

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



THE MASTER AND MARGARITA

After the novel by Mikhail Bulgakov

Adapted by János Szász and Gideon Lester

Directed by János Szász

July 11–21, 2013

Welcome



Dear Friends,

Mikhail Bulgakov (1891–1940) was born in Russia a year before Igor Stravinsky, whose life and work are the focus of this year's Bard SummerScape festival. The two artists never met, though certainly knew of each other; indeed, Bulgakov named the doctor who presides over the mental asylum at the center of *The Master and Margarita* "Stravinsky."

Together Bulgakov and Stravinsky have come to represent the crowning artistic achievements of Soviet Russia, although both men had highly ambivalent relationships with Stalin. While

Stravinsky left Russia at the outset of the First World War, Bulgakov remained in Moscow. In 1931 he wrote to the government for permission to emigrate, and received a personal phone call from Stalin, who asked if he was serious. Bulgakov, understandably terrified, withdrew his request. He spent his final decade producing works of reluctant propaganda for the regime, and working secretly on *The Master and Margarita*. That novel is now regarded as Bulgakov's masterpiece, though with its thinly veiled portrait of the dysfunction, violence, and corruption of Soviet Moscow it couldn't be published until 1966, 26 years after its author's death.

Ever since its first appearance *The Master and Margarita* has been the subject of frequent adaptations into other genres: there are *Master and Margarita* operas, animated cartoons, television series, and ballets as well as plays. In 2012, for instance, there were no fewer than seven stage adaptations to be seen in Moscow theaters in a single season. Many great stage directors have been drawn to the novel's fantastical narrative and theatrical antics, from the Russian Yuri Lyubimov (whose adaptation at the Taganka Theatre opened in 1977 and has been in the repertory ever since) to Frank Castorf at the Volksbühne in Berlin (2002), the Polish master Krystian Lupa (2002), and Simon McBurney's British company Complicite (2011).

There have, however, been relatively few American adaptations—productions by Andrei Serban at the New York Public Theater (1978) and Jean-Claude van Italie at Theater for the New City (1993) are two significant exceptions—and the performance you will see today is the first major staging of Bulgakov's novel in this country for more than 20 years. We have commissioned this production from the great Hungarian film and theater director János Szász, who has previously staged *The Master and Margarita* at the National Theater in Budapest and at the Moscow Art Theater, where Bulgakov himself had several plays produced.

Whether this is your first encounter with *The Master and Margarita* or you have loved the novel for many years, we wish you a wonderful evening. I look forward to seeing you again in the Fisher Center and Spiegeltent later this summer.

Best wishes,

A handwritten signature in cursive script that reads "Gideon Lester".

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 world premiere adaptation of

The Master and Margarita

After the novel by Mikhail Bulgakov

Directed by János Szász

Adapted by János Szász and Gideon Lester

Produced by Bob Bursey

Movement Doug Elkins

Scenic and Lighting Design Maruti Evans

Costume Design Oana Botez

Sound Design Ien Denio

Hair Design Jon Carter

Casting Director Judy Bowman

Stage Manager Taylor Adamik

Assistant Stage Manager Arielle Herold

Assistant Director Rebeca Silbert '14

Translation Assistance Andrea Tompa

Theater Two

July 11–21, 2013

This performance has been underwritten by the Martin and Toni Sosnoff Foundation and has also received support from the Trust for Mutual Understanding.

The Master and Margarita

After the novel by Mikhail Bulgakov

Adapted by János Szász and Gideon Lester

Directed by János Szász

Cast

Woland and his retinue

Woland		Ronald Guttman*
Azazello	} <i>his retinue</i>	Danny Wolohan*
Behemoth		Peter Macklin*
Koroviev		Mickey Solis*
Hella		Sonia Feigelson '13

Moscow

The Master	<i>a playwright</i>	Arliss Howard*
Margarita	<i>his lover</i>	Stephanie Roth Haberle*
Ivan	<i>a poet</i>	Ean Sheehy '94*
Berlioz	<i>an editor</i>	Jeffrey Binder*
Likhodeyev	<i>director, Variety Theater</i>	Michael Medeiros*
Bosoi	<i>chairman of the tenant's committee</i>	Danny Wolohan*
Mrs. Bosoi	<i>his wife</i>	Hannah Mitchell '13
Bengalsky	<i>master of ceremonies</i>	Jeffrey Binder*
Nurse		Schuyler Helford '13
Boy		Peter Benjamin Szász

Yershalaim

Pontius Pilate	<i>procurator of Judea</i>	Michael Medeiros*
Afranius	<i>head of the secret police</i>	Alexander Setzko '13
Yeshua Ha-Nostri	<i>a vagrant philosopher</i>	Mickey Solis*
Levi Matvei	<i>his disciple</i>	Ean Sheehy '94*
Guard		Danny Wolohan*

Other parts played by members of the company

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

The producers wish to thank the TDF Costume Collection for its assistance in this production. Costumes executed by John Kristiansen New York Inc.

The Good and Its Double

Widely considered one of the greatest Soviet novelists and playwrights, Mikhail Bulgakov was born on May 15, 1891, in Kiev and died on March 10, 1940, in Moscow. He came from an educated, middle-class household and graduated medical school in Kiev in 1916. During the Civil War that followed the Russian Revolution of 1917, Bulgakov served as a field doctor in the Caucasus but eventually resigned, and by 1919 he was working as a journalist. By 1921 he began to write plays.

In 1924 Bulgakov published his first novel, *White Guard*, which concerns the fate of a family not unlike his own (the elder brother is a doctor and the father had been a professor) in Kiev during the fateful period of 1918–19. During that time the Ukraine became a focal point of conflict among many contending armies that included the Tsarist loyalists, different factions of Ukrainian nationalists, and the Bolsheviks—in short, it was a period of complete political and social chaos.

In 1926, Bulgakov transformed *White Guard* into the play *Days of the Turbins* for the Moscow Art Theater. It quickly aroused suspicion from Soviet authorities. At a speech to Ukrainian writers on February 12, 1929, Stalin addressed the question of Bulgakov's work in a surprising way: "Take *Days of the Turbins* ... the impression that the audience is left with when they leave the theater is an impression of the invincible might of the Bolsheviks. ... I don't think the author wanted that, of course, in that he's innocent, but that's not the point ... *Days of the Turbins* is a magnificent demonstration in favor of the all-crushing force of the Bolsheviks."

Despite Stalin's cautious support of Bulgakov, official Soviet criticism was relentless and by summer of 1929 all of his plays were banned. In 1931, ill and without means of support, Bulgakov wrote a personal letter to Stalin petitioning him to allow him to go on foreign leave for medical treatment. "Right now," he wrote, "all my impressions are monotonous, my plans are laced with black, I am poisoned by my melancholy and habitual irony. ... The psychology of the prisoner is now ingrained." Permission was not granted.

It was under these circumstances that Bulgakov began writing his masterpiece, *The Master and Margarita*, in 1928, at the same age as The Master in his novel. He continued writing this novel until his death, when, blind and ailing, he dictated the epilogue to his wife. The novel remained unfinished.

The Master and Margarita connects three interrelated narratives: the antic events of the professor of black magic, Woland (Satan), and his devilish retinue at the Variety Theater in Moscow; the apparently historical narrative of Pontius Pilate on the day of Christ's crucifixion; and the account of The Master's relationship with his lover, Margarita, and the writing of his doomed novel about Pontius Pilate. The caricature, the history, the personal narrative converge in the climactic moment of Satan's Ball, in which the normal becomes monstrous and the monstrous normal. "After all, it is still a moot question," one character

asks. “What precisely does a man have—a snout, or a face?” Much of the novel is an attempt at answering this question.

The novel begins with question of whether Jesus existed and whether God exists. The proof offered by the foreigner (Woland) is if God does not exist, who or what governs the life of men? The answer provided by Berlioz, the editor and literary scholar, is that man governs himself. But Woland argues that this is impossible, because men have no knowledge of what will befall them from one minute to the next. Because men cannot control or even have foreknowledge of chance, they cannot govern themselves. *Ipso facto*, God exists. The rest of the novel is an explication of the problem of contingency by demonstrating that in fact there is no contingency. Chance is an illusion. All is governed by eternal archetypes, paradigms established by the intervention of God in man’s affairs millennia ago. The moral problem set in the novel is that individuals must free themselves from their limited, individual perspectives. Those who understand only their particular fate or circumstances are doomed to pain, frustration, despair. This isolated and self-referential perspective produces comedy and caricature. Freedom is seeing the whole. It releases us from contingency and from the illusion of our particularity—we are not alone, never alone.

Thus when we first encounter the editor Berlioz and the young poet Ivan Nikolayevich alone at Patriarchs Pond in Moscow, in the heat of the day, we see them trapped in isolation from the truth of themselves and history. In effect, they themselves call the Devil, in this case Woland, into being by their own self-deception. Their “normal” world is one of illusion. This is the world Bulgakov subverts.

Who governs? Berlioz attempts to govern Ivan in the latter’s writing of a poem that disproves the existence of Jesus. Pilate attempts to govern Jerusalem. Caesar attempts to govern all of Rome. The Master attempts to govern his novel. Only Margarita does not seek to govern. She seeks only to serve her Master. To do so, she becomes a witch. All Bulgakov’s characters seek but one thing: the normal, which they equate with the Good. They wish to keep order without understanding the fragmentary and illusory nature of the normal order they cling to. Therefore, as revealed over and over again, often with great comic effect, their attempts at maintaining normal order depend on telling lies: to their wives, their bosses, the police, to themselves. Pontius Pilate cannot risk admitting the existence of an alternative to Caesar’s rule, but neither can the hapless Nikanor Ivanovich Bosoi (whose name is the inverse of the poet Ivan Nikolaevich) risk losing his wife.

The confusion extends to the very identity of many characters: Berlioz, the head of Massolit, the literary organization, is confused with Berlioz the musician, and he is followed by Rimsky, the financial manager of the Variety Theater, and Stravinsky the genial doctor of the mental institution into which The Master checks himself after the debacle of his novel. It is left to the reader to divine the alter egos of these characters in the world of Russian music. Margarita also has a double: *das ewige Weibliche* (the Eternal Feminine), the Gretchen of Goethe’s *Faust*, which Bulgakov consciously uses as a model for *The Master and Margarita*. Yet she has another double as well.

‘Everything is as it should be,’ said Azazello [one of Woland’s devils]. A moment later he was with the fallen lovers. Margarita lay with her face in the rug. With his iron hands, Azazello turned her like a doll with her face toward him and stared at her. As he looked, the face of the poisoned woman was changing. Even in the gathering dusk of the coming storm Azazello could see the gradual disappearance of the witch’s cast in her eye and the transient cruelty and wildness of her features. The dead woman’s face brightened and softened, and her grin was no longer predatory, but simply a woman’s suffering smile (375, Ginsburg trans.).

Her double is herself.

“Yes, of course, that is how it was. Everything ended, and everything ends . . . And I shall kiss you on the forehead, and all will be with you as it should be . . .” Margarita assures Ivan Nikolayevich, the Master’s disciple, at the end of the novel.

Behind *The Master and Margarita* lie the painful circumstances of Bulgakov’s own failures to get his plays and novels published, but there is also his intellectual and artistic combat with important aspects of both avant-garde and official Russian/Soviet literature.

The kindly doctor Stravinsky in *The Master and Margarita* has a counterpart in Alexei Turbin of *White Guard*, who ministers to a deranged, but now reformed, futurist poet at that novel’s end. This syphilitic poet had written a poem in his youth denouncing God in terms that reproduce the savage denunciation of God by Vladimir Mayakovsky in his incantatory *Cloud in Trousers* (1915). Indeed, throughout *Cloud in Trousers*, Mayakovsky rebukes God for his insignificance, his inability to set matters right, his indifference to human affairs. Mayakovsky’s “handsome twenty-two-year-old” sneers at Goethe’s *Faust*:

*What is Faust to me,
The Walpurgisnacht of rockets
floating with Mephistopheles
in the heavenly parquet!
I know
the nail in my boot
is more nightmarish than the fantasy of Goethe.*

The Master and Margarita is Bulgakov’s rebuke to this adolescent bravado. Mayakovsky’s poem ends with the silent universe setting its paw of stars on its ear, about to go to sleep. Only man is alive. Only the blistering, self-lacerating consciousness of the poet who can turn himself “inside out and become nothing but lips.”

Bulgakov offers an alternative moral vision that is nevertheless not that of the socialist realist pabulum Berlioz inflicts on the young poet Ivan in the opening pages of the novel. Rather, Bulgakov envisions The Master and his Margarita at home and at peace in a human universe of eternally recurring paradigms of love, betrayal, suffering, and joy.

—Jonathan Brent, *Visiting Alger Hiss Professor of History and Literature, Bard College*

Who's Who

Jeffrey Binder* Berlioz/Bengalsky

Jeffrey Binder's Broadway credits include *The Lieutenant of Inishmore* (James, original Broadway cast, Lyceum Theatre); *The Lion King* (Zazu, also understudied and performed Scar, New Amsterdam and Minskoff theaters); *Mary Poppins* (George Banks, New Amsterdam Theatre); and *Side Man* (Clifford, also understudied and performed Al, Golden Theatre). He's been seen in London's West End in *Side Man* (Al, London premiere at the Apollo Theatre) and in New York in *Romance*, *The New Testament* (New York premieres by Neil LaBute, New York Summer Shorts 4 and 5); *Birth and After Birth* (Bill, Atlantic Theater Company); *Princess Turandot* (Pantalone, Blue Light Theatre); and *Fresh Faces of Broadway* (featured vocalist, Town Hall), among others. He has many regional credits and has appeared on television in *Damages*, *Law and Order*, *Law and Order: Criminal Intent*, *Guiding Light*, *All My Children*, and *Welcome to New York*. He has an M.F.A. from New York University.

Sonia Feigelson '13 Hella

Sonia Feigelson graduated from Bard's Theater & Performance Program this spring. She has performed principal roles in several collegiate productions, including Sarah Ruhl's *Passion Play*, Jean Wagner's *Kassandra*, Sarah Mitchell's *(Un)Spoken Word(s)*, and Arthur Schnitzler's *La Ronde*. Her professional film work can be seen in *Off the Black* and *Teenage*. Her training includes conservatory programs at Stella Adler Studio and Michael Howard Studios.

Ronald Guttman* Woland

Ronald Guttman performed in various theaters in his hometown Brussels (works by Beckett, Turgenev, Dostoyevsky, Camus, among others); Paris (*The Elephant Man*, *Le Sablier*); and New York (*Liliom*, *Escorial*). He has appeared with The Performance Group (*Oedipus*, directed by Richard Schechner); at Second Stage/Circle in the Square (Tina Howe's *Coastal Disturbances*); and with Naked Angels, UBU Rep (*No Exit*), Long Wharf (*The Philanthropist*, directed by Gordon Edelstein), and The Mint (Schnitzler, Hemingway). His numerous film and television credits include *Danton*, *Hunt for Red October*, *Avalon*, *Green Card*, and *The Guru 13*; most recently *Mad Men*, *Mildred Pierce*, and *The Good Wife*. Upcoming movies: *Pawn*, *Girl Most Likely*, *Welcome to New York*, and *Nina*. Trained at Brussels Conservatory and in New York with Lee Strasberg. Founder of HIGHBROW, an independent producer of movies, documentaries, and plays (including the Outer Critics Circle award-winning *My Name Is Asher Lev*).

Stephanie Roth Haberle* Margarita

Stephanie Roth Haberle's Broadway credits include *Artist Descending a Staircase* (Drama Desk nominee) and *Les Liaisons Dangereuses* (Royal Shakespeare Company). Off-Broadway credits include *The Last Will* (Abingdon Theater Company); *Eavesdropping on Dreams* (Cherry Lane Theater); *Titus Andronicus* and *Cymbeline* (Public Theater); *Orange, Hat & Grace* (Soho Rep); *An Oresteia* (Classic Stage Company); *Chair* (Theatre for a New Audience); *Two Gentlemen of Verona* (Shakespeare's Globe and Victory Theatre); and *The Cherry Orchard* (Brooklyn Academy of Music), among others. Regional credits: *Marat/Sade* (American Repertory Theater with János Szász); *Phaedra*, *Backwards*, and *Hamlet* (McCarter Theatre); *Judgment Day* and *Rocket to the*

Moon (Bard SummerScape); *Macbeth* (Hartford Stage); and *Betrayal* (Yale Rep). Her film and television credits include *Do No Harm* (pilot), *Crimes and Misdemeanors*, *Melinda and Melinda*, *Hollywood Ending*, *Deconstructing Harry*, *Philadelphia*, *Cradle Will Rock*, and *Songcatcher*. She is a graduate of The Juilliard School.

Schuyler Helford '13 Nurse

Schuyler Helford graduated Bard College in May with a B.A. in theater and performance. She previously performed at the Fisher Center in *La Ronde* (directed by Benjamin Mosse), *(Un)Spoken Word(s)* (directed by GT Upchurch), and *The Bakkhai* (directed by Lileana Blain-Cruz), and 10 other undergraduate productions. She also studied at the British American Drama Academy in London, where she performed in *Fear and Misery of the Third Reich* (Ovalhouse Theater). She has collaborated with the Hollywood theater company Rogue Machine Theater on a production of *Bingo with the Indians* (assistant director, stage manager). Helford has a television credit as a recurring role on *Anger Management* (FX, starring Charlie Sheen).

Arliss Howard* The Master

Broadway: *Joe Turner's Come and Gone*. Off-Broadway: *Killer's Head*, Public; *The Monogamist*, Playwright's Horizon; *The Late Henry Moss*, Signature Theatre; *CQ/CX*, Atlantic Theater; also *The Geography of Luck*, LATC; *A Lie of the Mind*, Mark Taper Forum; and *In the Jungle of Cities, How I Learned to Drive*, and *Uncle Vanya* (Elliott Norton Award), directed by János Szász at American Repertory Theater. Selected films and television: *Amistad* and *Jurassic Park: The Lost World* with Steven Spielberg; *Full Metal Jacket* with Stanley Kubrick; and *Moneyball*, *The Time Traveler's Wife*, *Birth*, *Tequila Sunrise*, *A Map of the World*, *Men Don't Leave*, and *Wilder Napalm*. Adapted and directed *Big Bad Love* from Larry Brown's novel; wrote and directed *Dawn Anna*, both starring his wife, Debra Winger. Directed and appeared in the series *Medium*; starred in the AMC series *Rubicon*; recently completed the upcoming season of HBO's *True Blood*.

Peter Macklin* Behemoth

Peter Macklin has acted as Edmund in *King Lear* and *The Tempest* (with Olympia Dukakis) at Shakespeare & Company, and *Annie Get Your Gun* (with Deborah Voigt) and *Carmen* (Anne Bogart, director) at Glimmerglass Festival. His Off-Broadway and national tour credits include *Moby Dick—Rehearsed* and *The Tempest* with The Acting Company; work at the Alabama Shakespeare Festival, New Jersey Repertory, Bristol Riverside Theater, 59E59, Baltimore Centerstage; *Law and Order: SVU*; and much more. He has written *Someplace Warm* (published by Samuel French, Inc.); *A Beautiful Building* (directed by Francesca Zambello, as part of The Acting Company's Write-On! New Play Series); *Oh! California!* (59E59); *Oliver and Me*; *A Different Time*; the book to the new musical *One*; and the recently wrapped short film *Dinner@40* (commission).

Michael Medeiros* Pontius Pilate/Likhodeyev

Michael Medeiros studied with legendary actress and coach Uta Hagen and has played in more than 100 film, television, and stage productions, most recently winning critical acclaim in Goodman Theatre's 2012 production of *Camino Real*. Other theater work includes Playwrights Horizons, New York Shakespeare Festival, Long Wharf, Kennedy Center, and many others. He has sung the title roles in *Sweeney Todd* and *Man of La Mancha*. Recent film and TV credits include

X-Men First Class, *Synecdoche New York*, and *Person of Interest*. He starred in *Sometime in August* and *Son of the Morning Star*, and has guest-starred as both defendant and defense attorney on *Law & Order*. He has written and directed two films: the 2007 short *Underground* and the feature-length dark comedy *Tiger Lily Road*, to be released this year. He would like to acknowledge a debt of gratitude to his first acting mentor, Glenn Cannon, who passed away this year.

Hannah Mitchell '13 Mrs. Bosoi

Hannah Mitchell graduated from Bard College this past May with a degree in theater and performance. Her acting credits at Bard include *Fefu and Her Friends* (Jean Wagner), *Dot* (Emma Griffin), *La Ronde* (Benjamin Mosse), *Gum* (Morgan Green), and, most recently, *The Bakkhai* (Lileana Blain-Cruz). She has acted in several films, including two Senior Project films: *Julian's an Alien* and *Pale Marble Movie*. She devised *A Bodies* (2011) with seven collaborators across the disciplines of puppetry, film, dance, and prose, and she is currently developing a solo piece, *A View from Space*.

Alexander Setzko '13 Afranius

Alexander Setzko received a B.A. in theater and performance from Bard College in May. He trained at the British American Drama Academy in London, where he appeared in *Fear and Misery of the Third Reich* (Oval Theatre), directed by Guy Retallack. Past roles at Bard have included Aeneas in *Kassandra* (directed by Jean Wagner), Chas in *The Trestle at Pope Lick Creek*, and Ted in the film *Telephone Call*, among several other productions. Setzko has worked as a carpenter and stage technician for several years at the Cape Playhouse in Dennis, Massachusetts, and The Richard B. Fisher Center for the Performing Arts at Bard College.

Ean Sheehy* '94 Ivan/Levi Matvei

Ean Sheehy's film credits include *Precious*, *The Notorious Betty Page*, and *Company Retreat*; the miniseries *John Adams*; and nine episodes of *Law & Order: Criminal Intent* as the character Joshua Simmons, forensic accountant, as well as appearances in the original *Law and Order* and on *Law & Order: SVU*. He has been seen in commercials for NASCAR, Mad River Iced Tea, Massachusetts State Lottery, Xerox, Skittles, and The National Ad Council. His theater credits include *Red Eye to Havre de Grace* at the Suzanne Roberts Theater (Philadelphia Live Arts Festival) and National Theater of the United States of America's *Chautauqua!* at many venues across the country. He has been directed by Andrew McCarthy and Jo Bonnie, and starred in Will Eno's *Thom Pain (based on nothing)*. He graduated from Bard in 1994 as a Drama/Dance Program major.

Mickey Solis* Koroviev/Yeshua Ha-Nostri

Mickey Solis's Off-Broadway credits include Orestes in *An Orestia* (Classic Stage Company), *White People* (Ensemble Studio Theatre), and *Night Over Taos* (INTAR, directed by Estelle Parsons). Among his regional and other theater credits are *In a Year with 13 Moons* (Yale Repertory); *Desire Under the Elms*, *Romeo and Juliet*, and *The Seagull* (American Repertory Theater); *L'Amour Fou* (Dangerous Ground Productions; company member); *Baal* and *The Error of Their Ways* (HERE Arts); *Beckett at 100: Three Plays* (with Bill Camp and Alvin Epstein at 92nd Street Y, Appalachian Summer Festival, and New College Theater); and *Love's Labour's Lost* (Kentucky Shakes). His film and television credits include *michigan* (writer), *Lament for the Artist* (cowriter), *Law & Order*, and *Law & Order: SVU*. Solis has taught acting in Tampa and at

Tisch School for the Arts. He studied comparative religion at Western Michigan University and earned his M.F.A. from The Institute for Advanced Theater Training, Harvard University.

Danny Wolohan* Azazello/Bosoi/Guard

Danny Wolohan has performed regionally at Actors Theatre of Louisville, Berkeley Repertory Theatre, and Portland Center Stage. Danny was recently featured in *Variety* for his performance at the Humana Festival and in *American Theatre* magazine as one of seven actors in the nation one should travel to see. He was named San Francisco's Best Ensemble Actor by *SF Weekly* and the Bay Area's Best Drag Performer of the Year by *The Bay Area Reporter*. Wolohan is an award-winning writer of greeting cards, and along with playwright Will Eno, was the 2010 Williamsburg Brooklyn Doubles Tennis Champion.

János Szász Director

János Szász is a film and theater director whose work has received numerous international prizes, awards, and honors. Named in 1998 as one of the top 10 up-and-coming film directors in the world by the Sundance Film Festival and *Daily Variety* magazine, his cinematic oeuvre includes *Opium: Diary of a Mad Woman* (2007; awarded Best Director by *Hungarian Filmweek*); *Witman Boys* (1997; official selection at Cannes; awarded Best Director at Moscow International Film Festival); and *Woyzeck* (1995; won more than 20 prizes at 55 international film festivals); among others. In the theater he frequently directs productions in Hungary, Norway, Russia, and the United States, including *The Seagull*, *Uncle Vanya*, *Marat/Sade*, *Mother Courage*, and *Desire Under the Elms* at the American Repertory Theatre, and *The Master and Margarita* at the Moscow Art Theater and Hungarian National Theater. Szász is a faculty member at the Academy of Theatre and Film Arts, Budapest; he directed the Institute for Advanced Theater Training at Harvard University from 2001 to 2003, and remains on its faculty. A member of the European Film Academy, his film adaptation of Agota Kristof's novel *The Notebook* is in postproduction.

Gideon Lester Co-adaptor

Gideon Lester is director of theater programs at Bard College, where he curates theater and dance for the Richard B. Fisher Center for the Performing Arts, chairs the undergraduate Theater and Performance Program, and directs Live Arts Bard, the College's new Residency and Commissioning Program. He is the cocurator of Crossing the Line, a cross-disciplinary international arts festival in New York City. His translations for the stage include plays by Marivaux, Büchner, and Brecht, and his stage adaptations include Kafka's *Amerika* and Wim Wenders's *Wings of Desire*. From 1997 to 2009 he worked at the American Repertory Theater in Cambridge, Massachusetts, as acting artistic director and associate artistic director, and chaired Harvard University's M.F.A. program in dramaturgy. From 2009 to 2011 he taught at Columbia University's School of the Arts, where he founded and directed the Arts Collaboration Lab, in association with Performance Space 122.

Bob Bursey Producer

Bob Bursey is senior producer of the Richard B. Fisher Center for the Performing Arts. Previously, he was producing director of the Bill T. Jones/Arnie Zane Dance Company, which he joined in 2003. While with Bill T. Jones, he worked on the merger with Dance Theater Workshop to form New York Live Arts in 2011, and directed its new commissioning and residency program. Prior to his work with

Bill T. Jones, he toured with Tanztheater Wuppertal Pina Bausch and managed productions for the American Dance Festival and hundreds of live events in many countries. In addition to multidisciplinary stage works, he has overseen films, television specials, site-specific performances, musical recordings, book publications, and gallery installations for performing artists. Focusing on exchange between working artists and academic institutions, he has developed artist partnerships, residencies, and teaching programs on campuses across the country. He has been a guest lecturer at University of Virginia and Bard College, and an artist in residence at Hollins University.

Maruti Evans** Set and Lighting Designer

Maruti Evans received the Drama Desk Sam Norkin Award 2013 for *Tiny Dynamite and Pilo Family Circus*, and was nominated for Drama Desk Awards in 2007, 2008, and 2009 for three S9E59 productions: *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*. He has created set and lighting designs for *Elsewhere* and *Liederabend* (Brooklyn Academy of Music); *Room 17B* (Parallel Exits; cited by Drama Desk as a “unique theatrical experience”); *An Oresteia* (Classic Stage Company); *Exit Stage Left* (Parallel Exits; Lincoln Center and tour); *Alice vs. Wonderland* (American Repertory Theatre); *Crowns* (Goodman Theater); *Anne and Emmitt* (DC Stages); *The Traveling Lady* (Ensemble Studio Theater; Obie Award for Best Revival); *Orlando* (SB Opera); *Sweeney Todd* (Virginia Opera); *Turn of the Screw* (SB Opera); *Tosca* (Opera Colorado); *La bohème*, *Sour Angelica*, and *Into the Woods* (New Jersey Opera); and *Mother Gun*, *Excelsior*, and *Tumor* (Lincoln Center).

Oana Botez Costume Designer

Oana Botez, a native of Romania, has designed for major theater, opera, and dance companies, including The National Theater of Bucharest, and has been involved in several international theater festivals, such as the Quadrennial Scenography Show in Prague. She is part of the first Romanian theater design catalogue, *Scenografica*. Since moving to New York in 1999, her collaborations in theater, opera, film, and dance have included work with Robert Woodruff, Richard Foreman, Mikhail Baryshnikov, Maya Beiser, Richard Schechner, Zelda Fichlander, Annie-B Parson and Paul Lazar, Karin Coonrod, Eric Ting, Evan Ziporyn, Gus Solomons Jr. and PARADIGM, Carmen De Lavallade, Duan Tnek, Rebecca Taichman, Tony Speciale, Pavol Liska and Kelly Copper, Molissa Fenley, Pig Iron Company, The Play Company, Charles Moulton, and Ripe Time. She received an M.F.A. in design from New York University’s Tisch School of the Arts and is a recipient of a Princess Grace Award, an NEA/TCG Career Development Program grant, and the Barrymore Award.

Doug Elkins Movement

Doug Elkins is a 2012 John Simon Guggenheim Memorial Foundation Creative Arts Fellow and a two-time New York Dance and Performance (Bessie) Award-winning choreographer. He began his career as a B-Boy, touring the world with break dance groups New York Dance Express and Magnificent Force. He is a recipient of choreographic commissions and awards including recognition from the NEA, National Dance Project, and The Foundation for Contemporary Arts. In 2006, he received the Martha Hill Award for Career Achievement; in 2010, he was honored in Boston with an Elliot Norton Award for Choreography. Select theater credits include *The Taming of the Shrew* and *Othello* at Theatre for a New Audience, and *Communist Dracula Pageant*, *Cardenio*, and *Romeo & Juliet* at American Repertory Theater. Elkins received a B.F.A. at SUNY Purchase and M.F.A. at Hollins University. He is on the faculty at Mason Gross School of the Arts at Rutgers University.

Jon Carter Hair Designer

Jon Carter has enjoyed more than 10 years of designing hair and makeup for theater and opera. He has designed hair and makeup for the Broadway revival of *Joe Turner Has Come and Gone* (directed by Bartlett Sher) and makeup designs for *In The Next Room* (directed by Les Waters), *A Tale of Two Cities* (directed by Warren Carlyle), and *Xanadu* (directed by Christopher Ashley). Other New York productions he has designed for are *Orange, Hat and Grace* (Soho Rep), *When the Rain Stops Falling* (Lincoln Center Theater), *The Heart Is a Lonely Hunter* (New York Theater Workshop), *So Help Me God* (Mint Theater), *The Good Negro* (Public Theater), *Chair* (Theater for a New Audience) and *Endgame* (Brooklyn Academy of Music), among others. Carter designs regularly for opera companies such as Opera Boston, Gotham Chamber Opera, and the Curtis Institute of Music. He attended the Pennsylvania Academy of the Fine Arts.

Taylor Adamik* Stage Manager

Taylor Adamik has worked at American Repertory Theater (ART) as the production-stage manager for *The Donkey Show*; assistant stage manager for *The Glass Menagerie*, *The Lily’s Revenge*, and *Once*; and production associate for *Prometheus Bound*, *The Blue Flower*, and *Cabaret*. She was the production coordinator for ART’s Institute for Advanced Theater Training and production supervisor at the Adrienne Arsht Center of Miami. Adamik is a graduate summa cum laude from Boston University College of Fine Arts.

Judy Bowman Casting Director

Judy Bowman’s collaborations with János Szász and Gideon Lester include *Desire Under the Elms*, *The Seagull*, and *Uncle Vanya*, all at American Repertory Theater. She worked on Lester’s *Julius Caesar* (directed by Arthur Nauzyciel), which continues to tour throughout Europe. New York casting: The Mint, LABYrinth, Partial Comfort, At Hand, Project Y, and Rattlestick. Regional: Dorset Theater Festival, Woolly Mammoth, Actors Theater of Louisville and Humana Festivals, San Francisco Playhouse, and Kitchen Theatre. Recent film work *Copenhagen*, *The Word*, *American Falls*, and several Web series. Producer: *Billy & Ray* (Falcon Theatre, directed by Garry Marshall). Adjunct assistant professor in Columbia University’s M.F.A. film program.

Actors’ Equity Association

Actors’ Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote, and foster the art of live theater as an essential component of our society. Today, Equity represents more than 49,000 actors, singers, dancers, and stage managers working in hundreds of theaters across the United States. Equity members are dedicated to working in the theater as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits, including health and pension plans, for its members. Through its agreement with Equity, this theater has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsunion.org.

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Jenny Ghetti '13, *Box Office Teller*
Josh Hodge '14, *Box Office Teller*
Avery Lamb '15, *Box Office Teller*
Jamielee 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

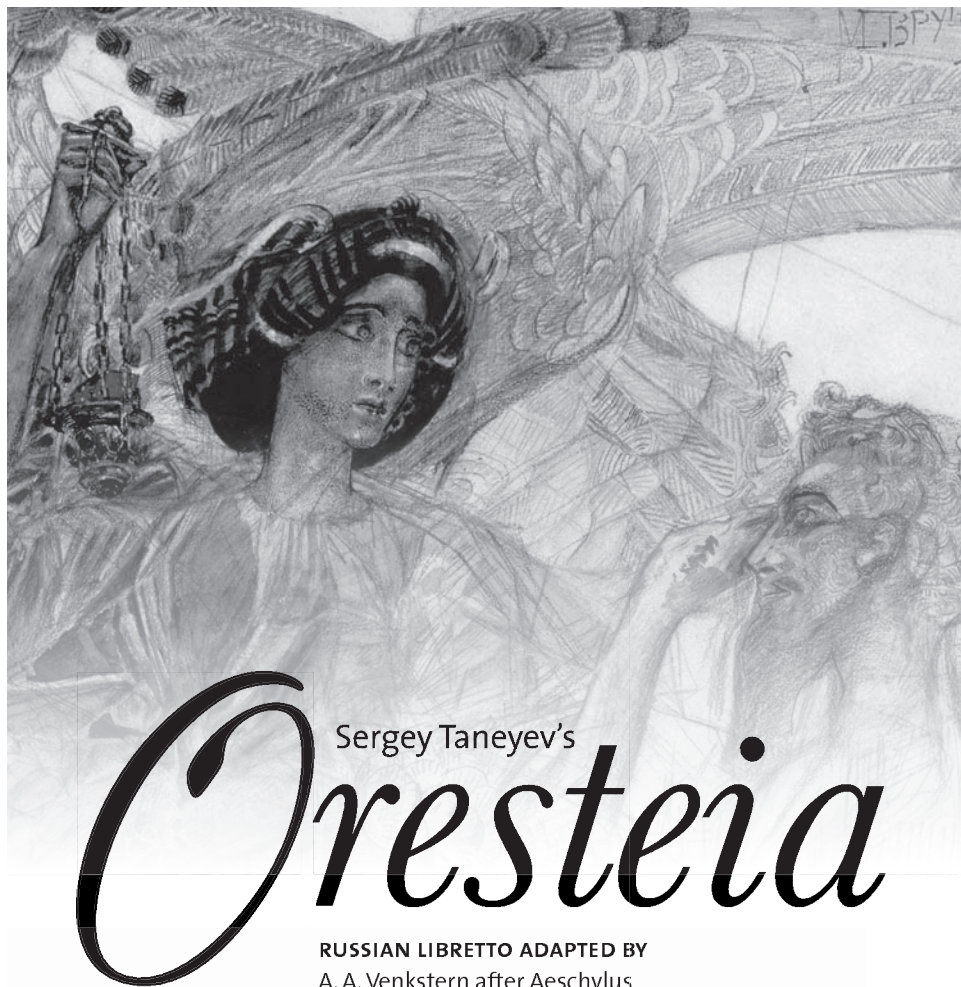
Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, nonsectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.A./B.S. degree in economics and finance. The Bard College Conservatory of Music offers 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.

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Sergey Taneyev's *Oresteia*

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DIRECTED BY Thaddeus Strassberger

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Six-Winged Seraph (detail), Mikhail Vrubel, 1904.
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AUGUST 9–11 AND 16–18

*The Bard Music Festival presents two extraordinary
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WEEKEND ONE

Becoming Stravinsky: From St. Petersburg to Paris

Friday, August 9	PROGRAM ONE	<i>The 20th Century's Most Celebrated Composer</i> Works by Stravinsky
Saturday, August 10	PROGRAM TWO	<i>The Russian Context</i> Chamber works by Stravinsky, Glazunov, Rachmaninoff, and others
	PROGRAM THREE	<i>1913: Breakthrough to Fame and Notoriety</i> American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Stravinsky, Rimsky-Korsakov, and others
Sunday, August 11	PROGRAM FOUR	<i>Modernist Conversations</i> Chamber works by Stravinsky, Debussy, Schoenberg, and others
	PROGRAM FIVE	<i>Sight and Sound: From Abstraction to Surrealism</i> Works by Stravinsky, Satie, Poulenc, and others

WEEKEND TWO

Stravinsky Reinvented: From Paris to Los Angeles

Friday, August 16	PROGRAM SIX	<i>Against Interpretation and Expression: The Aesthetics of Mechanization</i> Works by Stravinsky, Bartók, Varèse, and others
Saturday, August 17	PROGRAM SEVEN	<i>Stravinsky in Paris</i> Chamber works by Stravinsky, Roussel, Martinů, and others
	PROGRAM EIGHT	<i>The Émigré in America</i> American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Stravinsky, Schoenberg, and Eisler
Sunday, August 18	PROGRAM NINE	<i>Stravinsky, Spirituality, and the Choral Tradition</i> Choral works by Stravinsky, Boulanger, Krenek, and others
	PROGRAM TEN	<i>The Poetics of Music and After</i> Chamber works by Stravinsky, Copland, Carter, and others
	PROGRAM ELEVEN	<i>The Classical Heritage</i> American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Stravinsky

PHOTO: Igor Stravinsky, 1882-1971, Russian composer, photograph, 1949
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Oresteia

by Sergey Taneyev

Directed by Thaddeus Strassberger

FILM FESTIVAL JULY 12 – AUGUST 3

Stravinsky's Legacy and Russian Émigré Cinema

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THE 24TH ANNUAL BARD MUSIC FESTIVAL

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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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