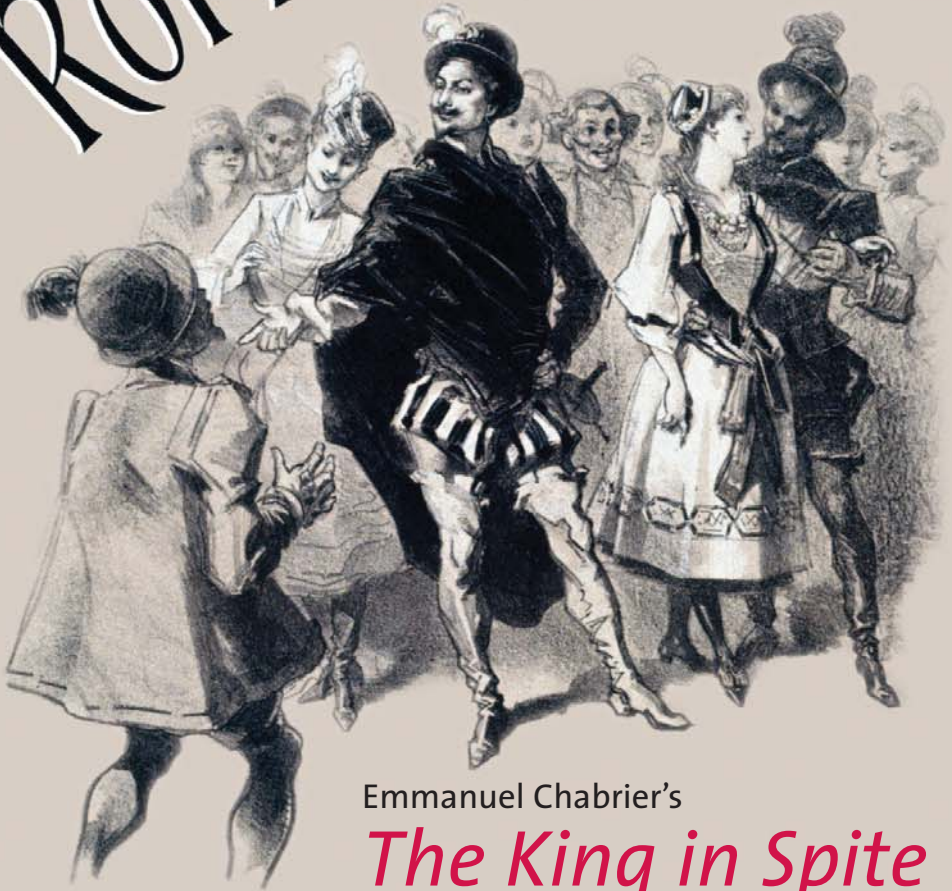


THE RICHARD B. FISHER CENTER
FOR THE PERFORMING ARTS AT BARD COLLEGE

Le
ROI MALGRÉ LUI



Emmanuel Chabrier's

*The King in Spite
of Himself*

July 27 – August 5, 2012

*The Music Director, Musicians, and Staff of the American Symphony Orchestra
dedicate these performances to the memory of*

Ronald Sell (1944–2012)

*Distinguished French horn player, member of the Orchestra
for more than four decades, personnel manager, friend and colleague.*

His wisdom, grace, and humor will be missed.

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

Chair Jeanne Donovan Fisher

President Leon Botstein

presents

The King in Spite of Himself

(Le roi malgré lui)

Music by Emmanuel Chabrier

Libretto by Emile de Najac and Paul Burani

Directed by Thaddeus Strassberger

American Symphony Orchestra

Conducted by Leon Botstein, Music Director

Set Design Kevin Knight

Costume Design Mattie Ullrich

Lighting Design Simon Corder

Choreography Marjorie Folkman

Sung in French, with English surtitles

This production features a new version of the dialogue, edited by Julia Eberwein and Thaddeus Strassberger.

A coproduction with Wexford Festival Opera

Sosnoff Theater

July 27 and August 3 at 7 pm

July 29 and August 1 and 5 at 3 pm

Running time for this performance is approximately three hours, with a 20-minute intermission after Act 1 and after Act 2.

Special support for this program is provided by Emily H. Fisher and John Alexander.

The Wexford Festival Opera presentation of this coproduction has been made possible in part by a generous gift from Independent News and Media PLC. Additional support has been provided by Danone Nutricia.

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

The King in Spite of Himself

(Le roi malgré lui)

Cast

Henri	Liam Bonner
Nangis	Michele Angelini
Minka	Andriana Chuchman
Alexina	Nathalie Paulin
Fritelli	Frédéric Goncalves
Laski	Jeffrey Mattsey
Basile	Jason Ferrante

Liancourt	Marc Molomot
D'Elbeuf	Tommy Wazelle
Maugiron	Kelvin Chan
Caylus	Gregory Purnhagen
Villequier	Joseph Chappel
Un Soldat	Joshua South

Dancers

Ann Chiaverini, Kevin M. Fay, Henoah Spinola, Jessie Stinnett, Kristin Swiat, Gregory Youdan Jr.

Chorus

SOPRANO

Eileen Clark, Kate Emerman, Maggie Finnegan, Jennifer Gliere, Laura Green, Jennifer Greene, Marie Mascari, Amy Rood, Martha Sullivan, Carla Wesby, Katherine Wessinger, Phyllis Whitehouse

ALTO

Sarah Bleasdale, Kate Maroney, Katharine Emory, B. J. Fredricks, Keiko Kai, Helen Karloski, Mary Marathe, Emily Marvosh, Martha Mechalakos, Guadalupe Peraza, Abigail Wright

TENOR

Mark Donato, Sean Fallen, Alex Guerrero, Nicholas Houhoulis, John Cleveland Howell, Eric William Lamp, Mukund Marathe, Marc Molomot, Michael Steinberger, Christopher Preston Thompson, Tommy Wazelle

BASS

Kelvin Chan, Joseph Chappel, Raymond Diaz, Steven Hrycelak, Andrew Martens, Thomas McCargar, Steven Moore, Gregory Purnhagen, Michael Riley, Joshua South, Charles Sprawls, Peter Stewart

Chorus Master	James Bagwell
Principal Music Coach	Adam Burnette
Dramaturge and Language Coach	Julia Eberwein
Assistant Director	Joel Ivany
Assistant Conductor	Geoffrey McDonald
Assistant Conductor	Zachary Schwartzman
Assistant Music Coach	Frank Corliss
Associate Costume Designer	Antonia Ford-Roberts
Assistant to the Costume Designer	Haley Lieberman
Assistant Costume Designer	Brooke Cohen
Assistant Costume Designer	Josie Staudmyer
Stage Manager	Lynn Krynicki
Assistant Stage Manager	Paul Sieveking
Assistant Stage Manager	Sean Corcoran
Choral Contractor	Nancy Wertsch
Surtitle Creators	Celeste Montemarano and Danielle Sinclair
Lighting Programmer	Daniel Mueller

Special thanks to Timberlake Studios, Inc.; Ravenswood Studio, Inc.; Tom Carrol Scenery; and 4Wall Entertainment.

Synopsis

by Thaddeus Strassberger

Background

A glorious line of Polish monarchs has died out and after a contentious election and substantial foreign intervention, the people have elected a foreigner, Henri de Valois, to be their leader.

ACT 1

No. 1

Cinq! Trois . . . j'ai gagné!

Having recently taken up residence in a palace near Krakow, Henri's courtiers while away the boring hours by playing cards, paying little attention to the rumors of local insurrection. In an effort to combat any homesickness that their sovereign might suffer, they have brought along every comfort from their beloved France to make the transition to life in Poland as painless as possible.

Huit jours, mort de ma vie

Nangis, the King's closest friend, has been in Krakow for eight days to gather a conscription army to help protect the King. In spite of the bitter cold and endless snowfall, Poland is not nearly as annoying as he had initially feared.

Solides, fidèles

The King's bodyguard, Villequier, is not impressed with the quality of the security forces that Nangis has assembled, but everyone else seems unworried—they are French people and are wholly convinced that nothing can undermine their power and authority.

No. 2

Le Polonais est triste et grave

The King's chamberlain, the Duke of Fritelli—a Venetian married to a Polish noblewoman—tactlessly relates his impression of the difference between French people and Polish people as he prepares for His Majesty's imminent coronation.

No. 3

Ah! Laissez-moi, de grâce

Minka, quite possibly a spy for the Polish resistance, infiltrates the palace. Having met Nangis on his earlier mission in Krakow, she now uses her wiles to beguile him in an effort to gain intelligence about the newly elected King.

No. 4

Hélas! à l'esclavage, vous qui montrez l'essor

Minka wavers as her growing affection for Nangis seems to be weakening her resolve to conspire against his regime. She leaves suddenly, but not before planning a late-night rendezvous in the garden.

No. 5

Cher pays du gai soleil

Henri, incognito, arrives in Poland, already lamenting the life he left behind in France. Interrupting Henri's nostalgic thoughts, Nangis reminds him of a Polish beauty he rescued from a dangerous situation in Venice some months ago.

No. 6

Ah! d'amour plus un mot

Alexina, Fritelli's wife, arrives at the palace. It is soon revealed that she was in fact the mysterious lady on the Venetian gondola, and that she hastily married Fritelli as a way to diffuse a possible scandal, even though her affections remain strong for her valiant rescuer. Increasingly ambitious, Alexina goads her husband to assume more power and influence over the King-elect.

No. 7

Je l'aime de toute mon âme

Minka has not-so-casually encountered Henri, but as is his custom, he has not told her who he is and she has wrongfully assumed that he is one of his courtiers. In a moment of weakness, she reveals to him that there is a conspiracy against the King. Henri, realizing that no one has yet recognized him, hatches a plan.

No. 8

La garde fidèle

As his court gathers around pledging allegiance to him, Henri suddenly orders Nangis to be imprisoned. Not privy to the plan, Nangis is shocked and confused, and begs the King to tell him under what charges he is being arrested. The King says he doesn't have to give a reason. As Nangis is led away, the courtiers wonder aloud what his crime could have been.

Et Nangis? . . . le voici

Revealing his motivations to Fritelli, Henri says that he should be introduced as Nangis to the Polish conspirators led by Alexina's uncle, Count Laski. In his guise as a traitor, he hopes to spearhead the group of rebels that is forming to depose him.

Douce surprise, ma beauté de Venise

Minka can be heard singing in the garden, as was her promised signal to her beloved Nangis to come see her, but he cannot come because he's been imprisoned; not knowing what has transpired, Minka begins to doubt his love for her. Henri and Alexina lose no time in reacquainting themselves with each other. Complicating matters, Nangis has somehow managed to escape the prison, and is running free! Henri becomes impatient and is all too eager to get the conspiracy against the King of Valois going!

ACT 2

Entr'acte

On the eve of Henri's coronation the festivities have already begun.

No. 9

Hurrah! valse endiablée

Against a backdrop of dancing and celebration, Count Laski assembles his faithful conspirators as the plot to drive Henri out of town is put into action.

No. 10

Rien n'est aussi près de la haine

Henri, still incognito and not recognized by any of the Polish nobles as the King, throws his lot in with the conspirators. They all agree that though you need to fear your enemies your friends are the ones who can ultimately cause the most harm.

No. 11

Il est un vieux chant de Bohême

The evening's entertainment continues around them as Minka arrives and performs a show-stopping *Chanson Tzigane*.

No. 12

Oui, je vous hais

Alexina, still feeling scorned, lashes out at Henri (who she now wrongfully believes is Nangis) for his past indiscretions; but then, seduced by the amorous air, the two rekindle their old passions, briefly threatening to undo Henri's entire ruse.

No. 13

Messieurs, c'est un ami respirant la vengeance

Now convinced of his faithfulness to her and her cause, Alexina exhorts Henri to swear on the name of Notre-Dame to conspire against the King.

No. 14

Ah! viens! Minka fidèle . . .

Je suis le Roi

Henri now summons Nangis, whom he had previously imprisoned, and when he miraculously arrives at the right moment (thanks to Minka's powers), he is introduced as Henri—the very object of the hatred of all the conspirators present!

No. 15

Avant une heure, il faut qu'il meure

Laski declares he's no longer content that the King is captured—he must be assassinated! Henri jumps in to stop the madness, claiming *he* is really the King. Fritelli, sworn to silence under penalty of death, remains mute, and Alexina, sure that Henri is really Nangis, won't allow the charade to continue. It is decided that lots shall be drawn to decide who shall kill the King. Nangis's name is drawn and he is ordered to kill the King at once. Just as he prepares to deal the fatal blow, Minka intervenes, allows Nangis (supposedly Henri) to escape, saying that she is willing to die in place of the King, with whom she has fallen in love (really Nangis, but of course she doesn't know it). Henri (still believed to be Nangis), supported by all present, restates his duty to hunt down and kill the King, and Minka, in a last-minute aside, vows to prevent the assassination one way or another.

ACT 3**Entr'acte**

Basile, owner of a hotel along the Polish frontier, slowly awakens as a clock gently chimes, heralding the day of the coronation.

No. 16

Hâtons-nous!

News has spread that Henri has been run out of Poland and that the Archduke of Austria will now assume the throne. The staff and guests of the hotel hastily prepare for the arrival of the coronation cortege, which is expected to pass by shortly. For the working people, it doesn't matter who is in charge—everyone collects taxes all the same!

No. 17*Je suis du pays des gondoles*

Henri, believing he is pursued by an angry mob, asks Basile for a horse to escape as fast as possible. Fritelli waxes poetic once again on the differences between the French and the Poles as Alexina desperately searches for her lover. Minka arrives as well, convinced that her lover Nangis (who she now believes to be in grave danger as the King), may have already been assassinated.

No. 18*Ô rêve éteint, réveils funèbres*

Alexina and Minka lament the fate of their lost lovers. Just then Henri (who Minka believes is Nangis) appears and Alexina tells him that he must flee immediately as he is being pursued by angry French supporters of Henri.

No. 19*Il n'est plus, hélas! celui que j'aime!*

Nangis appears suddenly and Minka believes he is perhaps an apparition. He feebly tries to convince her that he is not the King, but her belief is too strong and he gives in to her fantasy. He knows it won't last forever, but doesn't have the courage to let her down in her moment of bliss.

No. 20*La garde fidèle*

Alexina enters disguised as a hotel maid in order to covertly escort her lover to safety; Fritelli hurries them on their way, happy to be rid of his wife's lover, but his pleasure is short-lived as he learns that the maid was actually his wife! As he rushes off in pursuit, Minka is confused until Nangis finally reveals to her who the real King is. The Archduke of Austria wanted the throne no more than did Henri de Valois, and he has humbly conceded the kingdom. Exhausted from his heroic efforts to dodge his fate, Henri finally accepts the crown, and becomes *The King in Spite of Himself*.

Notes on the Program

The High Art of Frivolity: Emmanuel Chabrier's *Le roi malgré lui*

Emmanuel Chabrier's music is a delight. If he had never lived, we would not need to invent him, since the course of music history went on its merry way without taking much notice of him, but we would all be much the poorer. He was adored by a wide circle of friends, he was a well-known member of Parisian cultural circles in the 1870s and '80s (the springtime of the belle époque), and to judge from his correspondence his conversation was never less than salty, laced with slang, puns, and jokes. His music invariably gives great pleasure to those who play it and those who hear it, yet apart perhaps from *España*, that exhilarating orchestral portrait of Spain, performances of his works are special occasions, outside of the mainstream. Some pianists play his *Pièces pittoresques*, some orchestras play his *Joyeuse Marche*, but not as many as should. The operetta *L'étoile* is beginning to become one of the most popular operatic farces, with a sophisticated score that outclasses Offenbach, but his other two full-scale operas, *Le roi malgré lui* (The King in Spite of Himself) and *Gwendoline*, are rarities.

They are very different operas. *Gwendoline*, first performed in 1885, is a French cousin to Wagner's operas, which Chabrier enormously admired. But *Le roi malgré lui* is a purely comic opera, revealing the best of Chabrier's genius and raising the whole genre of opéra comique to heights occupied otherwise only by Bizet's *Carmen* and Massenet's *Manon*, neither of which have Chabrier's humor. Unlike those two operas, however, it is saddled with a libretto that defies common sense at every turn. Many operas, it must be said, suffer from this problem, some by composers more highly regarded than Chabrier. Many good librettos, furthermore, have been turned into nonsense by stage directors who insist that black means white and exit means stay where you are. Opéra comique, though, is governed by its own rules, which go some way to explaining the nature of the action and how best to approach a work such as *Le roi malgré lui*.

Comédie means "play" more nearly than "comedy," so opéra comique is basically a combination of play and opera. The French have always regarded opera as falling within the domain of all consumers of culture, not just musicians, and the more an opera resembles a play the more readily it can be enjoyed and discussed by the tone deaf, thus widening its reach. In an opéra comique the action is carried by the dialogue and the music is there to expand on a situation, a dilemma, or a relationship, not to carry the action except at the beginning and end of acts; it is as much a play with music as an opera. Such works have very extensive spoken dialogue, sometimes many pages between musical numbers. In the 19th century opéra comique singers were specialists, trained as actors as well as singers. In our own day such combined skills are found on Broadway but more rarely in the opera house; singers now generally shun dialogue, especially in a foreign

language. The result is that the huge treasure-house of opéra comique has been pushed out of the repertoire, even in France, and we are often introduced to such works by vocal scores and recordings which omit most, if not all, of the dialogue. Even such favorite works as *Die Zauberflöte* and *Carmen* are afflicted by this problem.

Le roi malgré lui started life as a play staged in Paris in 1836, written by the hostess of a notable salon in the 1820s, Mme. Virginie Ancelot. The composer Victorin Joncières had the idea of turning it into an opéra comique and gladly passed the idea on to his friend Chabrier, who, since the brief success of *L'étoile* in 1877, had been searching for a good subject for such a work, despite all the advice he had been getting to devote himself to grand opera. In the summer of 1884 Chabrier approached Paul Burani, a minor playwright and librettist of the day, who produced a libretto that Chabrier set to music at once.

Finding a theater was hard, since directors considered his music too sophisticated for farce and not serious enough for drama. Eventually the director of the Opéra-Comique accepted the work, with the stipulation that it be rewritten. Emile de Najac, another dramatist-of-all-trades, was brought in to revise the libretto, which gave Chabrier considerable work in revising the score. Jean Richepin was also involved, and the process was summed up by Chabrier as follows: "In *Le roi malgré lui* we have a bit from everyone: a bouillabaisse by Najac and Burani, cooked by Richepin with the spices added by myself." The opera's genesis, with innumerable revisions, cuts, and insertions, was as complicated as the plot itself.

The opera opened in May 1887 and was a great success. Exactly a week later, after three performances, the theater caught fire during a performance of *Manon* and was completely destroyed, with fearful loss of life. Chabrier's score was retrieved, happily. With new alterations the opera was resumed a few months later in a different theater, but it soon disappeared from the repertoire. It was revived in Paris in 1929 with the libretto largely rewritten by Albert Carré. Its most recent revival at the Opéra-Comique was in April 2009.

The comic idea at the core of Mme. Ancelot's play enlarged on the fact of Henri de Valois, heir to the throne of France, finding himself elected King of Poland in 1574. He went to Poland a "reluctant king," although within a year his brother died, allowing him to return as King of France. The play had Henri, whom the Poles had never seen, join a Polish conspiracy to unseat him and send him back to France. Love interest was supplied by one of the French nobles, Nangis, falling in love with a Polish serf girl, Minka. In the opera, the king's past includes a dalliance with Alexina, a Polish lady he once met in Venice. By operatic coincidence she is married to the king's Italian master of ceremonies, Fritelli, so everyone's loyalty is suspect. Alexina is unaware that Henri is the king, while he does not know she is married. Disguise and mistaken identity are the real stuff of comedy, but with conspirators pretending to be working for both sides, nobles claiming to be the king, and duchesses dressing up as servants, the confusion is extreme. Happily, of course, everyone

is forgiven in the final ensemble, and although the Opéra-Comique was supposed to be a theater where the bourgeoisie could safely bring their daughters, Alexina is truly (and immorally) in love with the king (after that episode in a gondola) and their continued liaison is guaranteed, since Fritelli will end up Grand Master at the French court.

The secret of Chabrier's music is its disarming sophistication. Almost alone of the plethora of good French composers of his time, he did not attend the Paris Conservatoire. He was trained as a lawyer and he worked as a civil servant in the Ministry of the Interior until he was 39. He had had private music lessons and he was an extremely able pianist, but the conformity imposed on Conservatoire students (often rejected, of course) never entered his mind. He had a natural taste for comedy and an instinctive feeling for subtlety in harmony, rhythm, and orchestration. The music is entirely free of cliché, never settled in a groove. With *L'étoile* he was accused of being too clever. In *Le roi malgré lui* that cleverness keeps listeners constantly on their toes, since there are innumerable details in the texture too delicious to miss. He had a gift for writing for many voices at once in complicated scenes where no one seems to know what is going on, and he liked to paint his orchestration in almost pointillistic colors. His friendship with the painters of his time and his own collection of great impressionist paintings may well be a match for this almost visible richness in the music.

Because of the dialogue, each musical number is separate and independent. Some are solo "couplets." Fritelli has two of these, mocking the French and the Poles, with the song in the last act concluding with a burst of Berlioz's Hungarian (!) March. Minka has a sweet song about birds in Act 1. Henri has a song in Act 2 bewailing the treachery of "friends." There are love duets for Nangis and Minka and for Henri and Alexina (an ecstatic barcarolle, of course), and a beautiful nocturne-duet in Act 3 for Minka and Alexina simultaneously upset by the confusing identity of their respective lovers.

There are rousing scenes for the chorus, whether soldiers or conspirators or nobles or serf girls. Often, when you would expect a sinister atmosphere (for the hatching of a plot, for example), the music trips along with carefree lightness, and when, in her Act 1 duet with her husband, Alexina is consumed by ambition, the music is rather frivolous, clueing us not to take her too seriously. We could almost be listening to Chabrier himself, who was undoubtedly ambitious for great things and for the success that eluded him, but whose music was always seen to be insufficiently serious. But when we listen to *Le roi malgré lui*, we are grateful that the music is exactly what it is. Bach fugues, César Franck symphonies—who needs you?

—Hugh Macdonald, *Washington University in St. Louis*

Who's Who



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Thaddeus Strassberger Director

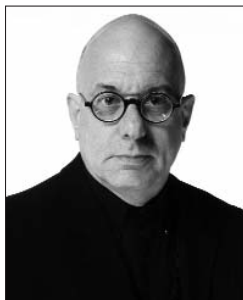
Thaddeus Strassberger is a young American director who manages to straddle the sometimes very different worlds of European and U.S. opera production seamlessly. His “productions are fresh and thoughtful, and he often presents us with modern parallels without being contrived,” writes *Opera Now* magazine. His career as a director and scenic designer for opera was launched when he was awarded the prestigious European Opera Prize in 2005 for his production of *La Cenerentola* (Opera Ireland/Hessisches Staatstheater Wiesbaden).

Strassberger's previous productions for Bard SummerScape—Meyerbeer's grand opera *Les Huguenots* and Franz Schreker's masterpiece *The Distant Sound*—were both critically acclaimed. This production of *Le roi malgré lui* is a coproduction with Wexford Festival Opera in Ireland.

Following the success of his production of Ambroise Thomas's *Hamlet* for the Washington National Opera conducted by Plácido Domingo, Strassberger returned to the Kennedy Center this season to direct and design the scenery for Verdi's *Nabucco*, a coproduction with the Minnesota Opera and the Opera Company of Philadelphia. In September 2012, he will debut with the Los Angeles Opera with a new production of Verdi's rarely performed *I due Foscari*, with Domingo making his role debut as Francesco Foscari, and James Conlon conducting. This is a coproduction with Palau de les Arts (Valencia), Theater an der Wien (Vienna), and the Royal Opera House Covent Garden (London).

His new productions of *Le nozze di Figaro* and *The Rape of Lucretia* (Norwegian National Opera) are both scheduled for revivals in coming seasons due to popular demand. He will return in 2014 to create a new production of *Don Giovanni*, together with his frequent collaborators, designers Kevin Knight and Mattie Ullrich. His staging of the rarely heard Rossini's *La gazetta* (Rossini in Wildbad Festival, Germany) garnered nominations for both Best Production and Best Direction from *Opernwelt* magazine in 2008.

Strassberger earned his degree in engineering from The Cooper Union for the Advancement of Science and Art in New York City. Further studies were supported by a Fulbright Fellowship to complete the *Corso di Specializzazione per Scenografi Realizzatori* at Teatro alla Scala in Milan in 2001.



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Leon Botstein Conductor

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992, and is conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. He is also the founder and artistic codirector of the SummerScape Festival and the Bard Music Festival, now in its 23rd year. He has been president of Bard College in New York since 1975.

Botstein maintains an active schedule as a guest conductor throughout the world. Upcoming engagements include the Los Angeles Philharmonic, Hawaii Symphony, and Taipei Symphony, among others. He may also be heard on numerous recordings, including operas by Strauss, Dukas, and Chausson, as well as works of Shostakovich, Dohnányi, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière, Szymanowski, Brahms, Copland, Sessions, Perle, and Rands. Many live recordings with the American Symphony Orchestra are now available for download on the Internet.

He is the editor of *The Musical Quarterly* and the author of numerous articles and books. In 2011 he gave the prestigious Tanner Lectures in Berkeley, California. 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 is a 2009 recipient of the Carnegie Foundation's Academic Leadership Award, and is a member of the American Philosophical Society.

Michele Angelini Nangis

Not yet 30, Italian/Ukrainian-American tenor Michele Angelini has already made debuts in Rome, Florence, Bologna, Siena, Düsseldorf, Savonlinna, Brussels, Bilbao, Colorado, Austin, Fort Worth, Los Angeles, Washington, D.C., and Oslo in roles such as Ramiro, Lindoro, Narciso, Ferrando, Ottavio, and Fenton, and has covered leading roles at the Metropolitan Opera in *La fille du régiment* and Rossini's *Armida*. This season included debuts at Teatro del Maggio Musicale Fiorentino as Libenskof in *Il viaggio a Reims*, in New York as the title role in Mozart's *Il sogno di Scipione* with Gotham Chamber Opera, and Rossini's *Moïse et Pharaon* at Carnegie Hall with the Collegiate Chorale. He returned to the Met to cover Almaviva in *Il barbiere di Siviglia*. Future engagements include debuts as Almaviva at the Royal Swedish Opera and New Orleans Opera, Lindoro with Atlanta Opera, and *La sonnambula* with the Florida Grand Opera. He is also a first-prize winner of both the Savonlinna International Vocal and Gerda Lissner Foundation competitions.

Liam Bonner Henri

Praised by *Opera News* for his "rich, versatile voice" and "beautiful instrument," baritone Liam Bonner sang the role of Lieutenant Audebert in the world premiere of *Silent Night* by Kevin

Puts at Minnesota Opera. Other roles include Sid in *Albert Herring* at Los Angeles Opera (debut), Guglielmo in *Così fan tutte* at Opera Theatre of St. Louis, and Conte di Luna (role debut) in *Il trovatore* at North Carolina Opera. He will appear in future seasons at Houston Grand Opera, Opera Company of Philadelphia, Wexford Festival Opera, and Washington National Opera. A graduate of Manhattan School of Music and Carnegie Mellon University, Bonner is the recipient of the Richard F. Gold Career Grant from the Shoshana Foundation, first-prize winner of the Gerda Lissner Foundation Competition, national semifinalist in the Metropolitan Opera National Council Auditions, and award winner in the George London Foundation and Houston Grand Opera's Eleanor McCollum Competition.

Andriana Chuchman Minka

This season, Canadian soprano Andriana Chuchman made her debut at the Canadian Opera Company as Olympia in *Les contes d'Hoffmann* and returned to the Michigan Opera Theater as Susanna in *Le nozze di Figaro*. A graduate of the Ryan Opera Center at the Lyric Opera of Chicago, Chuchman has appeared on their main stage as Yum-Yum in *The Mikado*, Valencienne in *The Merry Widow*, and in productions of *Die Frau ohne Schatten* and *Manon*. Upcoming engagements include her debut at Washington National Opera as Magnolia in *Show Boat*, and a return to the Michigan Opera Theater as Cleopatra in *Giulio Cesare*. Chuchman received her bachelor's degree in voice performance from the School of Music at the University of Manitoba. Her many awards include prizewinner at the finals of the 2009 Neue Stimmen competition in Germany and a Sullivan Foundation Encouragement Award in 2007.

Jason Ferrante Basile

A leading character singer of his generation, Jason Ferrante portrays both comedians and protagonists on the operatic stage, and in concert sings a wide-ranging repertoire, from Bach and Handel to John Musto and Lowell Liebermann. Last season saw him as Borsa in *Rigoletto* with Florida Grand Opera and the Orlando Philharmonic, and Goro with Syracuse Opera. In 2010–11 he debuted with Opera Boston as Jacquino in *Fidelio*, returned to Opera New Jersey as the Magician in *The Consul*, and sang Goro in *Madama Butterfly* with Kentucky Opera and Opera Omaha. Other recent engagements include debuts at the New York City Opera as King Ouf in *Létoile*, Wexford Festival Opera as the Tenor Opera Box Ghost in *The Ghosts of Versailles*, Eugene Opera as Basilio in *Le nozze di Figaro*, and as the Beadle in *Sweeney Todd* at Teatro Comunale di Bologna and Teatro Municipale di Piacenza. He will be seen in an upcoming debut with the Palm Beach Opera. He was last seen and heard in Bard SummerScape's 2009 production of *Les Huguenots*.

Frédéric Goncalves Fritelli

Parisian-born baritone Frédéric Goncalves is a graduate of the National Superior Conservatory of Music and Dance of Paris, where he studied with Jane Berbié, and the Ecole d'Art Lyrique de l'Opera de Paris, where he studied with Anna Maria Bondi. He has also studied with baritone Roger Soyer. Winner of the Chambre syndicale des directeurs

de théâtre de France and member of the Opéra Comique Company, Gonçalves has recently sung in Alfano's *Cyrano de Bergerac* alongside Plácido Domingo, Martinu's *Juliette* in London, Prague, and Berlin with the Berliner Philharmoniker, and *Mignon* in Paris and Geneva. Upcoming projects include Chabrier's *Le roi malgré lui* at Wexford Festival Opera, *La bohème* in Montpellier, *Marouf* with the Opéra Comique in Paris, and *Dialogue des Carmélites* in Bordeaux.

Jeffrey Mattsey Laski

Jeffrey Mattsey last appeared at Bard SummerScape in *The Distant Sound* (2010). He made his European debut as Marcello in *La bohème* in Modena, Italy, and then appeared as Schaunard in the same opera in Genoa, Beijing, Berlin, and Buenos Aires. He made his Metropolitan Opera debut in 1998 in the Met's production of *Les contes d'Hoffmann*. This season and beyond, he returns to the San Diego Opera to perform Dr. Malatesta in *Don Pasquale*, sings the role of Sharpless in *Madama Butterfly* at Indianapolis Opera, and returns again to the Met to sing Marullo in *Rigoletto* and to cover Figaro in *Il barbiere di Siviglia*. Other roles include Donald in *Billy Budd*, Belcore in *L'elisir d'amore*, Berlingero in *Francesca da Rimini*, and Marquis in *La Traviata*. He also toured with the Met in Japan in the summer of 2011 for its productions of *Don Carlo* and *La bohème*.

Nathalie Paulin Alexina

Soprano Nathalie Paulin is an interpretive artist of the very first rank, collaborating with such renowned conductors as Sir Roger Norrington, Yannick Nézet-Séguin, David Agler, Pinchas Zukerman, and Antony Walker. She soon will be seen with the Wexford Festival Opera, Opera Lafayette, Toronto's Tafelmusik, and Opera Lyra Ottawa. Recent career highlights include La Baronne in *La cour de Célimène* for the Wexford Festival, *Messiah* for Seattle Symphony, *Matthäus Passion* for Calgary Philharmonic, the title role in *Rodelinda* for Mercury Baroque, *Carmina Burana* with Orchestre symphonique de Québec, and as *Semele* for Chicago Opera Theater. Other roles include Pamina in *Die Zauberflöte* (Vancouver Opera), Antonia in *Les contes d'Hoffmann* (Cincinnati Opera), and the title role in *Manon* (Quebec Opera and Calgary Opera). Paulin is a frequent guest of the Atlanta Symphony, National Arts Centre Orchestra, Toronto Symphony, and the Lanaudière Festival. Her discography includes Caldara's *Clodoveo, Re di Francia* (ATMA), and *Oedipe à Colonne* (Naxos).

Kevin Knight Set Designer

Kevin Knight trained at the Central Saint Martins College of Art in London and has worked extensively as a set and costume designer in the United Kingdom and abroad. He has worked at most of Britain's leading repertory theaters and on numerous West End productions. He has designed premieres of plays and musicals that have toured throughout Europe and America, in productions that have gained international recognition and won numerous awards. As an international opera designer he has served many of the world's leading opera companies. Among his credits are *The Tsar's Bride* (Royal Opera House, London); *Rusalka* (Oslo

and Japan); *Marriage of Figaro* (Oslo); *Lulu* and *Die Frau ohne Schatten* (Lyric Opera of Chicago); and *Tosca* and *Lady Macbeth of Mtsensk* (Canadian Opera Company: Toronto).

Mattie Ullrich Costume Designer

Mattie Ullrich has previously designed costumes for Bard SummerScape's productions of *The Sorcerer*, *Les Huguenots*, and *The Distant Sound*. Recent opera work includes *Nabucco* (Washington National Opera, Minnesota Opera, and Opera Company of Philadelphia); *The Rape of Lucretia* (Norwegian National Opera); *The Tales of Hoffman* and *Zaide* (Wolf Trap Opera); and a revised version of Stephen Schwartz's musical *Working*, with new songs by Tony Award-winner Lin-Manuel Miranda. Ullrich and director Thaddeus Strassberger received the European Opera Prize in 2005 for their collaboration on *La Cenerentola* (Opera Ireland). They are currently working on new productions of *I due Foscari* (Los Angeles Opera) and *Don Giovanni* (Norwegian National Opera). In addition to opera, Ullrich has designed many cutting-edge Off-Broadway productions for companies such as The New Group, Vineyard Theatre, and Manhattan Theater Club. Off-Broadway credits include *The Pride* and *The Starry Messenger* (starring Matthew Broderick). Her film work includes *Year of the Fish* (Sundance, 2007) and *Sovereignty*, an award-winning short.

Simon Corder Lighting Designer

The award-winning lighting designer Simon Corder left school in 1978 and joined the circus as a ring boy. His opera work includes productions for Teatro Lirico di Cagliari; Teatro Colón, Buenos Aires; English National Opera; Los Angeles Opera; Teatro Verdi di Pisa; Opéra Municipal, Marseille; La Scala, Milan; and Welsh National Opera, among others. He designed projections for Operama's stadium *Aida*, widely seen in Europe and South America. In 1995 Corder created lighting for the Night Safari attraction in Singapore, the first night-time zoo in the world, since visited by more than 10 million people; he currently works for Artis Zoo, Amsterdam, and Yerevan Zoo, Armenia. He also makes his own installations and art works, including *Standing Still* (2002); *Bough 1* (London, 2004); *Cascade* (2006); *Bough 2* (Glasgow, 2006); and *Winter Garden* (Durham, 2009).

Marjorie Folkman Choreographer

Marjorie Folkman has danced with the Mark Morris Dance Group (1996–2007), Martha Clarke (*Garden of Earthly Delights*, 2008–09), the companies of Richard Colton/Amy Spencer, Craig Patterson, Neta Pulvermacher, Sara Rudner, and Merce Cunningham's Repertory Understudy Group (1994–96). Recent choreographic and performance projects include productions for Boston Baroque (*Pigmalion* and *Les Indes galantes*), L'Opéra Français de New York (*Faust*), Bard SummerScape (*The Distant Sound*), Bargemusic, the Graduate Vocal Arts Program at Bard (*Nélée et Myrthis*), and collaborations with poet Robert Kelly (*Orpheus*) and new music ensemble Contemporaneous.

James Bagwell Chorus Master

James Bagwell maintains an international schedule as a conductor of choral, operatic, and orchestral music. In 2009 he was appointed music director of The Collegiate Chorale and principal guest conductor of the American Symphony Orchestra. In July 2011 he prepared The Collegiate Chorale for three concerts at the Verbier Festival in Switzerland, and in 2012 the Chorale traveled to Israel and the Salzburg Festival for performances with the Israel Philharmonic. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival. This June he conducted the Amici New York Orchestra at the OK Mozart Festival and collaborated with singer Natalie Merchant with the Seattle and San Francisco symphonies, among others. He is professor of music at Bard College, where he is the chair of the undergraduate Music Program and codirector of the Graduate Conducting Program.

Adam Burnette Principal Music Coach

Since his debut in 2008, Adam Burnette has conducted the National Symphony Orchestra at the Kennedy Center and the Wexford Festival Opera Orchestra in Ireland. As a finalist for assistant conductor, he conducted the Seattle Symphony Orchestra in Benaroya Hall. This season he was guest conductor in Halifax, Nova Scotia, with the Dalhousie Symphony Orchestra, for a Concerto Competition Winner's concert and a traditional Korean music concert. He has led productions of *Dido and Aeneas* and *La tragédie de Carmen* at the Banff Centre; *La Calisto* at the Glenn Gould School of the Royal Conservatory of Music in Toronto; and *Dido and Aeneas*, *Comedy on the Bridge*, and *Sweeney Todd* at Dalhousie University. As a pianist, he tours and has recorded with two-time Grammy Award-winning soprano Sylvia McNair. He has also given recitals with the renowned Baroque violinist Monica Huggett and British tenor Adrian Thompson. He is a coach at Opera Theatre of St. Louis.

Julia Eberwein Dramaturge

Julia Eberwein studied musicology in Berlin and Vienna. During that time she was a scholarship holder of the Foundation of the German Economy (Stiftung der Deutschen Wirtschaft) and served as an intern, later as an assistant, at both the Stuttgarter Staatsoper and Berlin Staatsoper. She also worked as a freelance dramaturge and assistant director for musical theater, and for a prolonged period of time as a collaborator with the Berlin Artists in Residence Program in section music. Engagements as assistant director followed, at the Komische Oper Berlin, Opera de Mahòn, and Theater Augsburg, among others. She was also engaged as dramaturge for the Young Opera, Schloss Weikersheim, Black Forest Music Festival, and the concert series Ohrenfreuden. She has collaborated with Peter Konwitschny, Pet Halmen, and Thaddeus Strassberger.

Joel Ivany Assistant Director

Stage director Joel Ivany's recent projects include directing *Hansel and Gretel* (Canadian Opera Company); *The Turn of the Screw* (Against the Grain Theatre); and *Così fan tutte* (Banff Centre). He was associate director for *Nabucco* (Washington National Opera). Ivany was a recent winner of the European Opera Directing Prize for his concept of Bellini's *I Capuleti e i Montecchi*. He has assisted and revived Thaddeus Strassberger's production of *Le nozze di Figaro* and assisted on *Rigoletto*, both for Norwegian National Opera. He has also assisted Robert Carsen on *Orfeo ed Euridice* and *Iphigénie en Tauride* (Canadian Opera Company), and *La fanciulla del West* (Norwegian National Opera). He is the founder and artistic director of Against the Grain Theatre in Toronto. Upcoming engagements with Strassberger include a revival of *Nabucco* (Minnesota Opera) and *Le roi malgré lui* at Wexford Festival Opera, Ireland. Ivany will be directing a new production of *Les contes d'Hoffmann* with Edmonton Opera in 2013.

Geoffrey McDonald Assistant Conductor

Geoffrey McDonald is the music director of the Philadelphia Young Artists' Orchestra, and served as music director of the Columbia University Bach Society from 2009 to 2012. He is also assistant conductor of the American Symphony Orchestra and Gotham Chamber Opera. He is the director of the Bard College Orchestra, and an instructor/adviser in Bard's Graduate Conducting Program. This past April, he made his Carnegie Hall debut as one of the conductors of George Crumb's *Star-Child* with the American Symphony Orchestra. McDonald earned his master's degree at Mannes College of Music, where he was the recipient of the Alma Askin Scholarship, Felix Salzer Techniques of Music Award, and Mannes Theory Essay Prize. He earned his bachelor's degree at Princeton University, where he was awarded the inaugural Edward T. Cone Memorial Prize. He plays cello in the indie-rock band Miracles of Modern Science, and is an active composer.

Zachary Schwartzman Assistant Conductor

Zachary Schwartzman has conducted throughout the United States and in Brazil, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. In 2004, he received a career development grant from the Bruno Walter Memorial Foundation. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier, Berkshire Opera, Opéra Français de New York, L'Ensemble Orchestral de Paris, Gotham Chamber Opera, and Oakland East Bay Symphony, among others. He has been associate conductor for 15 productions at Glimmerglass Opera, where he recently conducted performances of *Carmen* and *A Blizzard on Marblehead Neck*. He was associate conductor for two seasons with New York City Opera, and conductor in their VOX series. His credits as assistant conductor include recordings for Albany Records, Naxos Records, and a Grammy-nominated world-premiere recording for Chandos Records. He has been music director of the Blue Hill Troupe since 2004.

Frank Corliss Assistant Music Coach

Prior to serving on the faculty at The Bard College Conservatory of Music, Frank Corliss was director of music at the Walnut Hill School and a staff pianist for the Boston Symphony Orchestra and Tanglewood Festival Chorus. A frequent performer on the Boston Symphony Prelude Concert series, he also performs throughout the United States as a chamber musician and collaborative pianist. He has worked as a musical assistant for Yo-Yo Ma and has assisted Ma in the musical preparation of many new works for performance and recording, including concertos by Elliott Carter, Richard Danielpour, Tan Dun, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, and John Williams. Corliss can be heard on Yo-Yo Ma's Grammy-winning Sony CD *Soul of the Tango*; he also is featured on a Koch International recording of music by Elliott Carter for chorus and piano with the John Oliver Chorale.

Lynn Krynicki Stage Manager

Lynn Krynicki is thrilled to be returning for her ninth consecutive season with Bard SummerScape as stage manager for the annual opera production. She resides in Washington, D.C., where she has been a part of the stage management staff at Washington National Opera for the past 12 seasons, working on operas such as *Der fliegende Holländer*, *Siegfried*, and *Werther*. Other notable stage-management credits include the North American premiere of *The Picture of Dorian Gray* at Florentine Opera; *Carmen*, performed in Van Andel Arena for Opera Grand Rapids; and the world premiere of *Gabriel's Daughter* at Central City Opera. Other credits include Seattle Opera, Nashville Opera, Opera Grand Rapids, and Milwaukee Ballet.

Paul Sieveking Assistant Stage Manager

Paul J. Sieveking's previous engagements include Washington National Opera (*Of Mice and Men*, *The Queen of Spades*, *Aida*, *A View from the Bridge*, *The Flying Dutchman*, and *Carmen*, among others); Kennedy Center (*Carmen Jones*); Dallas Opera (*Anna Bolena*, *Romeo et Juliette*, *Boris Godunov*, *La Traviata*, and *The Magic Flute*); Wolf Trap Opera Company (*Alcina*); and productions at Opera Naples, Opera Santa Barbara, Teatro Nacional Sucre in Quito, Ecuador, and many others, as well as *Zumanity* for Cirque du Soleil in Las Vegas. Upcoming engagements include the 25th anniversary production of *The Aspern Papers* for the Dallas Opera.

Sean Corcoran Assistant Stage Manager

Sean Corcoran has served as production stage manager and assistant stage manager for companies such as Washington National Opera, Wolf Trap Opera Company, Washington Concert Opera, Maryland Opera Studio, Madison Opera, and New Orleans Opera.

American Symphony Orchestra

The American Symphony Orchestra was founded 50 years ago by Leopold Stokowski, with the specific intention of making orchestral music accessible and affordable for everyone. Under music director Leon Botstein, the ASO has kept Stokowski's mission intact, and has also become a pioneer in what the *Wall Street Journal* called "a new concept in orchestras," presenting concerts curated around various themes drawn from the visual arts, literature, politics, and history, and unearthing rarely performed masterworks for well-deserved revival. These concerts are performed in the Vanguard Series at Carnegie Hall.

In addition, the orchestra performs in the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and is the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College, where it appears in a winter subscription series as well as in Bard's annual SummerScape Festival and Bard Music Festival. In 2010, the American Symphony became the resident orchestra of The Collegiate Chorale, performing regularly in the Chorale's New York concert series. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS. ASO's award-winning music education program, Music Notes, integrates symphonic music into core humanities classes in high schools across the tristate area.

In addition to many albums released on the Telarc, New World, Bridge, Koch, and Vanguard labels, many live performances by the American Symphony are now available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

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Founded in 1860, Bard College in Annandale-on-Hudson, New York, 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.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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Paris and the Culture of Cosmopolitanism

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

WEEKEND TWO

Confronting Modernism

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



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

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