

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

Molière's

# *The Imaginary Invalid*

*(Le malade imaginaire)*

July 13–22, 2012



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

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat Theater Two, which features a flexible seating configuration. The Center is home to Bard College's Theater and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, film, and cabaret; and the Bard Music Festival, which celebrates its 23rd year in August with "Saint-Saëns and His World." The 2013 festival will be devoted to Igor Stravinsky, with a special weekend focusing on the works of Duke Ellington.

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

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

The 2012 SummerScape season is made possible in part through grants from the National Endowment of the Arts, the New York State Council on the Arts, and The Cultural Services of The French Embassy in the United States.

The season is also presented thanks to the generous support of the Boards of The Richard B. Fisher Center for the Performing Arts at Bard College and the Bard Music Festival, and the Friends of the Fisher Center.

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

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President Leon Botstein

*presents*

**Molière's**

# *The Imaginary Invalid*

*(Le malade imaginaire)*

**Theater Two**

July 13, 14, 19, 20, and 21 at 8 pm

July 14, 15, 18, 21, and 22 at 3 pm

Running time for this performance is approximately one hour and 30 minutes with no intermission.

This performance has been underwritten by the Martin and Toni Sosnoff Foundation.

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

Molière's

## *The Imaginary Invalid (Le malade imaginaire)*

Adapted by Erica Schmidt from a translation by John Wood and  
an adaptation by Miles Malleson

Cast (in order of appearance)

<b>Argan</b>	Ethan Phillips*
<b>Toinette</b>	Peter Dinklage*
<b>Angélique</b>	Preston Sadleir*
<b>Béline</b>	Zachary Booth*
<b>Monsieur de Bonnefoi and Monsieur Snifois</b>	Kevin Cahoon*
<b>Cléante</b>	Danny Binstock*
<b>Monsieur Darréah and Monsieur Purgéon</b>	Damian Young*
<b>Thomas Darréah</b>	Henry Vick*
<b>Béralde</b>	Mark Junek*

<b>Director</b>	Erica Schmidt
<b>Set Designer</b>	Laura Jellinek
<b>Costume Designer</b>	Andrea Lauer
<b>Lighting Designer</b>	David Weiner
<b>Composer</b>	Jack Parton
<b>Music Director</b>	Lynn Baker
<b>Stage Manager</b>	Hannah Cohen*
<b>Assistant Stage Manager</b>	Aja Kane*
<b>Assistant Director</b>	Dominique Sinagra
<b>Casting by</b>	Cindy Tolan

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote, and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers, and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits, including health and pension plans, for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org).

The producers would like to thank 4Wall Entertainment; Timberlake Studios, Inc.; Charles G. LaPointe; Daedalus Design and Production, Inc.; Goodspeed Costume Rentals; and Akron Design & Costume Company for their assistance with this production.

## Synopsis

In Molière's satirical farce of medicine and doctors, Argan basks in his poor health and is blind to the emotions of the women he lives with. His daughter Angélique loves Cléante, but Argan engages her to wed Thomas Darréah, a young doctor and the nephew of Monsieur Purgéon, Argan's own doctor. A trick that reveals the true feelings of the women in his life brings about the promise of a happy ending, but not a cure for this hypochondriac. *The Imaginary Invalid* is a triumph of comic make-believe where all truth is relieved by laughter.

—Erica Schmidt

## Molière: Biographical Note

Molière, whose real name was Jean Baptiste Poquelin, composed 12 of the most durable and penetratingly satirical full-length comedies of all time, some in rhyming verse, some in prose, as well as six shorter farces and comedies. As a comic dramatist he ranks with such other distinctive masters of the genre as Aristophanes, Plautus, and George Bernard Shaw. He was also the leading French comic actor, stage director, and dramatic theoretician of the 17th century. In a theatrical period dominated by the formal neoclassical tragedies of Mairet, Rotrou, du Ryer, Pierre and Thomas Corneille, and Racine, Molière affirmed the potency of comedy as a serious, flexible art form. He also wrote a number of pastorals and other indoor and outdoor divertissements, such as his popular comedy-ballets, that depended on a formidable array of stage machinery (mostly imported from Italy) capable of providing swift and startling changes of sumptuous scenic effects.

Born on January 15, 1622, to Marie and Jean Poquelin, his father was a Parisian furniture merchant and upholsterer to the king. Jean Baptiste received his early education at the College de Clermont, a Jesuit school, becoming a promising scholar of Latin and Greek. Although he proceeded to study law and was awarded his law degree in 1642, he turned away from both the legal profession and his father's business. Instead, he incorporated (1643) an acting troupe, the Illustre Théâtre, in collaboration with the Béjart family, probably because he had fallen in love with their oldest daughter, Madeleine Béjart, who became his mistress. At roughly the same time he also acquired the pseudonym Molière. With this company, Molière played an unsuccessful season in Paris and went bankrupt, then left to tour the provinces, primarily in southern and southwestern France, from about 1646 to 1658. During these 12 years he polished his skills as actor, director, administrator, and playwright. In 1658 the troupe returned to Paris and played before Louis XIV. The king's brother became Molière's patron; later Molière and his colleagues were appointed official providers of entertainment to the Sun King himself.

For the next 24 years, starting with *The Precious Maidens Ridiculed* (1659), which established him as the most popular comic playwright of the day, and ending with *The Imaginary Invalid* (1673), Molière advanced from being a gifted adapter of Italian-derived sketches and a showman who put on extravaganzas to a writer whose best plays had the lasting impact of tragedies. Unwittingly, he made many enemies. The clergy mistakenly believed that certain of his plays were attacks on the church. Other playwrights resented his continual experiments with comic forms (as in *The School for Wives*) and with verse (*Amphitryon*). Famous tragedians such as Montfleury and Hauteroche envied his success with the public and the royal protection he enjoyed. Molière responded by incorporating some of his detractors into his comedies as buffoons and ineffectuals.

In 1662 he married Armande Béjart, a 19-year-old actress who was either Madeleine's sister or (as some of the playwright's rivals claimed) her daughter by Molière. They had one child, Esprit-Madeleine, born in 1665. The marriage led to more than one separation and reconciliation between the playwright and his wife, who was 21 years his junior.

In the late 1660s, Molière developed a lung ailment from which he never recovered, although he continued to write, act, direct, and manage his troupe as energetically as before. He finally collapsed on February 17, 1673, after the fourth performance of *The Imaginary Invalid*, and died at home that evening. Four days later, on the night of February 21, he was interred in Saint Joseph's Cemetery. Church leaders refused to officiate or to grant his body a formal burial. Seven years later the king united Molière's company with one of its competitors; since that time the French national theater, the Comédie Française, has been known as the House of Molière.

*Excerpted from an article in Grolier Multimedia Encyclopedia (1997) by Albert Bermel, former professor of theater, Herbert H. Lehman College, Graduate Center of the City University of New York.*

## Who's Who

### Erica Schmidt Director

Erica Schmidt's directing credits include: Chekhov's *Uncle Vanya*, Gilbert and Sullivan's *The Sorcerer*, and Copland's *The Tender Land* (all at Bard SummerScape); Jonas Hassen Khemiri's Obie Award-winning *Invasion!* (The Play Company); *Honey Brown Eyes* (The Working Theater); and *The Burnt Part Boys* (The Vineyard and New York Stage and Film). She was the cocreator and writer (with performer Lorenzo Pisoni) of *Humor Abuse*, performed at Manhattan Theatre Club—where it won Lucille Lortel, Outer Critics, Drama Desk, and Obie awards—and Philadelphia Theatre Company, ACT, and Seattle Rep. She also directed *Rent* (Tokyo); *Carnival* (The Paper Mill Playhouse); *People Be Heard* (Playwrights Horizons); *Trust* (The Play Company; Callaway Award nominee); *As You Like It* (The Public Theater/NYSF, chashama, and New York International Fringe Festival 2000, where it won the award for Best Direction); *Debbie Does Dallas* (wrote the adaptation and directed Off-Broadway at Jane Street Theatre); *Spanish Girl* (Second Stage Uptown); and *R&J* and *Buried Child* (The Juilliard School; Princess Grace Award recipient 2001).

### Laura Jellinek Set Designer

Laura Jellinek is a theater and opera designer based in New York. Her recent theater projects include *Honey Brown Eyes* (Erica Schmidt, The Working Theater); *Romeo and Juliet* (Joanna Settle, Shakespeare on the Sound); *Buddy Cop 2* (The Debate Society); *A (Radically Condensed and Expanded) Supposedly Fun Thing I'll Never Do Again* (Daniel Fish, The Chocolate Factory); and *Samuel and Alasdair: A Personal History of the Robot War* (Lila Neugebauer, Mad Ones). Recent opera and dance work includes *Messiah* (Sam Helfrich, Pittsburgh Symphony Orchestra); *Romeo et Juliette* (Kevin Newbury, Palm Beach Opera); *I Capuleti e i Montecchi* and *The Cunning Little Vixen* (Emma Griffin, Curtis Opera Theatre); *Les Mamelles de Tiresias* (Emma Griffin, Juilliard); and *Ghosts* (Christopher Wheeldon, San Francisco Ballet). Upcoming projects are at the Atlantic, Juilliard, and Opera Company of Philadelphia. She holds a B.A. in mathematics from Brown University and an M.F.A. in set design from New York University.

### Andrea Lauer Costume Designer

Andrea Lauer's costume designing credits include *American Idiot* (Broadway and on tour); *A Midsummer Night's Dream* and *Unnatural Acts* (Classic Stage); *RX* (Primary Stages); *'Or* (Women's Project); *The Butcher of Baraboo* (Second Stage Uptown); *Kiss the Air* (Park Avenue Armory); *Elephant Dreams* (Joyce); and such regional productions as *TRU* (Baystreet Theatre, Sag Harbor) and *The Crucible, After the Fall, and Steel Magnolias* (Alley Theatre, Houston). She also designs for dance (Trey McIntyre Project, STREB), and her designs are part of the London 2012 Cultural Olympiad. As a fashion stylist, her credits



include *American Vogue* and *OUT* magazine, and the 52nd annual Grammy Awards. She has an M.F.A. from New York University (Baryshnikov Fellow) and a 2011 NYSCA grant as a STREB innovative collaborator.

### **David Weiner** Lighting Designer

David Weiner's Bard SummerScape credits include *Uncle Vanya*, *The Sorcerer*, and *The Tender Land*. His Broadway credits include *Godspell* (revival), *The Normal Heart*, *reasons to be pretty*, *Butley*, *Dinner at Eight*, *Betrayal*, and *The Real Thing*. Among the Off Broadway theaters he has designed lighting for are MTC, Second Stage, Playwrights Horizons, MCC, The Public, New York Theater Workshop, and Theater for a New Audience. Opera credits include *Die Vögel*, *Der zerbrochene Krug*, and *Der Zwerg*, all for LA Opera, and he's done regional work for Center Theatre Group, Guthrie, La Jolla Playhouse, Kansas City Rep, and Berkeley Rep, among many others. He is the recipient of a 2012 Lucille Lortel Award (*Through a Glass Darkly*), 2011 LA Ovation Award (*Venice*), 2011 Drama Desk nomination (*Small Fire*), and 2005 Lucille Lortel Award (*Rodney's Wife*). He will work on the forthcoming stage version of *The Nutty Professor*, based on the original 1963 Jerry Lewis film.

### **Jack Parton** Composer

Jack Parton studied music composition at Peabody Conservatory in Baltimore, with additional studies in voice, piano, and tuba, and particular concentrations in preclassical and avant-garde music. After 11 years working in the New York City music world as a performer, editor, copyist, music preparation specialist, orchestra librarian, and composer, he recently moved to Chicago to find more studio space and creative time. Previous work with Bard SummerScape has included assisting with the reduction of the orchestration for Gershwin's musical *Of Thee I Sing*, producing new orchestrations for Strauss's operetta *The Chocolate Soldier*, and providing new arrangements and orchestrations for last year's production of Noël Coward's operetta *Bittersweet*.

### **Lynn Baker** Music Director

Lynn Baker is a pianist and vocal coach in New York City. An assistant conductor on the staff of New York City Opera, her coaching and performing credits include New York City Ballet, Seattle Opera, Weill Institute of Music at Carnegie Hall, Baltimore Symphony Orchestra, Opera New Jersey, Opera Festival of New Jersey, Renata Scotto Opera Academy, New York Opera Society, Washington Opera, Spoleto Festival USA, Pittsburgh Opera Center, Opera Delaware, American Opera Projects, Tulsa Opera, and Des Moines Metro Opera. She is also an English diction coach and an associate editor of the website International Dialects of English Archive. She is a frequent collaborative recitalist and an avid performer of new and contemporary music, in the realms of opera, art song, and works for solo piano. She is a graduate of The Juilliard School.

### **Hannah Cohen** Stage Manager

Hannah Cohen's Off-Broadway stage managing credits include *Humor Abuse, Regrets, That Face*, and *Cradle and All* (Manhattan Theatre Club); *After the Revolution* (Playwrights Horizons); *The Burnt Part Boys* (Vineyard Theatre/NYS&F); *This Beautiful City* (Center Theatre Group/Vineyard Theatre); *Indian Blood* (Primary Stages); *The Mistakes Madeline Made* (Naked Angels); *The Wooden Brecks* (MCC); and *Slag Heap* (Cherry Lane). Her touring credits include *Sweeney Todd* (Richard Frankel Productions) and *Spongebob Squarepants Live!* (Broadway Asia). Among her regional credits are *Humor Abuse* (Philadelphia Theatre Company/Seattle Rep/A.C.T.); *Touched, After the Revolution, Landscape of the Body*, and *Travesties* (Williamstown Theatre Festival); *Boston Marriage* (Guthrie Theater); and *The Rose Tattoo* and *Persephone* (Huntington Theatre Company). She is a graduate of Boston University's School of Theatre Arts.

### **Aja Kane** Assistant Stage Manager

Aja Kane most recently returned from the tour of *Love, Loss, and What I Wore*. She has traveled the United States, Europe, and the Far East as a performer, stage manager, director, and choreographer. Her work on Broadway and on national tours includes *Radio City Christmas Spectacular, Sweeney Todd, The Exonerated, Scrooge: The Musical, Best Little Whorehouse in Texas, Cats, Jesus Christ Superstar, American Dance Machine*, and *Elvis: A Celebration*. Some highlights of her regional work were *A Chorus Line, Man of La Mancha, Gypsy, Funny Girl, Sweet Charity, Kiss Me Kate, George M., Annie, Hello Dolly*, and *Nunsense*. She also has a variety of opera, film, television, and dance credits.

### **Dominique Sinagra** Assistant Director

Dominique Sinagra left school at 16 and took a three-month internship in London at the Pleasance Theatre. She was asked to return to work for the Pleasance at the Edinburgh Fringe Festival the following summer. She was then accepted at the National Theatre Institute (NTI), later completing an additional advanced directing semester there in spring 2008. After NTI she spent a year living at an orphanage in Lesotho. During that time, she began working on a self-conceived documentary film project. As research for this project she has traveled and listened to people's stories in Kenya, northern Uganda, Lesotho, Oklahoma, and England. This summer takes her to India and Jordan.

### **Danny Binstock Cléante**

Danny Binstock's recent appearances include *POP!* (Yale Repertory Theatre), *The Shadow Sparrow* (Eugene O'Neill Theatre Center), *Nijinsky's Last Dance* (Yale Cabaret), and *muse* (Yale Summer Cabaret). He has also been seen at Shakespeare Theatre Company, Signature Theatre, American Musical Theatre Project, New York Musical Theatre Festival, and North Shore Music Theatre. He holds a B.F.A. in musical theater from the University of Michigan and an M.F.A. from the Yale School of Drama.

### **Zachary Booth Béline**

Zachary Booth's Off-Broadway credits include *Me, Myself & I* and *Prayer for My Enemy* (Playwrights Horizons); *Victoria Martin: Math Team Queen* (Women's Project); and *Spine* and *Pentecost* (Barrow Group Theatre). Among the many films he's appeared in are *Big Words*, *Keep the Lights On*, *Recalled*, *Syrup*, *Dark Horse*, *Blue Eyes*, *The Beaver*, *White Irish Drinkers*, *Nick and Norah's Infinite Playlist*, *Taking Woodstock*, and *The Mark Pease Experience*. On television, he's been seen in *Damages*, *The 22*, *Royal Pains*, *Law & Order: SVU*, *New Amsterdam*, and *What Goes On*. He received a B.F.A. in theater and drama from the University of Michigan. Booth is a member of the Actors Center Workshop Company, the Barrow Group theater community, and the Peterborough Players community.

### **Kevin Cahoon** Monsieur de Bonnefoi and Monsieur Snifois

On Broadway, Kevin Cahoon has been seen in *The Wedding Singer*, *Chitty Chitty Bang Bang*, *The Rocky Horror Show*, *The Lion King*, and *The Who's Tommy*. Off Broadway, he's appeared in *How I Learned to Drive* (Second Stage), *The Shaggs: Philosophy of the World* (Playwrights Horizons), *The Foreigner* (Roundabout; Lortel nomination), and *Hedwig and the Angry Inch* (also in Boston, San Francisco, and the Edinburgh Festival). He's performed regionally in Williamstown and at the Berkshire Theatre Festival and The Guthrie, among others. Cahoon has been seen on television in *NCIS*, *Franklin and Bash*, *Six Degrees*, *Law and Order: Criminal Intent*, *Canterbury's Law*, and *Hope and Faith*, and in films including *Mars Needs Moms*, *The Thing About My Folks*, *The Curse of the Jade Scorpion*, and *Sudden Manhattan*. His album *Doll* won an Outmusic Award.

### **Peter Dinklage** Toinette

Peter Dinklage last appeared at Bard SummerScape in Erica Schmidt's 2008 production of *Uncle Vanya*. Other theater credits include *Knickerbocker* (Williamstown Theatre Festival) and *Things We Want* (New Group), both by Jonathan Marc Sherman, and *Richard III* (Public Theatre). Among his many film and television credits are *Living in Oblivion*, *The Station Agent*, *Death at a Funeral*, *Pete Smalls Is Dead*, and HBO's *Game of Thrones*, for which he has won both an Emmy and a Golden Globe Award.

### **Mark Junek** Béalde

Mark Junek's Off-Broadway credits include *Galileo* and *A Midsummer Night's Dream*, both with Classic Stage Company; other credits include *The Seagull*, *Henry V*, *Hedda Gabler*, and *The Merchant of Venice* (Juilliard); *The Art of Coarse Acting* and *Twelfth Night* (Chautauqua Institute); and *Varsity Show* (Columbia University). He's appeared on television in *Smash* and *Law and Order: SVU*. He is a proud founder and creator of Makehouse, an organization that gives struggling artists space and time to create in a rural setting. In May 2011, he graduated from the Juilliard Drama Division, group 40. He earned a B.A. at Columbia University.

### **Preston Sadleir Angélique**

Preston Sadleir recently appeared in the Pulitzer Prize–winning musical *Next to Normal*, and in last season's Off-Broadway production of Edward Albee's *Me, Myself & I*. Past projects in New York include *Carrie: The Musical*, *Mrs. Sharp* (alongside Jane Krakowski), and *Lysistrata Jones*. On television he's been seen in *The Big C*. He writes: "I shall lovingly dedicate these 10 performances to Jenny, for giving me a reservoir of femininity to draw from."

### **Ethan Phillips Argan**

Ethan Phillips's New York stage credits include David Mamet's *November* (Barrymore), *My Favorite Year* (Lincoln Center), *Measure for Measure* (NYSF), *Lips Together Teeth Apart* (Manhattan Theatre Club), *Modigliani* (Astor Place), and roles for EST, Hudson Guild, Playwrights Horizons, and others. Regionally, he's played major roles at Pasadena Playhouse, Mark Taper Forum, The Geffen, Old Globe Theatre, and Seattle Rep, among many others. His own play, *Penguin Blues*, has had hundreds of productions. Film credits include the upcoming *Inside Llewyn Davis* (directed by the Coen brothers) and *The Island, Bad Santa, The Shadow, Man Without a Face, and Glory*. He appeared in the television series *Star Trek Voyager*, and guest starred on scores of television shows. He plays tenor sax with The Allan Wasserman Jazz band.

### **Henry Vick Thomas Darréah**

Henry Vick comes from West Virginia via Kansas City, Missouri. He writes: "As a kid I got in trouble for being loud and talking too much; now I get paid for it." Recent productions include *Balm in Gilead* (Magic Future Box), *The Tremendous Tremendous* (Brick Theatre), *Twelfth Night* (Sonnet Rep), *When the Rain Stops Falling* (Lincoln Center), and *Three Musketeers* (Acting Company). He likes baseball, rock and roll, science, and history. He lives in New York City and is a graduate of the University of North Carolina School of the Arts.

### **Damian Young Monsieur Darréah and Monsieur Purgéon**

Last summer Damian Young played Harpagon in Molière's *The Miser*, adapted and directed by Welker White. The play was performed outdoors with Piper Theatre in Park Slope. Also last summer, he appeared in the Berkshire Theater Festival production of *In the Mood*. His most recent Broadway was in *All My Sons*, directed by Simon McBurney. He's been seen on television in *Pan Am, Person of Interest, White Collar, Californication, The Comeback, and The Adventures of Pete and Pete*, and he'll appear in the upcoming film *Great Hope Springs* and in HBO's *Muhammad Ali's Greatest Fight*.

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. Ticket sales cover less than 15 percent of our presentation of outstanding art experiences. Help us 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.

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Anna Neufeld, *Audio 2, Sosnoff*  
*Theater for Bard SummerScape*  
Damian Shannon, *Audio 1, Sosnoff*  
*Theater for Bard Music Festival*  
Thom Patzner, *Audio 2, Sosnoff*  
*Theater for Bard Music Festival*  
Anthony DeFraia, *Audio 1, Theater*  
*Two*  
Wayne DeHart, *Audio 2, Theater*  
*Two*  
John P. Smajda, *Audio 1, Olin Hall*  
*for Bard Music Festival*  
John Chocianowski, *Spiegelent*  
*Audio Engineer*  
Brendan Flaherty, *Spiegelent*  
*Assistant Audio Engineer*

Noah Firtel '12  
Hsiao-Fang Lin '13  
John Schoonover '12

### Costumes

Brie Furches, *Wardrobe Supervisor*  
April Hickman, *Lead Wardrobe,*  
*Theater Two*  
Samantha Kingsland, *Lead*  
*Wardrobe, Sosnoff Theater*  
Alexis Agbay  
Stephanie Bahniuk  
Leonie Bell '12  
Jimmy Bennett  
Barbara Cooke  
Molly Farley  
Megan Koshka  
Adrienne Westmore

### Hair and Makeup

Jennifer Donovan, *Hair and*  
*Makeup Supervisor*  
Monique Gaffney  
Rena Most  
Jessica Olson

### Properties

Matthew Waldron, *Fisher Center*  
*Properties Master*  
Brian Kafel, *Properties Master,*  
*Molière*  
Elizabeth Engstrom  
Sarah Oziemkowski

### Spiegelmaestro

Nik Quaife

### Spiegelmaestra

Stephanie Monseu

### Company Manager

Michael Coglan

### Assistant Company Manager

Megan Ringeling

### Company Management Assistants

Liza Batkin  
Kate Edery  
Patrick King '12  
Harriett Meyer  
Greg Schmerber

### Front of House

Patrick King '12, *House Manager*  
Carley Gooley '12, *Assistant House*  
*Manager*  
Kyle Minerley, *Assistant House*  
*Manager*  
Kay Schaffer '14, *Assistant House*  
*Manager*  
Lynne Czajka, *Spiegelent House*  
*Manager*  
Nellie Barber  
Christina Barone  
Emma Bostian  
Brandon Carroll  
Wyatt Charter  
Rachel Costello  
Austin Crittenden  
Laura Darling

Aaron DePetris  
Ayara Diaz Kelly  
Moirá Donegan  
Rebecca Fildes  
George “Ted” Gleason  
Melissa Haggerty  
Aaron Hoffman  
Elliot Hoffman  
Matt Jantzen  
Erin Kelly  
Jonas Kempf  
Lauren Laibach  
Jessica Lambert  
Charlotte Mack  
Ryan MacLean  
Malin McWalters  
John Messmer  
Timothy Mollins  
Edward “Ned” Moore  
Aubrey Mulvey  
Katrina Pastore

Derek Pitcher  
Iana Robitaille  
Megan Robitaille  
Robert Rubsam  
Sean Rucewicz  
Stephanie Saywell  
Alena Schiappacasse  
Noor Sethi  
Eli Sidman  
Joseph Sims  
Steven Tatum  
Zach Taube  
Steven Torrisi  
Paula Van Erven  
Abbey Velie  
Drew White

#### **Box Office**

Nick Reilingh, *Box Office Manager*  
Caitlyn DeRosa, *Assistant Box Office Manager*

#### **Box Office Tellers**

Nate Gellman  
Jenny Ghetti  
Joshua Hodge  
Nicholas Kelly  
Jamiilee Page  
Elizabeth Schmidt  
Emma Steele

#### **Housekeeping**

Dennis Cohen  
Anna Simmons  
Melissa Stickle

#### **Assistants to the Facilities**

**Manager**  
Doug Pitcher  
Ray Stegner

## About Bard College

Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, non-sectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.A./B.S. degree in economics and finance. 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 offers an M.Music in vocal arts and in conducting. Bard also bestows an M.Music degree at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City (Manhattan and Queens) and Newark, New Jersey; A.A. and B.A. at Bard College at Simon’s Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at five correctional institutions in New York State; M.A. in curatorial studies, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; M.B.A. in sustainability in New York City; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College), and American University of Central Asia in Kyrgyzstan; and dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

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### WEEKEND ONE

#### Paris and the Culture of Cosmopolitanism

- Friday, August 10    PROGRAM ONE    *Saint-Saëns and the Cultivation of Taste*  
Chamber works by Saint-Saëns
- Saturday, August 11    PROGRAM TWO    *Performing, Composing, and Arranging for Concert Life*  
Chamber works by Saint-Saëns, Sarasate, Liszt, and others
- PROGRAM THREE    *Saint-Saëns, a French Beethoven?*  
American Symphony Orchestra, Leon Botstein, conductor  
Orchestral works by Saint-Saëns
- Sunday, August 12    PROGRAM FOUR    *The Organ, King of Instruments*  
Works for organ by Saint-Saëns, Adam, Widor, Franck, and others
- PROGRAM FIVE    *Ars Gallica and French National Sentiment*  
Chamber works by Saint-Saëns, Lalo, Chausson,  
Magnard, Duparc, and others
- PROGRAM SIX    *Zoological Fantasies:  
Carnival of the Animals Revisited*  
Chamber works by Saint-Saëns, Ravel, Fauré, Poulenc, and others

### WEEKEND TWO

#### Confronting Modernism

- Friday, August 17    PROGRAM SEVEN    *Proust and Music*  
Chamber works by Saint-Saëns, Franck, Fauré, Debussy, and Hahn
- Saturday, August 18    PROGRAM EIGHT    *La musique ancienne et moderne*  
Chamber works by Saint-Saëns, Rameau, d'Indy, Dukas, and others
- PROGRAM NINE    *The Spiritual Sensibility*  
American Symphony Orchestra, Leon Botstein, conductor  
Orchestral works by Saint-Saëns, Schmitt, Boulanger, and others
- Sunday, August 19    PROGRAM TEN    *From Melodrama to Film*  
Chamber works by Saint-Saëns and Berlioz
- PROGRAM ELEVEN    *Unexpected Correspondences:  
Saint-Saëns and the New Generation*  
Chamber works by Saint-Saëns, Debussy, and Stravinsky
- PROGRAM TWELVE    *Out of the Shadow of Samson et Dalila:  
Saint-Saëns's Other Grand Opera*  
American Symphony Orchestra, Leon Botstein, conductor  
Concert performance of Saint-Saëns's opera *Henry VIII*



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PHOTO: Camille Saint-Saëns, c. 1875. Adoc-photos/Art Resouce, NY

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