  
Barbara and S. Jay Levy  
Cynthia Hirsch Levy '65  
Patti and Murray Liebowitz  
Martin S. Lippman  
Douglas S. and Sarah Mullen Luke  
Stephen Mazoh and Martin Kline  
W. Patrick McMullan and  
Rachel McPherson  
James D. McMurtry III, M.D.  
Metropolitan Life Foundation  
Matching Gift Program  
Ken and Linda Mortenson  
Martin L. Murray and  
Lucy Miller Murray  
Newman's Own Foundation  
Beatrice Perry  
Cynthia H. and Leon B. Polsky  
Eve Propp  
Eve Propp Family Foundation, Inc.  
Barbara B. Reis  
Drs. M. Susan and Irwin Richman  
Florence and Robert Rosen  
Drs. Morton and Shirley Rosenberg  
Blanche and Bruce Rubin  
The Schwab Charitable Fund  
\*Arlene and Edwin Steinberg  
George L. Steiner and  
R. Mardel Fehrenbach  
Stewart's Shops  
Sarah and Howard Solomon  
Allan and Ronnie Streichler  
Drs. Richard and Katherine Tobey  
Mark Trujillo  
Phebe Thorne and Paul Wilcox

Elizabeth Farran Tozer and  
W. James Tozer Jr.  
Illiana Van Meeteren  
Aida and Albert Wilder  
William C. Zifchak

### Sponsor

Richard A. Ahlbeck  
Irene and Jack Banning  
Phebe and George Banta  
Didi and David Barrett  
Mr. and Mrs. Andy Bellin  
Elizabeth and Marco M. S. Bellin  
Judith and Steven Benardete  
Anne D. Bodnar  
Mark E. Brossman  
David C. Brown  
Hugo M. J. Cassirer and Sarah Buttrick  
Karen and Everett Cook  
Phillip S. Cooke  
Bob and Kate Denning  
Andrea and Willem F. De Vogel  
Tambra Dillon  
Rt. Rev. Herbert A. and Mary Donovan  
Cornelia Z. and Timothy Eland  
Shepard and Jane Ellenberg  
Leslie Farhang and John Tuke  
Gregory M. Fisk  
Olivia Fussell and Francis Finlay  
Donald C. Fresne  
Helena and Christopher Gibbs  
Ellen Berland Gibbs  
David and Nancy Hathaway  
Samuel and Ronni Heyman  
Pamela Howard  
I.B.M. Matching Grants Program  
Edith and Hamilton F. Kean  
John and Karen Klopp  
Dr. Susan Krysiwicz and Thomas Bell  
Helena Lee  
Nancy and Robert Lindsay  
John and Debra Morrison  
Mr. and Mrs. Gordon B. Pattee  
Mr. and Mrs. Frederick Payton  
Ellen Kaplan Perless '63 and  
Robert Perless  
Renee Petrofes and Gerry McNamara  
Samuel and Ellen Phelan  
Eugenia and Martin Revson  
The Martin Revson Foundation Inc.  
Schulte Roth and Zabel LLP  
David A. Schulz  
Peter Schwalbe and Jody Soltanoff  
Dorothy and John Sprague  
Barbara and Donald Tober  
Helen and Michiel van der Voort  
Anne Whitehead  
The Whitehead Foundation

**Supporter**  
Munir and Susan Abu-Haidar  
Laura and Peter Armstrong  
Zelda Aronstein and Norman Eisner  
Elizabeth and Henry Baker  
Antonia Bakker-Salvato

Karen H. Bechtel  
 Carole and Gary Beller  
 Beth and Jerry Bierbaum  
 Mr. and Mrs. David Bova  
 Mr. and Mrs. William B. Brannan  
 Dan F. and Nancy Brown  
 John C. D. Bruno  
 Kate Buckley and Tony Pell  
 Melva Bucksbaum and  
 Raymond Leary  
 Philip and Mimi Carroll  
 Diane and Peter Chapman  
 Ann and John Coffin  
 Frederick and Jan Cohen  
 James and Lea G. Cornell  
 Dr. Jasmine and Mr. Kenneth Cowin  
 Rhana and Louis Davidson  
 Daniel Dietrich  
 Dorothy and Seth Dubin  
 Peter Elebash and Jane Robinson  
 Dianne Engleke  
 Dr. Bernhard Fabricius and  
 Sylvia Owen  
 Ingrid and Gerald Fields  
 Deborah and Thomas Flexner  
 John and Patricia A. Forelle  
 Mary Ann Free  
 Samantha Free  
 Diana Hirsch Friedman '68  
 Gideon I. and Sarah Gartner  
 John and Ann Gifford  
 John and Sarah Glaister  
 Peter H. Gleason  
 Mims and Burton Gold  
 Victoria and Max Goodwin  
 Janine M. Gordon  
 Samuel L. Gordon Jr.  
 Fayal Greene and David J. Sharpe  
 Nan and David Greenwood  
 Seth Grosshandler  
 Penelope and Mortimer Hall  
 Kathy W. Hammer and  
 G. Arthur Seelbinder  
 Susan Heath and Rodney Paterson  
 Edmond B. Herrington  
 Susan Hoehn and Allan Bahrs  
 Christine Hoene  
 The Grunebaum Foundation Inc.  
 Brian and Isis Hoffman  
 Joan Hoffman and Syd Silverman  
 Pamela Howard  
 John R. and Joyce Hupper  
 Dr. and Mrs. Gerald Imber  
 Alexandra and Paul Kasmin  
 Robert E. Kaus  
 Fernanda Kellogg and Kirk Hendricks  
 Ruth Ketay and Rene Schnetzler  
 Hopeton K. and  
 Richard A. Kimball, Jr.  
 Karen Kidder and Martin Holub  
 Charles and Katharine King  
 Catherine E. Kinsey  
 Dr. and Mrs. Vincent Koh  
 Lowell H. and Sandra A. Lamb  
 E. Deane and Judith S. Leonard  
 Mr. and Mrs. Michael Levin  
 Robert S. Levine

Frederick Lee Liebolt Jr. and  
 Suzanne Lloyd Liebolt  
 Walter Lippincott  
 Clara and David Londoner  
 Jeanette MacDonald and  
 Charles Morgan  
 Philip and Tracey Mactaggart  
 Charles S. Maier  
 Lois Mander and Max Pine  
 Claire and Chris Mann  
 Milton Meshel  
 Samuel C. Miller  
 Ann Lawrance Morse  
 Istar H. and George A. Mudge  
 Nancy H. Nesle  
 Mr. and Mrs. Thomas Newberry  
 Mr. and Mrs. William T. Nolan  
 Marta E. Nottebohm  
 Frederick H. Okolowitz  
 Elizabeth J. and Sevgin Oktay  
 James and Purcell Palmer  
 David B. and Jane L. Parshall  
 Francine Pascal  
 Ellen and Eric Petersen  
 Renée Petrafes and Gerry McNamara  
 Encarnita and Robert Quinlan  
 Claire and John Reid  
 Katharine Rees  
 M. C. and Eric Roberts  
 Diane Lunt Rosenfeld and  
 Eric Rosenfeld  
 Alfred J. and Deirdre Ross  
 Ruth and Gil Scharf  
 Dr. Paul H. Schwartz and  
 Lisa Barnes-Schwartz  
 Dagni and Martin Senzel  
 James Sheldon and  
 Sarah Nesbitt Sheldon  
 J. Kevin Smith  
 David and Sarah Stack  
 Jessica and Peter Tcherepnine  
 David C. Thieringer  
 Carole Tindall  
 Cynthia M. Tripp '01  
 Dr. Elisabeth Turnauer  
 UBS Foundation Matching  
 Gift Program  
 Loretta Van der Veer  
 Monica Wambold  
 Arete and William Warren  
 Peter Caldwell and Jane Waters  
 Charles P. Werner  
 Jack and Jill Wertheim  
 Joanna G. and Jonathan M. Whitcup  
 Noel White  
 John H. Whitworth Jr.  
 Julia and Nigel Widdowson  
 Doug Wingo and Tim Legg  
 Peter and Maria Wirth  
 Donald and Taki Wise  
 Mary and John Young  
 Desi and Ben Zalman  
 Marsha and Howard Alan Zipser

Bryson Ainsley Jr.  
 Lorraine D. Alexander  
 Anonymous  
 Lindsay Baldwin  
 Patricia D. Beard  
 Alvin Becker  
 Marge and Edward Blaine  
 Helen W. Blodgett  
 Timothy Bontecou  
 Teresa Brennan  
 Jeannette and David Brown  
 Schuyler G. Chapin  
 Diane Chapman  
 Chubb & Son Inc.  
 Matching Gift Program  
 Anne A. and Farnham Collins  
 Jean T. Cook  
 Joseph Crowley  
 Emily M. Darrow and  
 Brendon P. McCrane  
 Nancy A. Dematto  
 Jackie Drexel  
 Miriam Eaves  
 Peter Edelman  
 Jane and Shepard Ellenberg  
 Ruth Eng  
 Patricia Falk  
 Harold Farberman  
 Arthur L. Fenaroli  
 Clark Ferguson and Suzy Wolberg  
 David and Tracy Finn  
 Martha J. Fleischman  
 Luisa E. Flynn  
 John P. Foreman  
 Allan Freedman  
 Emily Fuller  
 Susan Howe Gillespie  
 Anne Gillis  
 Gilberte Vansintejan Glaser and  
 William A. Glaser  
 Joel and Ellen Goldin  
 Anne and Stanley L. Gordon  
 Thurston Greene  
 Nan and David Greenwood  
 David A. Harris  
 Susan Heath and Rodney Paterson  
 Dorothy and Leo Hellerman  
 Fritz and Nancy Henze  
 David O. Herman  
 Juliet Heyer  
 Elizabeth D. and Robert Hottensen  
 Neil Isabelle  
 Jack and Mary Johnson  
 Jay Jolly  
 John Kander  
 Rod and Caroline Keating  
 Richard P. Kelisky  
 Donna Kermeen  
 Donna and Janet E. Kettler  
 Diana Niles King  
 Thea Kliros  
 Peter Kuhlmann and Diane Gilmour  
 Beth Ledy  
 Gerald Lewis  
 M Group, LLC  
 Hermes Mallea and Carey Maloney  
 Annette S. and Paul N. Marcus

**Friend**  
 Barbara Joyce Agren  
 Rev. Albert R. Ahlstrom

Harvey Marek  
 Elizabeth Mavroleon  
 Ellen McGrath, Ph.D.  
 The McGraw-Hill Companies  
     Matching Gift Program  
 John McNally  
 Margaret M. and  
     Raymond E. Meagher Jr.  
 Sumner Milender  
 Deborah D. Montgomery  
 Arvia Morris  
 Polly Murphy and Tim Pierson  
 Harold J. and Helen C. Noah  
 Marilyn and Peter Oswald  
 Gary S. Patrik  
 Mona Payton  
 Dr. Alice R. Pisciotta  
 D. Miles Price

Lillian Pyne-Corbin  
 Robert B. Recknagel  
 George Reeke and Gail Hunt Reeke  
 Barbara Reis  
 Linda M. Royalty  
 Ted Ruthizer and Jane Denksenoh  
 Bernard and Harriet Sadow  
 Sheila Sanders  
 Molly Schaefer  
 Rhoda and Edward Schall  
 Jay Marc Schwamm  
 Frederick W. Schwerin Jr.  
 Anne Selinger  
 Reginald W. Smith  
 Joel Stein  
 Mim and Leonard Stein  
 S. B. Sternlieb, M.D.  
 Nadine Bertin Stearns

Dorit Straus  
 Gladys R. Thomas  
 Robert G. Thomas  
 James Thompson  
 Janeth L. Thoron  
 Dorsey Waxter  
 Dr. and Mrs. Stanley Weinstock  
 Muriel Casper Weithorn and  
     Stanley Weithorn  
 Amy K. White  
 Helen Whitney  
 Marietta W. Whittlesey  
 Betsy Zimring

\* Deceased  
 Current as of June 12, 2008

*Donors to the Mrs. Mortimer Levitt Endowment Fund for the Performing Arts*

Bettina Baruch Foundation  
 Helen and Kenneth Blackburn  
 Leon Botstein  
 Dr. Richard Brockman  
 Mr. John A. Dierdorff  
 Robert C. Edmonds '68  
 Jeanne Donovan Fisher  
 Gideon I. Gartner  
 Helena and Christopher Gibbs  
 Elizabeth W. Ely '65 and  
     Jonathan K. Greenburg  
 Ines Elskop and Christopher Scholz  
 Samuel and Ronni Heyman  
 Anne E. Impellizzeri  
 Rosalind G. Jacobs

Peter '66 and Barbara Kenner  
 Louise Kerz-Hirschfeld  
 Mr. and Mrs. Roger Leifer  
 Mimi Levitt  
 Frayda B. and George Lindemann  
 Amy and Thomas O. Maggs  
 Katherine Gould-Martin and  
     Robert L. Martin  
 Metropolitan Life Foundation  
     Matching Gift Program  
 Joanna M. Migdal  
 Martin L. and Lucy Miller Murray  
 Florence F. Moffitt  
 The Mortimer Levitt Foundation, Inc.  
 Mr. and Mrs. James H. Ottaway Jr.

Debra R. Pemstein and Dean Vallas  
 David E. Schwab II '52 and  
     Ruth Schwartz Schwab '52  
 Raissa St. Pierre '87  
 Ted and Voda Stanley  
 Joanne M. Stern  
 Thorne and Tucker Taylor  
 Felicitas S. Thorne  
 Margo and Anthony Viscusi  
 Irene Zedlacher  
 Dr. Siri von Reis

Current as of June 12, 2008

*Board and Administration of Bard College*

**Board of Trustees of Bard College**  
 David E. Schwab II '52, *Chair Emeritus*  
 Charles P. Stevenson Jr., *Chair*  
 Emily H. Fisher, *Second Vice Chair*  
 Elizabeth Ely '65, *Secretary*  
 Roland J. Augustine, *Treasurer*

Fiona Angelini  
 Leon Botstein  
*President of the College*<sup>+</sup>  
 David C. Clapp  
 Marcelle Clements '69\*  
 The Rt. Rev. Herbert A. Donovan Jr.  
*Honorary Trustee*  
 Asher B. Edelman '61\*  
 Robert S. Epstein '63\*  
 Philip H. Gordon '43\*  
 Barbara S. Grossman '73\*  
 Sally Hambrecht  
 Ernest F. Henderson III  
 Marieluise Hessel  
 John C. Honey '39\*  
*Life Trustee*  
 Mark N. Kaplan

George A. Kellner  
 Cynthia Hirsch Levy '65\*  
 Murray Liebowitz  
 Marc S. Lipschultz  
 Peter H. Maguire '88\*  
 James H. Ottaway Jr.  
 Martin Peretz  
 Stanley A. Reichel '65  
 Stewart Resnick  
 Martin T. Sosnoff  
 Susan Weber  
 Patricia Ross Weis '52\*

**Bard College Administration**

Leon Botstein  
*President*  
 Dimitri B. Papadimitriou  
*Executive Vice President*  
 Michèle D. Dominy  
*Dean of the College*  
 Robert L. Martin  
*Vice President for Academic Affairs;*  
*Director, Bard College Conservatory*  
*of Music*  
 James Brudvig  
*Vice President for Administration*

Debra Pemstein  
*Vice President for Development and*  
*Alumni/ae Affairs*  
 Mary Backlund  
*Vice President for Student Affairs*  
 Norton Batkin  
*Dean of Graduate Studies*  
 Erin Canaan  
*Dean of Students*  
 Peter Gadsby  
*Registrar*  
 Ginger Shore  
*Director of Publications*  
 Mary Smith  
*Art Director of Publications*  
 Mark Primoff  
*Director of Communications*  
 Kevin Parker  
*Controller*  
 Jeffrey Katz  
*Dean of Information Services*  
 Judith Samoff  
*Dean of Programs*

<sup>+</sup> *ex officio* \* *alumni/ae trustee*



*Board and Administration for The Richard B. Fisher Center for the Performing Arts*

**Fisher Center Advisory Board**

Jeanne Donovan Fisher, *Chair*  
Leon Botstein<sup>+</sup>  
Carolyn Marks Blackwood  
Stefano Ferrari  
Harvey Lichtenstein  
Peter J. Linden, M.D.  
Robert Martin<sup>+</sup>  
James H. Ottaway Jr.  
Dimitri B. Papadimitriou<sup>+</sup>  
David E. Schwab II '52  
Martin T. Sosnoff  
Toni Sosnoff  
Felicitas S. Thorne

**Fisher Center Administration**

Tambra Dillon  
*Executive Director*  
Nancy Cook  
*General Manager*  
Susana Meyer  
*Associate Director*  
Debra Pemstein  
*Vice President for Development and Alumni/ae Affairs*  
Mark Primoff  
*Director of Communications*  
Stephen Millikin  
*Development Manager*  
Kimberly Keeley-Henschel  
*Budget Director*  
Robert Airhart  
*Production Manager*

Paul LaBarbera  
*Sound and Video Engineer*  
Stephen Dean  
*Stage Operations Manager*  
Mark Crittenden  
*Facilities Manager*  
Jeannie Schneider  
*Administrative Assistant*  
Elena Batt  
*Box Office Manager*  
Austin Miller '06  
*Assistant General Manager and House Manager*  
Ray Stegner  
*Assistant to the Managing Director*  
Doug Pitcher  
*Building Operations Coordinator*  
<sup>+</sup> *ex officio*

*Board and Administration of the Bard Music Festival*

Robert C. Edmonds '68, *Chair*  
Roger Alcaly  
Leon Botstein<sup>+</sup>  
Schuyler Chapin  
John A. Dierdorff  
Jeanne Donovan Fisher  
Christopher H. Gibbs<sup>+</sup>  
Jonathan K. Greenburg  
Paula K. Hawkins  
Michael Andrew Herzberg  
Linda Hirshman  
Anne E. Impellizzeri  
Peter Kenner '66  
Mimi Levitt  
Thomas O. Maggs  
Robert Martin<sup>+</sup>  
Joanna M. Migdal  
Lucy Miller Murray  
Kenneth L. Miron  
Christina A. Mohr  
James H. Ottaway, Jr.  
David E. Schwab II '52  
Denise Simon  
H. Peter Stern  
Tucker Taylor  
Felicitas S. Thorne  
Anthony Viscusi  
Siri von Reis  
E. Lisk Wyckoff

**Artistic Directors**

Leon Botstein  
Christopher H. Gibbs  
Robert Martin

**Executive Director**

Irene Zedlacher

**Associate Director**

Raissa St. Pierre '87

**Scholar in Residence 2008**

Simon Morrison

**Program Committee 2008**

Byron Adams  
Leon Botstein  
Christopher H. Gibbs  
Robert Martin  
Simon Morrison  
Richard Wilson  
Irene Zedlacher

**Operations Manager**

Conor Brown

**Development**

Debra Pemstein  
Andrea Guido  
Stephen Millikin

**Public Relations**

Mark Primoff

**Director of Choruses**

James Bagwell

**Vocal Casting Consultant**

Susana Meyer

**Stage Manager**

Cynthia Baker

**Transportation Director**

Edward W. Schmidt

<sup>+</sup> *ex officio*

## *Board and Administration of the American Symphony Orchestra*

### **Board of Directors**

Danny Goldberg, *Chair*  
Eileen Rhulen, *Vice Chair*  
Dimitri B. Papadimitriou, *Treasurer*  
Mary F. Miller, *Secretary*

Joel I. Berson\*  
Schuyler G. Chapin  
Robert A. Fippinger  
Jack Kliger  
Jan Krukowski  
Peter J. Linden, M.D.  
Shirley A. Mueller  
Thurmond Smithgall  
Stan Stokowski\*  
Eve Stuart  
Felicitas S. Thorne  
\**Honorary*

### **Administration**

Lynne Meloccaro  
*President*  
Dennis Conroy  
*Executive Director*  
Allison Derusha  
*Director of Development*  
Oliver Inteeborn  
*Director of Operations*  
Anne Johnson  
*Director of Marketing*  
Frank Impelluso  
*Development Associate*  
Laura Hurd  
*Development Assistant*  
Amy Coenen  
*Marketing Assistant*  
Marielle Métivier  
*Production Assistant*

Jack Parton  
*Orchestra Librarian*  
Daniel Bassin  
*Orchestra Librarian*  
Ronald Sell  
*Orchestra Personnel Manager*  
Clifford J. Brooks  
*Manager of Education Programs*  
Michael Blutman  
*Education Coordinator*  
Susana Meyer  
*Artistic Consultant*  
21C Media Group  
*Public Relations*  
Karen Walker Spencer  
*Graphic Design*  
Lambrides, Lamos  
Moulthrop and Co., *Auditing Services*

## *About Bard College*

Bard College is an independent, nonsectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.S./B.A. degree in economics and finance. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a New York City public school in Manhattan; A.A. and B.A. at Bard College at Simon's Rock; The Early College in Great Barrington, Massachusetts; B.A. at Smolny College, a joint program with Saint Petersburg State University, Russia; M.F.A., M.S. in environmental policy, and M.A. in teaching and curatorial studies at the Annandale campus; and M.A. and Ph.D. in the history of the decorative arts, design, and culture at The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in Manhattan. In addition, The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree, a B.Music and a B.A. in a field other than music; and an M.Music degree in vocal arts.

Situated on 540 acres along the Hudson River, the main campus of Bard is 90 miles north of New York City. Bard's total enrollment is 3,200 students. The undergraduate college, founded in 1860, has an enrollment of more than 1,600 and a student-to-faculty ratio of 9:1. The College offers approximately 50 academic programs in four divisions.

Published by the Bard Publications Office  
©2008 Bard College. All rights reserved.

## SummerScape Staff

### Administration

Tambra Dillon  
*Executive Director*

Nancy Cook  
*General Manager*

Susana Meyer  
*Associate Director*

Debra Pemstein  
*Vice President for Development and Alumni/ae Affairs*

Mark Primoff  
*Director of Communications*

Stephen Millikin  
*Development Manager*

Kimberly Keeley-Henschel  
*Budget Director*

Jeannie Schneider  
*Administrative Assistant*

### Production

Robert Airhart  
*Production Manager*

Bonnie Anthony  
*Assistant Production Manager*

Stephen Dean  
*Stage Operations Supervisor*

Alexandra Paull  
*Shopper / Buyer*

Valerie Ellithorpe  
*Student Production Assistant*

### Carpenters

Vincent Roca  
*Technical Director T1*

Michael Zally  
*Master Carpenter T1*

Ben Johnson

Sean Maloney

Emil Byrne

Josh Haner

Jeremiah Brown

Todd Renadette

Walter Daniels

Joseph Puglisi

Roger Mann

Christian Crumb

### Electrics

Andrew Hill  
*Master Electrician T1*

Brandon Koenig  
*Assistant Master Electrician T1*

Morgan Blaiche

Sarah Frankel

Patric Bova '11

Stephanie Shechter

Devon Buteau '10

### Sound and Video

Paul LaBarbera  
*Sound and Video Engineer*

Phillip Meir Siblo-Landsman '09

### Costumes

Mary Grusak  
*Costume Shop Supervisor / Manager*

Molly Farley  
*First Hand*

Jennifer Noe  
*Draper*

Christopher Schramm  
*Draper*

Alice Broughton

Lauren Zuber

Taylor Morton

Kara Maloney

Camille Suissa

Lianna Fox-Winokur

### Hair and Makeup

Jennifer Donovan  
*Hair and Makeup Director*

### Spiegelmaestro

Nicholas Quaife

### Company Management

Kate Pfeffer  
*Company Manager*

Jack Byerly '10  
*Assistant Company Manager*

Grace Converse '09  
*Assistant Company Manager*

Katy Kelleher '09  
*Assistant Company Manager*

Ashleigh McCord '08  
*Assistant Company Manager*

### Front of House

Austin Miller '06  
*House Manager*

Elena Batt  
*Box Office Manager*

Jessica Dee  
*Assistant Box Office Manager*

Caitlyn DeRose  
*Box Office Assistant*

Thomas Corrado  
*Box Office Assistant*

Allegra Gilfenbaum '10  
*Box Office Assistant*

Anatole Hocke '12  
*Box Office Assistant*

Carl Kranz '08  
*Box Office Assistant*

Ruth Shannon '08  
*Box Office Assistant*

Christopher Hazenbush  
*Assistant House Manager*

Christina Reitemeyer  
*Assistant House Manager*

### Facilities

Mark Crittenden  
*Facilities Manager*

Ray Stegner  
*Assistant to the Managing Director*

Doug Pitcher  
*Building Operations Coordinator*

Vicki Child  
*Housekeeping*

Paul Davey  
*Housekeeping*

Jessie Williams  
*Housekeeping*

## BECOME A FRIEND OF THE FISHER CENTER TODAY!

Since opening in 2003, the Richard B. Fisher Center for the Performing Arts has transformed cultural life in the Hudson Valley with world-class programming. Our continued success relies heavily on individuals such as you. Become a Friend of the Fisher Center today.

Friends of the Fisher Center membership is designed to give individual donors the opportunity to support their favorite programs through the Fisher Center Council or Bard Music Festival Council. As a Friend of the Fisher Center, you will enjoy a behind-the-scenes look at Fisher Center presentations and receive invitations to special events and services throughout the year.

### Friend (\$100–249)

- Advance notice of programming
- Free tour of the Fisher Center
- Listing in the program (\$5 of donation is not tax deductible)

### Supporter (\$250–499) All of the above, plus:

- Invitation for you and a guest to a season preview event
- Invitations to opening night receptions with the artists
- Invitation for you and a guest to a select dress rehearsal (\$5 of donation is not tax deductible)

### Sponsor (\$500–999) All of the above, plus:

- Copy of the Bard Music Festival book
- Invitation for you and a guest to a backstage technical demonstration (\$40 of donation is not tax deductible)

### Patron (\$1,000–4,999) All of the above, plus:

- Invitation for you and a guest to a dinner at a Hudson River home
- Exclusive telephone line for Patron Priority handling of ticket orders (\$150 of donation is not tax deductible)

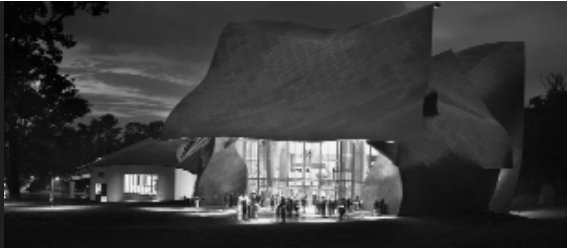
### Producer/Benefactor (\$5,000+) All of the above, plus:

- Seat naming opportunity
- Invitations to special events scheduled throughout the year
- Opportunity to underwrite events (\$230 of donation is not tax deductible)

### Please return your donation to:

Stephen Millikin  
Richard B. Fisher Center for  
the Performing Arts

Bard College  
PO Box 5000  
Annandale-on-Hudson, NY  
12504



©Peter Aaron S&E/Esto

Enclosed is my check made payable to **Bard College** in the amount of \$ \_\_\_\_\_

Please designate my gift toward:  Fisher Center Council  Bard Music Festival Council  Where it is needed most

Please charge my:  VISA  MasterCard  AMEX in the amount of \$ \_\_\_\_\_

Credit card account number

Expiration date

Name as it appears on card (please print clearly)

Address

City

State

Zip code

Telephone (daytime)

Fax

E-mail