

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



A RITE

Bill T. Jones/Arnie Zane Dance Company
and SITI Company

July 6–7, 2013

Welcome



Dear Friends,

Welcome to SummerScape 2013, seven inspired weeks of music, performance, and film exploring the life and work of Igor Stravinsky. This is my first season at Bard, where I now program theater and dance at the Fisher Center. I look forward to meeting you in the Fisher Center and Spiegeltent this summer and in years to come.

SummerScape 2013 opens with *A Rite*, a new collaboration between two of this country's foremost performing artists:

Anne Bogart and Bill T. Jones. Both have strong connections with Bard: Anne is an alumna of the College (class of 1974); Bill is a resident artist in the Dance Program.

A Rite marks the SummerScape debut for both Anne and Bill, and it's a great pleasure to welcome them to the Sosnoff stage together with their ensembles, SITI Company and the Bill T. Jones/Arnie Zane Dance Company. These two celebrated groups of actors and dancers come from very different traditions, but have merged seamlessly to develop *A Rite* as a new group of acting dancers, or dancing actors. Informally they refer to themselves as "dactors."

Bill, Anne, and the "dactors" created *A Rite* to reflect on the 100th anniversary of Stravinsky's *Le sacre du printemps*, which premiered on May 29, 1913, at the Théâtre des Champs-Élysées in Paris. Stravinsky wrote *Le sacre* for Sergei Diaghilev's Ballets Russes, with choreography by Vaslav Nijinsky and stage designs and costumes by Nicholas Roerich. The experimental nature of Stravinsky's music and Nijinsky's choreography created a famous near-riot in the audience.

Although *Le sacre* conjured a series of pagan rituals from a mythic past, it was entirely modern in its music and staging. Its asymmetries and dissonances reverberated with the monumental events of that era—the outbreak of World War I, the births of jazz and Cubism, the formulations of Einstein's theory of relativity and Heisenberg's uncertainty principle. *A Rite* is not a staging of *Le sacre*—this Stravinsky year has surely generated enough of those—but rather a meditation on its artistic and historical context, and on the ghosts and echoes of that legendary first performance, which have become an inextricable part of our reception of Stravinsky's masterpiece. I hope you find this magnificent new work of dance-theater as exciting as I do.

Best wishes,

A handwritten signature in black ink that reads "Gideon Lester". The signature is fluid and cursive, with the first name being larger and more prominent than the last name.

Gideon Lester

Director of Theater Programs, Bard College

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

Chair Jeanne Donovan Fisher

President Leon Botstein

presents

A Rite (2013)

**Bill T. Jones/Arnie Zane Dance Company
and SITI Company**

Conceived, directed, and choreographed by Anne Bogart '74, Bill T. Jones,
and Janet Wong, in collaboration with Bill T. Jones/Arnie Zane Dance Company
and SITI Company

Robert Wierzel** Lighting design

James Schuette** Costume design

A SummerScape Co-commission

Sosnoff Theater

July 6 at 8 pm; post-performance discussion with the artists

July 7 at 3 pm; pre-performance conversation at 2 pm

Running time for this performance is approximately 65 minutes without intermission.

A Rite was lead-commissioned by Carolina Performing Arts at The University of North Carolina at Chapel Hill.

** Members of the United Scenic Artists Union (USA)

Bill T. Jones/Arnie Zane Dance Company and SITI Company

Anne Bogart Artistic Director
SITI Company

Bill T. Jones Artistic Director
Bill T. Jones/Arnie Zane Dance Company

Janet Wong Associate Artistic Director
Bill T. Jones/Arnie Zane Dance Company

Cast

Akiko Aizawa*
Will Bond*
Antonio Brown
Leon Ingulsrud*
Talli Jackson
Shayla-Vie Jenkins
Ellen Lauren*
LaMichael Leonard Jr.
I-Ling Liu
Erick Montes Chavero
Jennifer Nugent
Barney O'Hanlon*
Joseph Poulson
Jenna Riegel
Stephen Duff Webber*

Production Staff

Nicole Taney Director of Producing and Touring
Kyle Maude Production Stage Manager
Laura Bickford Lighting Supervisor
Sam Crawford Associate Sound Designer
Nicholas Lazzaro Technical Director
Sunneva Stapleton* Stage Manager
Danielle McFall Company Manager
Nikhil Mehta Assistant Director

Anne Bogart and Bill T. Jones are members of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

* Denotes member of Actors Equity Association, the union of professional actors and stage managers in the United States.

Text excerpts from: Brian Greene, Werner Herzog, Jonah Lehrer, Severine Neff, and testimonies from World War I veterans, plus “In Spring” by Shuntaro Tanikawa (courtesy of The Japan Writers Association) and Gisela Cardenas’s English translation of *Antigona* by José Watanabe.

Excerpts from the following recordings of *The Rite of Spring* are heard in *A Rite*: Kirov Orchestra, 2001; Los Angeles Philharmonic, 2006; San Francisco Symphony, 1999; *KBP* by Daniel Bernard Roumain and Sam Crawford; Darryl Brenzel, Mobtown Modern Big Band, 2012; and *Birdsongs of the Mesozoic*.

“(Excerpts from) *The Rite of Spring*,” as performed by *Birdsongs of the Mesozoic*, produced by Richard W. Harte, originally released on *Magnetic Flip* (Ace of Hearts AHS 10018), re-released on *Dawn of the Cycads* (Cuneiform Records, Rune 274/275)

Vocal score for *The Augurs* composed by Timothy Hamburger. Vocal score for *Spring Rounds* composed by Yayoi Ikawa.

The creation of new work by the Bill T. Jones/Arnie Zane Dance Company is made possible by the Partners in Creation: Ellen Poss, Jane Bovingdon Semel, and Terry Semel; Anne Delaney; Stephen and Ruth Hendel; Eleanor Friedman and Jonathan Cohen; and Zoe Eskin.

A Rite was funded in part by the National Endowment for the Arts.



Special thanks

Timothy Hamburger, Yayoi Ikawa, Severine Neff, and Daniel Bernard Roumain

English translation of “In Spring” by Shuntaro Tanikawa:

What is this feeling?

This invisible flow of energy

That comes up from the earth, into the soles of my feet

Coming through my stomach, to my chest, then up into my throat

Welling up inside me, making me want to shout out loud

What is this feeling?

Buds bursting out from the tips of tree branches, poking at my heart

It is delight, but also grief

It is agitation, and yet tranquility

It is longing, with hidden anger

Held in check by the dam in my heart

But the whirlpools, held back, grow fierce

Trying to flood over

What is this feeling?

I want to dip my hand into the sky's blue

All the people I've never met—

I want to meet them, I want to talk to them

I wish tomorrow and the day after tomorrow would come all at once

I feel so impatient

I want to walk beyond the horizon

And yet, I want to stay right here on this patch of grass, motionless

I want to call out to someone in a loud voice

And yet, I want to be alone in silence

What is this feeling?

Directors' Notes

A *Rite* is the resulting expression of the alchemy of two communities, of two companies—a dance company and a theater company—encountering the legacy of Igor Stravinsky's *Rite of Spring* one hundred years after its birth. The reverberations felt in the work's vast wake are woven through world wars, the formation and disintegration of nations, the birth of global culture, and scientific changes that did nothing less than alter the way we live now. How do we begin to grapple with the significance of *The Rite of Spring's* very existence? How do we create a rite for our modern world, informed by the legacy of the original but containing the complexities and paradoxes of our own times? Everything that you will see and that you will experience onstage tonight contains the original score in its bones. But we are also dealing with the fragility of memory, the legacy of the work's existence, and humanity's ceaseless curiosity about the nature of the universe.

—Anne Bogart

As our creative team struggled to “get our arms” around this project, a never-ending challenge was whose *Rite of Spring* were we considering? Was it Nijinsky's epic-making movement choices at the service of Stravinsky's/Nicholas Roerich's libretto/synopsis, situated in the archaism of Russia's pagan past and complete with “primitive” movements and a sacrificial virgin? Or was it to be Stravinsky's modernist rewrite of the rules of composition and orchestration? Though the apparition of what was staged that night in Paris and the scandal of the opening performance confronted us regularly, we have—for the most part—tried to look past the libretto and engage the music and the hundred-year-old discourse around it with as fresh and personal an approach as possible.

—Bill T. Jones

Igor Stravinsky and *The Rite of Spring* (1913)

It all began like just another show for Sergei Diaghilev's Paris-based company, the Ballets Russes. Diaghilev's magic formula, the combination of virtuoso dancing with the exotic appeal of far-away Russia, had worked wonders with French audiences before; in addition, two previous productions, *The Firebird* and *Petrushka*, had revealed to the world the company's young star composer, Igor Stravinsky. But this time—maybe somewhat unexpectedly, even for those involved—a few important lines were crossed, with implications that did not become clear until years later.

Russian writers and artists at the beginning of the 20th century were endlessly fascinated by the Russia of pre-Christian times. Medieval literature and contemporary peasant folklore were thoroughly searched for clues about paganism, and several artists, including the poet Sergey Gorodetsky and the painter Nicholas Roerich, became experts on the subject. Stravinsky had set two poems by Gorodetsky in 1907–08, three years before the beginning of his collaboration with Roerich on what would become *The Rite of Spring*.

Thus, paganism was “in,” and the possibility that the ancient Russians may have engaged in human sacrifice captured the imaginations of many at the time. (Incidentally, this hypothesis was never proven, but the burning of straw effigies, documented in modern folklore, was seen as a vestige of sacrificial practices.) Therefore, the dream that Stravinsky told about in his autobiography was a very timely one indeed:

One day, when I was finishing the last pages of *The Firebird* in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.

Stravinsky provided the germinal idea for at least the last scene of the ballet, and Roerich, with his vast knowledge of ethnological and archeological writings, helped create an authentic scenario. As Richard Taruskin wrote in his *Stravinsky and the Russian Tradition*, it was to be a ballet “devoid of plot in the conventional sense, one that would not narrate its action but depict it pure, not represent it but present it. . . . [It] would not tell a story of a pagan ritual; it would *be* that ritual.” Stravinsky and Roerich seem to have decided together that the “Great Sacrifice” should be preceded by a celebration of the Earth, with traditional ritual games reenacted onstage and culminating in a wild stomping dance.

In its final form, the scenario incorporates a number of allusions to ancient Russian folk rituals, and accordingly, the music relies heavily on ancient Russian folk songs, taken from published collections. This is important to emphasize because in later years, anxious to project a “cosmopolitan” image, Stravinsky went to great lengths to deny the presence of any original folk material in *The Rite*.

The following summary of the action, apparently written by the composer himself, was published in the program for the Moscow concert premiere in 1914:

Scenes of pagan Russia, united inwardly by the mystery of the great upsurge of all the creative powers of Spring . . .

Part I: The Kiss of the Earth. The celebrants of Spring are seated on hills. They blow *dudki* [reed pipes]. Youths learn the art of divination from an old woman who knows all the secrets of Nature. Young maidens, costumed and with painted faces, come from the river in single file. They dance the Spring Dance. This is followed by the Game of Abduction and the Spring Rounds, for which the youths divide into different tribes that attack each other. An opening is cleared for the Eldest and Wisest, who enters at the head of a religious procession. The games stop and the people wait, trembling, for the blessing of the earth. The Eldest makes a sign to kiss the earth and everyone dances, stomping the earth.

Part II: The Great Sacrifice. Night. The maidens perform secret games and group themselves in circles. One of the maidens is chosen for the Sacrifice. Fate points to her twice: twice she is caught in one of the circles without an exit. The maidens dance a martial dance honoring the Chosen One, The Invocation of the Ancestors. The maidens bring the Chosen One to the Elders, and the Sacrificial Dance begins before the Eldest and Wisest.

The Paris premiere of *The Rite of Spring*, a hundred years ago this year, went down in history as one of the greatest scandals ever to have erupted over a new piece of music. The performance was nearly drowned out by shouted insults, catcalls, slaps in the face, and a general pandemonium. It is unclear how much of the uproar was due to the music, and how much to Vaslav Nijinsky's choreography. What is certain is that, in the ballet, the sounds of a brute force attacked the calm, apparently untroubled prosperity of the Parisian *belle époque* like an army of barbarians. A year later, that *belle époque* was shattered forever by the cannons of World War I.

After the end of the war, *The Rite of Spring* quickly became established in the West as a modern classic—a work whose time had indeed come. (In fact, its triumph had begun before the outbreak of the war, in April 1914, with the very successful Paris concert premiere led by Pierre Monteux, who had also conducted the work at the ballet.) No composer has been able to avoid coming to terms with *The Rite*, one way or another, ever since.

—Peter Laki, Visiting Associate Professor of Music, Bard College

Who's Who

Bill T. Jones/Arnie Zane Dance Company

Over the past 30 years, the Bill T. Jones/Arnie Zane Dance Company has shaped the evolution of contemporary dance through the creation and performance of more than 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-growing repertoire worldwide in over 200 cities in 30 countries on every major continent. In 2011, the Bill T. Jones/Arnie Zane Dance Company merged with Dance Theater Workshop to form New York Live Arts, of which Bill T. Jones is the executive artistic director.

The repertoire of the Bill T. Jones/Arnie Zane Dance Company is widely varied in its subject matter, visual imagery, and stylistic approach to movement, voice, and stagecraft, and includes musically driven works as well as works using a variety of texts. Some of its most celebrated creations are evening-length works, including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early . . . Visibility Was Poor* (1996, Hancher Auditorium, Iowa City); *You Walk?* (2000, European Capital of Culture 2000, Bolgna, Italy); *Blind Date* (2006, Peak Performances at Montclair State University); *Chapel/Chapter* (2006, Harlem Stage Gatehouse); *Fondly Do We Hope . . . Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, Illinois); *Another Evening: Venice/Arsenale* (2010, La Biennale di Venezia, Venice, Italy); *Story/Time* (2012, Peak Performances); and *A Rite* (2013, Carolina Performing Arts at the University of North Carolina–Chapel Hill). The company is also currently touring *Play and Play: an evening of movement and music*, two repertory programs featuring music-inspired works, and *Body Against Body*, an intimate and focused collection of duet works drawn from the company's 30-year history.

Bill T. Jones Artistic Director/Cofounder/Choreographer

Bill T. Jones is the recipient of the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA!*; 2007 Tony Award; 2007 Obie Award; and 2006 Joe A. Callaway Award from The Society of Stage Directors and Choreographers for his choreography for *Spring Awakening*. Additionally, he received the 2010 Jacob's Pillow Dance Award; 2007 USA Eileen Harris Norton Fellowship; 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; 2005 Wexner Prize; 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; 2005 Harlem Renaissance Award; 2003 Dorothy and Lillian Gish Prize; and a 1994 MacArthur Foundation Fellowship (the "Genius" award). In 2000, The Dance Heritage Coalition named Jones "an irreplaceable dance treasure." Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. In 2011, he was named executive

artistic director of New York Live Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting, and educating.

Arnie Zane Cofounder/Choreographer (1948–88)

Arnie Zane was a native New Yorker born in the Bronx and educated at SUNY Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. He was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Zane was corecipient (with Bill T. Jones) of the German Critics Award for his work *Blauvelt Mountain. Rotary Action*, a duet with Bill T. Jones, was filmed for television, coproduced by WGBH-TV Boston and Channel 4 in London.

SITI Company

SITI Company is an ensemble-based theater company whose three ongoing components are the creation of new work, the training of young theater artists, and a commitment to international collaboration. SITI was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI has expanded to encompass a year-round program based in New York City with a summer season in Saratoga. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art, and performance experiences.

SITI Mission

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, to train to achieve artistic excellence in every aspect of our work, and to offer new ways of seeing and of being as both artists and as global citizens. SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

Anne Bogart Artistic Director

Anne Bogart '74 is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University, where she runs the Graduate Directing Program. Works with SITI include *Café Variations*; *Trojan Women*;

American Document; Antigone; Under Construction; Freshwater; Who Do You Think You Are; Radio Macbeth; Hotel Cassiopeia; Death and the Ploughman; La Dispute; Score; bobrauschenbergamerica; Room; Cabin Pressure; War of the Worlds; War of the Worlds: The Radio Play; Alice's Adventures; Culture of Desire; Bob; Going, Going, Gone; Small Lives/Big Dreams; The Medium; Noel Coward's Hay Fever and Private Lives; August Strindberg's Miss Julie; and Charles Mee's Orestes. She is the author of four books: *A Director Prepares; The Viewpoints Book; And Then, You Act; and Conversations with Anne.*

Akiko Aizawa Actor

Akiko Aizawa has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga (SCOT). She has appeared with SITI in the following productions: *Trojan Women, Café Variations, American Document, Antigone, Under Construction, Who Do You Think You Are, Radio Macbeth, bobrauschenbergamerica, Freshwater, Hotel Cassiopeia, A Midsummer Night's Dream, Intimations for Saxophone, La Dispute, War of the Worlds, Culture of Desire, Nicholas and Alexandra, and systems/layers.* Roles with SCOT include *Trojan Women, Three Sisters, and Dionysus.* Theaters/festivals include BAM/Next Wave Festival, Under the Radar at the Public Theater, American Repertory Theatre, Arena Stage, Court Theatre, Joyce Theater, Krannert Center, Los Angeles Opera, New York Theatre Workshop, New York Live Arts, Walker Art Center, and Wexner Center for the Arts. International festivals/venues include Edinburgh, Dublin, Bonn, Bobigny, Helsinki, Melbourne, Bogota, São Paulo, Santiago, Buenos Aires, Tokyo, Toga, and Moscow. Aizawa is originally from Akita, Japan.

Will Bond Actor

Will Bond is a founding member of SITI Company. He has performed and toured nationally and internationally in SITI's *Orestes* (by company member Charles L. Mee), *The Medium, Small Lives/Big Dreams, Culture of Desire, Bob* (Drama Desk Nomination for Best Solo Performance), *War of the Worlds, War of the Worlds: The Radio Play, Cabin Pressure, bobrauschenbergamerica, La Dispute, Death and the Ploughman, Lilith, and Seven Deadly Sins* (New York City Opera), *Radio Macbeth, Who Do You Think You Are, and Antigone.* He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone* performed at the Theater Olympics, Delphi, Greece. Regional works include *Macbeth, The Lover, Creditors, Mystery of Irma Vep, Greater Tuna, Greetings, Holiday, Night Must Fall, Suddenly Last Summer, Hamlet, and The Tempest.* Original works include *History of the World from the Very Beginning* with Christian Frederickson and SITI's Brian Scott; *Crash*, a work with Brian Scott in collaboration with Deborah Hay; and *I'll Crane for You*, a solo performance dance theater work commissioned from Deborah Hay. Bond is artist-in-residence in Skidmore College's Theater Department.

Antonio Brown Dancer

Antonio Brown, a native of Cleveland, began his dance training at the Cleveland School of the Arts and received his B.F.A. from The Juilliard School in 2007 under the direction of

Lawrence Rhodes. While there, he performed works by Ohad Naharin, José Limon, Jiri Kylian, Eliot Feld, Azure Barton, Jessica Lang, Susan Marshall, and Larry Keigwin, among others. Brown has also worked with Malcolm Low/Formal Structure, Stephen Pier, Nilas Martins Dance Company, Sidra Bell Dance New York, and Camille A. Brown & Dancers. In addition to working with the Bill T. Jones/Arnie Zane Dance Company, Brown also performs with Gregory Dolbashian's The Dash Ensemble and has choreographed for Verb Ballets, August Wilson Center Dance Ensemble, Perry Mansfield Performing Arts School and Camp, and various other companies, schools, and intensives across the United States. His work has been shown at Juilliard, Center for Performance Research, SummerStage, Riverside Church, and Hunter College. He joined the Jones/Zane company in 2007 and is grateful to share his gifts and talents with the world.

Leon Ingulsrud Actor

Leon Ingulsrud helped found SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera), *Nicholas & Alexandra* (LA Opera), *bobrauschenbergamerica*, *Hotel Cassiopeia*, *Who Do You Think You Are*, *Radio Macbeth*, *Under Construction*, *Antigone*, *American Document* (with Martha Graham Dance Company), *War of the Worlds: The Radio Play*, *Trojan Women*, *Café Variations*, and *Continuous Replay* (with Bill T. Jones/Arnie Zane Dance Company). Previous to SITI, he was a member of the Suzuki Company of Toga for seven years, during which time he also served as a resident director at the ATM Arts Center in Mito, Japan. Ingulsrud served two years as the associate artistic director of Swine Palace in Baton Rouge, Louisiana. He has taught in workshops and universities around the world, translates Japanese theater texts into English, and holds an M.F.A. in directing from Columbia University.

Talli Jackson Dancer

Originally from Liberty, New York, Talli Jackson first trained with Livia Vanaver at the Vanaver Caravan Dance Institute. With the Vanaver Caravan he performed in venues throughout the United States and Europe. Jackson has performed works by Marianela Boan, David Dorfman, Francesca Harper, Heidi Latsky, and Sandy Silva. He received full scholarships from the American Dance Festival in 2006 and 2008, the Bates Dance Festival, and the Ailey School. He joined the Bill T. Jones/Arnie Zane Dance Company in 2009.

Shayla-Vie Jenkins Dancer

Shayla-Vie Jenkins, originally from Ewing, New Jersey, received her primary dance instruction from Watson Johnson Dance Theater and Mercer County Performing Arts School. In 2004, she graduated with honors from the Ailey/Fordham B.F.A. program. She has performed with The Kevin Wynn Collection, Nathan Trice Rituals, Kazuko Hirabayashi, The Francesca Harper Project, Yaa Samar Dance Theater, and a canary torsi. In 2008, she was featured in *Dance Magazine's* "On the Rise" performers. She joined the Bill T. Jones/Arnie Zane Dance Company in 2005.

Ellen Lauren Actor

Ellen Lauren is SITl Company artistic associate director and a founding company member. She is also education director, SITl Conservatory; associate artist, Suzuki Company of Toga (SCOT) in Japan, under the direction of Tadashi Suzuki, for 25 years; an ongoing 16-year faculty member at The Juilliard School of Drama, Lincoln Center; and a Fox Fellowship recipient for Distinguished Achievement (2008). Her article "In Search of Stillness" was published in *American Theater* magazine (January 2011). Additional credits include Hartford Stage, American Repertory Theater, Actors Theatre of Louisville, and New York City Opera (Kosovar Award), all with Anne Bogart. She is a resident company member of Stagewest, Massachusetts; The Milwaukee Repertory; and The Alley Theatre, Houston.

LaMichael Leonard Jr. Dancer

LaMichael Leonard Jr. is from Tallahassee, Florida. He began his professional dance career with Martha Graham Dance Company and made his international debut in Athens, soon after earning his B.F.A. from New World School of the Arts in Miami. Leonard choreographs for the NBA's Miami Heat Dance Team. He has also performed with Buglisi Dance and West Coast Theatre Project. He has been dancing with Bill T. Jones/Arnie Zane Dance Company since 2007.

I-Ling Liu Dancer

I-Ling Liu, a native of Taiwan, received her B.F.A. from Taipei National University of the Arts in 2005. She has performed with Ku and Dancers, Taipei Crossover Dance Company, Image in Motion Theater Company, Neo-Classic Dance Company, and in works by Trisha Brown, Lin Hwai-Min, and Yang Ming-Lung. She joined the Bill T. Jones/Arnie Zane Dance Company as an apprentice in 2007 and became a member of the company in 2008.

Erick Montes Chavero Dancer

Erick Montes Chavero, originally from Mexico City, trained at the National School of Classical and Contemporary Dance and joined the Bill T. Jones/Arnie Zane Dance Company in 2003. In 2004 he was featured in *Dance Magazine's* "25 to Watch." He holds a fellowship in choreography from The New York Foundation for the Arts. In 2009, Montes Chavero was part of the program *In the Company of Men* at Dance New Amsterdam. He has been part of the River to River Festival in collaboration with DJ Spooky and the Boogie Down Dance Series at Bronx Academy of Arts and Dance, and has presented his work in collaboration with the choreographers Bill Young and Colleen Thomas for the Gorilla-Fest, The LIT Festival, The Tank at DCTV, and E-Moves at The Gatehouse/Harlem Stage. In 2010 he worked with choreographers Jennifer Nugent and Yin Mey in the creation of a ballet for the National Dance Academy of Beijing, China. He has presented his choreography in Mexico, Colombia, and Spain.

Jennifer Nugent Dancer

Jennifer Nugent is originally from Miami. She was a member of David Dorfman Dance and has performed with Martha Clarke, Daniel Lepkoff, Lisa Race, Nina Winthrop, Kate

Weare, Bill Young, Colleen Thomas, Gerri Houlihan, and Dale Andre. She has been a guest artist at universities and dance festivals throughout the United States, Russia, South Korea, and Vietnam. She joined the Bill T. Jones/Arnie Zane Dance Company in 2009.

Barney O’Hanlon Actor

Barney O’Hanlon has been a SITI Company member since 1994 and collaborator with Anne Bogart since 1986. He has performed internationally at Dublin Theatre Festival; Edinburgh International Festival; Prague Quadrennial; MC93 Bobigny, France; Bonn Biennial; Festival Iberoamericano, Bogota; Kaleideskop Theatre, Copenhagen; and Royal Shakespeare Company, Stratford-upon-Avon. His New York credits include BAM’s Next Wave Festival, Public Theater, New York Theater Workshop, PS 122, Dance Theatre Workshop, New York City Opera, and Glimmerglass Opera. Regional credits: American Repertory Theater, Trinity Rep, Alley Theater, Actor’s Theater of Louisville, Steppenwolf, Alabama Shakespeare Festival, San Jose Rep, Portland Stage, UCLA Performing Arts, Walker and Wexner Arts Centers, Krannert Art Center, Austin’s Rude Mechs (with Deborah Hay), and numerous Humana Festivals. Other credits include Los Angeles Opera, Opera Omaha, Prince Music Theater, and most recently, *Café Variations* for Arts Emerson and *American Document*, a collaboration between SITI Company and Martha Graham Dance Company.

Joseph Poulson Dancer

Joseph Poulson, originally from Philadelphia, received undergraduate and graduate degrees from the University of Iowa and Bennington College, respectively. From 2000 to 2010 he danced with Susan Marshall & Company, David Dorfman Dance, Bill Young/Colleen Thomas and Co., Creach/Company, and a canary torsi, receiving a Bessie in 2009. He has also performed with Elena Demyanenko, Jeanine Durning, Mark Morris Dance Group, Lisa Race, Susan Scorbatti, Peter Schmitz, Will Swanson, and in Punchdrunk’s New York production of *Sleep No More*. Poulson is the newest member of the Bill T. Jones/Arnie Zane Dance Company, having joined in summer 2012.

Jenna Riegel Dancer

Jenna Riegel, a native of Fairfield, Iowa, has been a New York–based dancer, performer, and teacher since 2007. She holds an M.F.A. in dance performance from the University of Iowa and a B.A. in theater arts from Maharishi University of Management. She has performed and toured nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances, Bill Young/Colleen Thomas & Co., Johannes Weiland, and Tania Isaac Dance. Riegel began working with the Bill T. Jones/Arnie Zane Dance Company as a guest artist in 2010 and was ecstatic to join the company in 2011.

Stephen Duff Webber Actor

Stephen Duff Webber has performed with SITI all over the world since 1994 in *Café Variations*, *American Document*, *Under Construction*, *bobrauschenbergamerica*,

systems/layers, *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *The Medium*, *Private Lives*, *Hay Fever*, and *Short Stories*, among others. In New York he has appeared in *Death and the Ploughman* (Classic Stage Company), *War of the Worlds* and *Hotel Cassiopeia* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *Radio Macbeth* (Public Theater), *American Document* (Joyce Theater), and *Antigone* (New York Live Arts). Regional credits include American Repertory Theater, Actors Theater of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, and Stagewest.

Laura Bickford Lighting Supervisor

Laura Bickford grew up in New York City and studied at the Performing Arts High School, Feld Ballet, and the Joffrey. She graduated from Smith College with a B.A. in philosophy and anthropology. Bickford has assisted lighting designer Robert Wierzel on many productions, both dance and opera. She has also worked as lighting supervisor for New York City Opera, New York City Ballet, and Glimmerglass Opera. She joined the Bill T. Jones/Arnie Zane Dance Company in 2004.

Sam Crawford Sound Supervisor/Associate Sound Designer

Sam Crawford completed degrees in English and audio technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios, where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Dance Company (Venice Biennale, 2010); Kyle Abraham/Abraham.In.Motion (*Pavement*, 2012); and David Dorfman Dance (Lincoln Center Out of Doors, 2012). He currently holds positions as sound supervisor for the Jones/Zane Dance Company and music director for David Dorfman Dance. He also plays lap steel and banjo in various groups, including Bowery Boy Blue (Brooklyn) and Corpus Christi (Rome).

Nicholas Lazzaro Technical Director

In 2003 Nicholas Lazzaro started his career in New York as a carpenter with various companies and organizations, some of which associations he continues to this day. He became technical director for Theatre Breaking Through Barriers (TBTB) in 2004 and for the past five years has been their production manager. He was the technical director for Second Story Repertory in Seattle for the 2007–08 season. Upon his return to New York, he became an associate at Skirball Center for the Performing Arts. For the past two years he has toured the United States and abroad with the French show *L'Oratorio d'Aurelia*, and provided consultation for Aurelia's new endeavor *Murmurs*. He is proud to be invited to the Bill T. Jones/Arnie Zane Dance Company as technical director for the 2013 season.

Kyle Maude Production Stage Manager

Kyle Maude graduated from Drake University with a B.F.A. in theater. She has worked with Ballet Tech (formerly Feld Ballets New York), The Royal Ballet School of London, Buglisi Dance Theatre, and Lesbian Pulp-o-Rama! She joined the Bill T. Jones/Arnie Zane Dance Company in 2003.

James Schuette Costume Designer

James Schuette has designed more than 15 productions for SITI Company. Recent work includes set and/or costume designs for Paula Vogel's *Civil War Christmas* (New York Theatre Workshop), *Carmen* (Glimmerglass), *Sweet Bird of Youth* (Goodman Theatre), *The March* (Steppenwolf), and *The Death of Klinghoffer* and *Alice in Wonderland* (Opera Theatre of St. Louis). His work has been seen at the American Repertory Theatre, Actors Theatre of Louisville, American Conservatory Theatre, Arena Stage, Berkeley Rep, Court Theatre, Goodman Theatre, Minneapolis Children's Theatre, Long Wharf, La Jolla Playhouse, Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, Oregon Shakespeare Festival, Playwrights Horizons, Public Theater, Papermill Playhouse, Seattle Rep, Trinity Rep, Vineyard Theatre, Yale Rep, Boston Lyric Opera, Houston Grand Opera, Seattle Opera, New York City Opera, Santa Fe Opera, and Minnesota Opera. Upcoming projects include *Norma* (Washington National Opera), *Belleville* (Steppenwolf), *Champion* (Opera Theatre of St. Louis), and *Dolores Claiborne* (San Francisco Opera).

Sunneva Stapleton Stage Manager

Sunneva Stapleton is thrilled to be joining SITI and Bill T. Jones/Arnie Zane Dance Company on this production. Her other credits include *The Untitled Feminist Show* (Young Jean Lee's Theater Company), *Horsedreams* (Rattlestick), *The Tenant* (Woodshed Company Collective), *Civilization* and *Roadkill Confidential* (Clubbed Thumb), *Zero Hour* (13P), *Samuel & Alasdair: A Personal History of the Robot War* (Mad Ones), *Signs of Life* (Amas Musical Theatre), *Creature* (New Georges/Page 73 Productions), *I Have Been to Hiroshima Mon Amour* (Voice & Vision/Crossing Jamaica Avenue), and *Frequency Hopping* (Hourglass Group), among others. She has a B.F.A. from Webster University.

Robert Wierzel Lighting Designer

Wierzel has worked with choreographer Bill T. Jones and the Jones/Zane Dance Company since 1985. Projects include *Blind Date*, *Another Evening/I Bow Down*, *Still/Here, You Walk?*, *Last Supper at Uncle Tom's Cabin/The Promised Land*, *How to Walk an Elephant*, and *We Set Out Early . . . Visibility Was Poor*, among many others. Additional works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions, and London's Contemporary Dance Trust. Wierzel has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King, Liz Gerring, and Andrea Miller. Additional credits include national and international opera companies,

Broadway (*FELA!*), and many regional theaters throughout the United States and Canada. He is currently on the faculty of New York University's Tisch School of the Arts.

Janet Wong Associate Artistic Director

Janet Wong was born in Hong Kong and trained there and in London. Upon graduation she joined the Berlin Ballet, where she first met Bill T. Jones when he was invited to choreograph for the company. In 1993, she moved to New York to pursue other interests. Wong became rehearsal director of the Bill T. Jones/Arnie Zane Dance Company in 1996 and associate artistic director in August 2006.

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SummerScape Opera*
Richard Suchenski, *Curator,
SummerScape Film Festival*

Company Management

Michael Coglan, *Company Manager*
Cirby Hatano, *Assistant Company
Manager*
Kate Edery '14, *Assistant Company
Manager*
Benjamin Hopkins '14, *Company
Management Intern*
Matthew Weishaupt, *Company
Management Intern*

Spiegelent

Michael McQuilken, *Artistic
Consultant and Host*
Nik Quaife, *Program Consultant*
Grace Schultz '10, *Venue Manager*
David Van Witt, *House Band*
Pierre Cruz Bourgeois, *House Band*
Aaron D. Halva, *House Band*
Tess Boris-Schacter '13, *Usher*
Richard Hagemann '14, *Usher*
Sam Miller '15, *Usher*
Seth Sobottka '15, *Usher*

Production

Zia Morter '12, *Assistant to the
Production Manager*
Hellena Schiavo, *Production
Assistant*
Shannon Thomas '13, *Production
Assistant Intern*

Carpenters

Adam Spencer, *Carpenter*
Brian Lindsay, *Carpenter*
Matt Mosher, *Carpenter*
Todd Renadette, *Rigger*
Dale Gibbons, *Carpenter*
Ashley Stegner '12, *Carpenter*
Mykyta Kasay '16, *Carpentry Intern*
Scot Moore '14, *Carpentry Intern*
Kyle Muller, *Carpentry Intern*
Dani Bae, *Carpentry Intern*

Derek Pitcher, *Carpentry Intern*
Michael Lazarus '15, *Carpenter*

Electrics

Dan Gibbons, *Electrician*
Walter Daniels, *Electrician*
Connor Gibbons, *Electrician*
Victoria Loye, *Sosnoff Theatre
Programmer*
Kathleen Keating '16, *Electrician
Intern*
Bailey Rosa, *Electrician Intern*
David Bull '16, *Electrician Intern*
Nicole Lang '16, *Electrician Intern*
Chelsa Johnson, *Electrician Intern*
Claire Kedjijian, *Electrician Intern*
Kara Ramlow, *Electrician Intern*

Audio

John Schoonover '12, *Audio 2,
Theater Two*
Richard Pearson, *Audio 1, Sosnoff
Theater*
Noah Firtel '14, *Audio-Visual Intern*
Kathryn Johnson '16, *Audio-Visual
Intern*
Maria Wurttele, *Audio 1, Theater
Two*

Wardrobe

David Burke, *Costume Supervisor,
Oresteia*
Molly Farley, *First Hand/Draper*
Adrienne Westmore, *First
Hand/Draper*
Brie Furches, *Head Wardrobe*
Jimmy Bennet, *Assistant Head
Wardrobe*
Alise Marie, *Wardrobe/Stitcher*
Hannah Rommer '14, *Wardrobe/Stitcher*
Jenna McClelland-Nease, *Wardrobe/Stitcher*
Cassandra Deveau, *Wardrobe/Stitcher*
Blaire Maxwell, *Wardrobe/Stitcher*
Jenna Bergstrasser, *Wardrobe/Stitcher*
Katelyn Barrow, *Wardrobe/Stitcher*
Emily Schubert, *Wardrobe/Stitcher*
Rebecca Anapol, *Wardrobe/Stitcher*
Rachel Allison, *Wardrobe/Stitcher*

Stage Management

Taylor Adamik, *Stage Manager, The
Master and Margarita*
Lynn Krynicki, *Stage Manager,
Oresteia*
Arielle Herold, *Assistant Stage
Manager, The Master and
Margarita*
Jamielee Page, *Assistant Stage
Manager, Oresteia*
Bridgid Kelly Burge, *Assistant Stage
Manager, Oresteia*

Film

Zachary Taube '14, *Film Surtitles*

Tony Sudol, *Film Festival
Projectionist*

Alexandre Khondji '15, *Film Festival
Surtitles*

Audience Services

Freddie Algieri, *Usher*
Rachel Costello, *Usher*
Ayari Diaz-Kelly, *Usher*
Ilana Dodelson '15, *Usher*
Rebecca Fildes, *Usher*
Oliver Gabrielson '15, *Usher*
Melissa Haggerty, *Usher*
Michelle Hazenbush, *Usher*
Elliot Hoffman, *Usher*
Hajar Ismail, *Usher*
Matt Jantzen, *Usher*
Patrick Jones '15, *Usher*
Rroni Karahoda '13, *Usher*
Lauren Laibach, *Usher*
Brian Messmer, *Usher*
Alec Newell '15, *Usher*
Atticus Pomerantz '15, *Usher*
Megan Robitaille, *Usher*
Sam Robotham '16, *Usher*
Robert Rubsam, *Usher*
Cara Search, *Usher*
Noor Sethi, *Usher*
Will Tilghman '14, *Usher*
Erin Kelly '14, *Parking Attendant*
Adrienne Kirk '13, *Parking
Attendant*
Abraham Mahallati '15, *Parking
Attendant*
Emilio Pena '15, *Parking Attendant*
Sam Prince '14, *Parking Attendant*
Stephanie Saywell '14, *Parking
Attendant*
Nigel Washington '15, *Parking
Attendant*
Christina Barone '14, *Merchandise*
Emily Berkowitz '15, *Merchandise*
Maggie Vicknair '14, *Merchandise*
Emily Weisbecker, *Merchandise*
Jorin Dawidowicz '14, *Box Office
Teller*
Jenny Ghetti '13, *Box Office Teller*
Josh Hodge '14, *Box Office Teller*
Avery Lamb '15, *Box Office Teller*
Jamilzee Page, *Box Office Teller*
Elizabeth Pyle '14, *Box Office Teller*
Jennifer Schwartz '14, *Box Office
Teller*
Fiona Steacy '14, *Box Office Teller*
H. Sara Yilmaz '14, *Box Office Teller*

Properties

Sydney Schatz, *Properties Mistress*
Ellie Engstrom, *Properties Assistant*
Sarah Oziemkowski, *Properties*
Alanna Maniscalco, *Properties*
Hannah Rosenblum '14, *Properties*
Viktor Toth '16, *Properties Intern*

Communications

Kanat Shaku '14, *Marketing Intern*

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 & Performance 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 24th year in August with "Stravinsky and His World." The 2014 festival will be devoted to Franz Schubert.

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.

About Bard College

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 economic theory and policy, environmental policy, and 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); American University of Central Asia in Kyrgyzstan; and ECLA of Bard: A Liberal Arts University in Berlin; as well as dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 5,000 students. The undergraduate college has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit www.bard.edu.



Sergey Taneyev's
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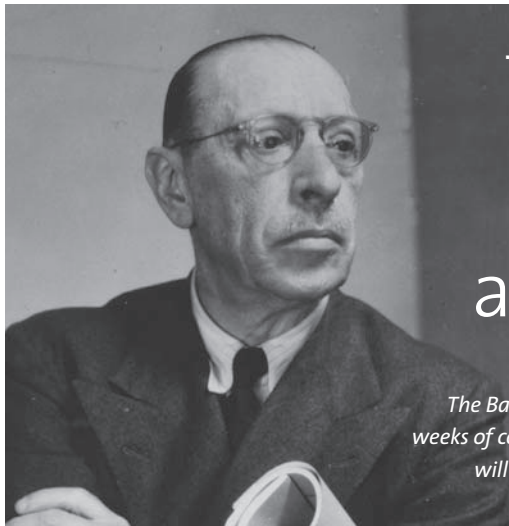
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SOSNOFF THEATER

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WEEKEND ONE

Becoming Stravinsky: From St. Petersburg to Paris

Friday, August 9 PROGRAM ONE

The 20th Century's Most Celebrated Composer
Works by Stravinsky

Saturday, August 10 PROGRAM TWO

The Russian Context
Chamber works by Stravinsky, Glazunov, Rachmaninoff, and others

PROGRAM THREE

1913: Breakthrough to Fame and Notoriety
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Stravinsky, Rimsky-Korsakov, and others

Sunday, August 11 PROGRAM FOUR

Modernist Conversations
Chamber works by Stravinsky, Debussy, Schoenberg, and others

PROGRAM FIVE

Sight and Sound: From Abstraction to Surrealism
Works by Stravinsky, Satie, Poulenc, and others

WEEKEND TWO

Stravinsky Reinvented: From Paris to Los Angeles

Friday, August 16 PROGRAM SIX

*Against Interpretation and Expression:
The Aesthetics of Mechanization*
Works by Stravinsky, Bartók, Varèse, and others

Saturday, August 17 PROGRAM SEVEN

Stravinsky in Paris
Chamber works by Stravinsky, Roussel, Martinů, others

PROGRAM EIGHT

The Émigré in America
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Stravinsky, Schoenberg, and Eisler

Sunday, August 18 PROGRAM NINE

Stravinsky, Spirituality, and the Choral Tradition
Choral works by Stravinsky, Boulanger, Krenek, and others

PROGRAM TEN

The Poetics of Music and After
Chamber works by Stravinsky, Copland, Carter, and others

PROGRAM ELEVEN

The Classical Heritage
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Stravinsky

The Spiegeltent

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July 11 Buke and Gase

July 12 The Hot Sardines

July 13 EVIYAN

July 18 Hungry March Band

July 19 John Kelly

July 25 Ikebe Shakedown

July 26 Taylor Mac

July 27 Theo Bleckmann

August 1 Imharhan & Mamadou Kelly

August 2–3 Weimar New York

August 9 Maya Beiser

August 10 Marianne Solivan

August 15 What Cheer? Brigade

August 16–17 Bindlestiff Family Cirkus

August 3–18 Kinder Spiegel

July 28 – August 11 Midsummer Dancing



Film Festival
**STRAVINSKY'S
LEGACY AND
RUSSIAN ÉMIGRÉ
CINEMA**

July 12–14

EAST TO WEST: RUSSIAN ÉMIGRÉS ABROAD

Including *The Red Shoes*, *Casanova*, and *Double Love*

July 19–21

FILMS ALBATROS

Including *The Burning Brazier*, *The Late Mathias Pascal*, and *The Lower Depths*

July 26–27

**THE CINEMATIC LEGACY OF STRAVINSKY,
PART ONE**

Including *L'inhumaine*, *The Truth*, and *Pierrot le fou*

August 2–3

**THE CINEMATIC LEGACY OF STRAVINSKY,
PART TWO**

Including *Les bonnes femmes*, *La cérémonie*,
and *Orpheus*

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The Master and Margarita

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OPERA JULY 26 – AUGUST 4

Oresteia

by Sergey Taneyev

Directed by Thaddeus Strassberger

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The 2013 SummerScape season and the 24th Bard Music Festival are made possible in part through the generous support of the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts.

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