

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

Carl Maria von Weber's

# *Euryanthe*

July 25 – August 3, 2014

## 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 25th year in August with "Schubert and His World."

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

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

The 2014 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, 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 Andrew W. Mellon Foundation, the National Endowment for the Arts, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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

**Chair** Jeanne Donovan Fisher

**President** Leon Botstein

*presents*

# *Euryanthe*

**Music** Carl Maria von Weber

**Libretto** Helmina von Chézy

**Director** Kevin Newbury

**American Symphony Orchestra**

**Conductor** Leon Botstein, Music Director

**Set Design** Victoria Tzykun

**Costume Design** Jessica Jahn

**Lighting Design** D. M. Wood

**Hair and Makeup Design** Dave Bova

Sung in German, with English surtitles

**Sosnoff Theater**

July 25 and August 1 at 7 pm

July 27, 30, and August 3 at 2 pm

Running time for this performance is approximately three hours, including two intermissions.

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

# *Euryanthe*

## Cast

<b>Euryanthe</b>	Ellie Dehn
<b>Adolar</b>	William Burden
<b>Eglantine</b>	Wendy Bryn Harmer
<b>Lysiart</b>	Ryan Kuster
<b>King Ludwig</b>	Peter Volpe
<b>Emma</b>	Ann Chiaverini

<b>Bertha</b>	Margaret Dudley
<b>Rudolph</b>	Nathan Siler

## Chorus

### Soprano

Margaret Dudley, Maggie Finnegan, Jennifer Gliere, Laura Green, Sarah Hawkey, Marie Mascari, Jenny Ribeiro, Amy Marie Rood, Martha Sullivan, Carla Wesby, Katherine Wessinger, Phyllis Whitehouse

### Alto

Sarah Bleasdale, Katharine Emory, B. J. Fredricks, Mary Marathe, Martha Mechalakos, Guadalupe Peraza, Heather Petrie, AnnMarie Sandy, Suzanne Schwing, Irene Snyder, Abigail Wright

### Tenor

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

### Bass

Daniel Alexander, Kelvin Chan, Samuel Hepler, Daniel Hoy, Steven Hrycelak, Enrico Lagasca, Andrew Martens, Thomas McCargar, Michael Riley, John Rose, Charles Sprawls, Aaron Theno

<b>Chorus Master</b>	James Bagwell
<b>Choreographer</b>	Marjorie Folkman
<b>Principal Music Coach</b>	David Sytkowski
<b>Dramaturg/Language Coach</b>	Julia Eberwein
<b>Surtitled Creators/Operators</b>	Celeste Montemarano and Danielle Sinclair
<b>Assistant Director</b>	R. B. Schlather
<b>Assistant Conductor</b>	Zachary Schwartzman
<b>Stage Manager</b>	Lynn Krynicki
<b>Assistant Stage Manager</b>	Paul Sieveking
<b>Assistant Stage Manager</b>	Michelle Elias
<b>Costume Supervisor</b>	David Burke
<b>Set Design Assistant</b>	Anna Yates
<b>Assistant Costume Designer</b>	Michael Zecker
<b>Assistant Lighting Designer</b>	Kevin Wilson
<b>Choral Contractor</b>	Nancy Wertsch
<b>Lighting Programmer</b>	Nick Ligon

Scenery provided by Global Studios, Bridgeport, Connecticut, and Adirondack Scenic Studios, Argyle, New York.

# Synopsis

## ACT 1

Euryanthe is betrothed to Count Adolar, who has recently returned from battle. In a bet with Adolar, the jealous Count Lysiart stakes his land and fortune on Euryanthe's infidelity and asserts that he can win her hand. Adolar demands that Lysiart show some proof of his victory should Euryanthe prove untrue.

The loyal, orphaned Euryanthe has given refuge to the abandoned Eglantine. Eglantine is in love with Adolar and secretly determines to effect Euryanthe's downfall. Lysiart, who previously had attempted to gain Euryanthe's favor, assists Eglantine. After Eglantine questions her, Euryanthe reveals Adolar's darkest secret: his sister, Emma, killed herself after losing her lover in battle. Emma's soul can find no rest until the ring lying in her tomb is moistened with the tears of an injured and innocent maiden. Euryanthe, who has been praying each night at Emma's tomb, had promised Adolar she would keep his secret, and, too late, she repents having told it to Eglantine. After Euryanthe leaves, Eglantine vows that she will denounce Euryanthe to Adolar. Lysiart arrives to take Euryanthe to Adolar.

## ACT 2

Lysiart laments both his guilt and his love. Eglantine visits Emma's tomb, takes the ring, and gives it to Lysiart, who had almost given up on his wager with Adolar. She lets him know the secret behind the ring, and he proposes marriage to Eglantine.

Before an assembly, Adolar reveals his anxiety while still longing for his betrothed. When Euryanthe arrives, Lysiart displays the ring to Count Adolar, claiming that Euryanthe has revealed the secret of his sister's suicide. Euryanthe protests her innocence, as the men humiliate her and accuse her of infidelity. Adolar gives up his possessions to Lysiart and rushes off into the forest with Euryanthe.

## ACT 3

In the forest, Adolar intends to kill Euryanthe and then himself—in spite of her protestations of innocence. They are suddenly attacked by a serpent and Euryanthe throws herself between her lover and the monster. Adolar kills the serpent. He cannot find the heart to kill the one who would have given her life for his, and he goes off, leaving her to her fate. Euryanthe longs for death, but after the king and his hunters arrive, she recounts the story of her woes and the treachery of Eglantine. She collapses as they lead her away.

Meanwhile, the wedding of Eglantine and Lysiart is about to take place. Eglantine, struck by guilt and the silence of the courtiers, and still in love with Adolar, thinks that Emma appears to her as a ghost. Adolar shows himself, and challenges Lysiart to fight. The King arrives, and to punish Adolar for his distrust of Euryanthe, tells him that she is dead. Eglantine, triumphant at the supposed death of her rival, makes known the plot and is slain by the furious Lysiart. As Eglantine dies, Euryanthe enters and rushes to Adolar. Lysiart is led off, and Adolar's sister finds peace at last because her ring was moistened by the tears of the innocent Euryanthe.

## Director's Note

As a director, I have always been drawn to operas that have fallen out of favor due to the alleged “credibility gaps” inherent in their librettos. Strauss’s *Die Liebe der Danae*, which I directed here at Bard in 2011, is often called “unstageable,” requiring such coup-de-théâtres as turning the soprano into a golden statue and showering the stage with a golden rain-fall. Weber’s *Euryanthe* contains similar story-telling challenges, due to Helmina von Chézy’s at times confusing libretto and incongruous stage directions. The text includes a ghost character, Emma, who appears only once, even though her strange secret is integral to the plot; an innocent maiden accused of infidelity who seems incapable of proclaiming her innocence; and, most famously, a giant serpent that attacks the two main characters in the forest. After some initial head-scratching, my design team and I found several visual and narrative solutions to these textual problems.

First, in our production, Emma becomes a main character. We see her story unfold during the overture, offering the audience some insight into the secret of her death and how it relates to her brother Adolar’s trajectory. Second, we decided to set the production in a heightened version of the patriarchal Victorian era, with corsets and other images of buttoned-up female sexuality. The public scorn and brutality that Euryanthe encounters, much like Hester Prynne in *The Scarlet Letter*, leaves her shell-shocked and unable to profess her innocence. Finally, the infamous serpent becomes something more psychological, and the resulting image (without revealing any spoilers) is born out of the roots of jealousy. Once the question of infidelity is raised, jealousy slowly infests Adolar’s imagination and the “serpent” appears in an unexpected guise. It is a joy to direct an opera like *Euryanthe*, with its rich characters and gorgeous music. Once we set aside any literal interpretation of the bizarre stage directions, the piece began to reveal itself in fascinating ways; in fact, for us, the problems in the text became its virtues.

—Kevin Newbury

## Opera Note

*Euryanthe*, a Grand Romantic Opera in Three Acts

By Carl Maria von Weber

Libretto by Helmina von Chézy

First performance: Vienna, Kärntnertortheater, October 25, 1823

By 1823 Beethoven gained nothing by going to the theater to see opera. Nonetheless, he was curious to know more about the opera that the Dresden Kapellmeister, Carl Maria von Weber, was bringing to one of Vienna's opera houses and about the composer himself. He had seen the score of *Der Freischütz*, then enjoying a tidal wave of acclaim in almost every city in Germany. Weber had even been to Vienna the year before with *Der Freischütz*, but on that occasion he neglected to see the great man. Now Beethoven took a look at *Euryanthe*, the new work, and received Weber at his home in Baden, just outside the city. Weber was thrilled to be embraced "six or seven times by that rough, repellent man," an honor he especially prized. At parting, Beethoven kissed him several times and cried: "Good luck with the new opera; if I can, I'll come to the first performance."

Of course he did not go, even though he was impressed by the score. Schubert, who *did* go, was underwhelmed, and meeting the composer the next day tactfully told him that he preferred *Der Freischütz*. Schubert felt the opera lacked melody, a criticism which might have been painful had it not come from the fountain of melody itself. "How was the libretto," Beethoven asked later, "good or bad?" History has answered that question with a firm thumbs-down, blaming the rarity of revivals of *Euryanthe* on the absurdities of a libretto by the poetess Helmina von Chézy, as if opera librettos were somehow immune from unexplained coincidences and far-fetched reasoning. Schubert cannot have been too critical of the libretto, for he very soon after agreed to write music for a play by the eccentric Helmina, *Rosamunde*, and went on to write operas whose librettos have, like that of *Euryanthe*, been the targets of posterity's derision.

These operas need above all to be seen and heard in order to show that illogical action and improbable conjunctions can be reduced to insignificance by the richness and suggestiveness of the music. Their music invariably makes us more tolerant of long-lost discoveries and the unlikely contrivances of ghosts and oaths, especially when individual characters and their relationships come alive, tended by the sympathetic attention of melody, harmony, and orchestration.

Weber was enthusiastic about the subject of *Euryanthe*, set in the distant days of heroic chivalry, and was determined to match the success of *Der Freischütz* with an opera that featured knights and nobles, not German peasants. In the new opera he was also determined to exploit the success he had with spooky apparitions in the previous one.



Helmina, who also lived in Dresden, found the subject in an old French romance, and despite her inexperience in the field of opera, provided the composer with four principal characters—two good, two wicked—and a story of oaths and challenges, and man's eternal obsession with feminine fidelity.

Weber's great achievement in this opera is surely his portraiture of evil, especially in the person of Lysiart, the baritone. Smitten by Euryanthe's beauty, he is determined to prove her betrayal of the knight Adolar (tenor), to whom she is betrothed, and win her for himself. He has an accomplice in Eglantine, to whom Euryanthe confides a dangerous secret. Eglantine is thus the scheming woman who can play both sides, charming and sympathetic to her female friend, conniving to her evil fellow-conspirator. Euryanthe is the perfect wronged woman, betrayed by her confidante and unable to prove her innocence without revealing secrets she had sworn to keep. In company with these three sharply drawn characters, Adolar can only assert his love and loyalty, although he believes too readily the accusations made against Euryanthe, accepting his obligation to punish her.

Neither Chézy nor Weber could decide how to end the opera, and several versions of the final act were discussed and discarded. The plot is rather untidily untangled in the last act, but at least the sinners are punished and the true lovers are united. This would have pleased the moralist in Beethoven, and the idea of one couple plotting to bring down another was adopted by Wagner in the story of *Lohengrin*, in which the pair Ortrud and Telramund are closely modeled on Eglantine and Lysiart. Wagner was not so impressed by Weber's allowing the plot to hinge on the ghost of Adolar's dead sister Emma and her dead lover Udo, although Weber's music when Euryanthe tells Eglantine her secret is marvelously suggestive and quite different from the scary effects of *Der Freischütz*. A group of solo muted violins, with the other strings shuddering in the background, provides a mysterious hush while Euryanthe tells her tale. This music has already been heard in the overture, so it is recognizable at once.

When a serpent appears in Act 3, Weber's music develops a superb intensity that spills over into the duet for Euryanthe and Adolar that follows. He resolves not to kill her, although chivalry demands that he should, but to abandon her to Heaven's protection instead. Her solitary fate is reflected in a plaintive solo from the bassoon, the loneliest of instruments, echoed by the flute. The variety and inventiveness of arias and duets in this opera is remarkable, for Weber is reluctant to cling to a single key or a single tempo, constantly changing both in reflection of the singers' moods. In this he certainly influenced Wagner, although the latter's endless melody is still a long way in the future.

As an orchestrator, Weber learned his craft from his years as an opera conductor in Breslau, Stuttgart, Prague, Dresden, and other cities. He was alert to new instruments and new techniques, especially in French opera, and put this skill to great use in *Der Freischütz*. In *Euryanthe* the orchestra is constantly at the service of the drama: the swirling strings in Lysiart's aria at the opening of Act 2, for example, when he commits himself to the path of evil; the jolly trumpet solos in the first-act finale; and the horns

that bring in the hunting party in the last act, with a huntsmen's chorus to rival the equivalent scenes in *Der Freischütz*.

The men's chorus has some stirring entries as knights, too. Weber's handling of big scenes is exemplary, when we have to imagine a stage full of people in a variety of colorful costumes, with flags waving and all the panache of a royal throne in the open air. Grand opera is at its best when everyone is drawn into a dramatic crisis whose resolution must wait until everyone has had their say and the curtain is down. Such a scene is the great finale to the second act of *Euryanthe*: Lysiart has claimed Adolar's estates and produced Emma's ring as proof of Euryanthe's love for him. Adolar is incredulous; the court is stunned. A sudden outburst from Eglantine precipitates events toward their surprising conclusion. A violent energy in the orchestra closes the act in a thrilling mixture of elation, fury, and despair.

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

## Who's Who



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### Kevin Newbury Director

Kevin Newbury is a theater, opera, and film director based in New York City. His most recent opera credits include the world premieres of *The Gospel of Mary Magdalene* (San Francisco Opera), *Oscar* (Santa Fe Opera), *Doubt* (Minnesota Opera), and *Paul's Case* (Urban Arias and Prototype Festival). Other recent credits include *Anna Bolena* (Minnesota Opera); *Maria Stuarda* (Houston Grand Opera, Minnesota Opera); *Die Liebe der Danae* (Bard SummerScape); *Roberto Devereux* (L'Opera de Montreal, Minnesota Opera); *Falstaff* and the world premiere of *Life Is a Dream* (Santa Fe Opera); *Galileo*

*Galilei* (Portland Opera); *Werther* (Minnesota Opera); *Virginia* (Wexford Opera Festival; winner of the Irish Times Award for best opera production); *Rappahannock County* (world premiere, Virginia Arts Festival; national tour); and Bernstein's *Mass* (Carnegie Hall, Kennedy Center; Grammy nomination), among many others. New York theater credits include *Candy and Dorothy* (GLAAD Winner: Best Play; Drama Desk nominee); *The Second Tosca*; and *Kiss and Cry* (GLAAD nominee). Upcoming projects include the world premieres of *The Manchurian Candidate* (Minnesota Opera) and *Bel Canto* (Lyric Opera of Chicago), and new productions of *Don Bucefalo* (Wexford Opera Festival); *Norma* (San Francisco Opera, Barcelona Liceu); *Candide* (Baltimore Symphony); Bernstein's *Mass* (Philadelphia Orchestra); *Oscar* (Philadelphia Opera); and *Anna Bolena* (Lyric Opera of Chicago). His first film, *Monsura Is Waiting*, is currently screening at film festivals around the country.



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### Leon Botstein Conductor

Recognized as much for his visionary zeal as his performances, championing masterpieces unfairly ignored by history and creating concert programs that engage the head as well as the heart, Leon Botstein recently celebrated his 20th year as music director and principal conductor of the American Symphony Orchestra. He is artistic codirector of SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts, designed by Frank Gehry, and he is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as

music director from 2003 to 2011. He has been president of Bard College since 1975.

Botstein leads an active schedule as a guest conductor all over the world, and can be heard on many recordings with the London Symphony (their recording of Popov's First Symphony was nominated for a Grammy), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American

Symphony Orchestra are available for download online. The *Los Angeles Times* called 2013's Los Angeles Philharmonic performance under Botstein "the all-around most compelling performance of anything I've heard all summer at the Bowl." In fall 2013, Botstein also conducted the Sinfónica Juvenil de Caracas in Venezuela and Japan, making him the first non-Venezuelan conductor invited by El Sistema to conduct on a tour.

Highly regarded as a music historian, Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. His most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). He is currently working on a book based on his talks given at the prestigious Tanner Lectures in Berkeley, California. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's Centennial Award, as well as the Cross of Honor, First Class, from the government of Austria. In 2009 he received Carnegie Foundation's Academic Leadership Award, and in 2011 was inducted into the American Philosophical Society. He is also the 2012 recipient of the Leonard Bernstein Award for the Elevation of Music in Society. In 2013, following in the footsteps of Sir John Barbirolli, Otto Klemperer, and others, Botstein received the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music. In 2014, he received the Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama, where he performed with the Alabama Symphony.

### **Victoria Tzykun Set Designer**

Victoria "Vita" Tzykun has designed sets, costumes, and projections for companies and venues such as Norwegian Opera, Dallas Opera, The Kennedy Center, Kristiansund Opera (Norway), Juilliard Opera, Wolf Trap Opera, Teatro Imeras (Athens), and 3LD Art & Media Center, among others. Her many film and television credits include art direction for Lady Gaga's ABC Thanksgiving special; production design for several features and shorts; and commercials for PBS, DirectTV, Axe, Bulova, Qualcomm, the U.S. Army, and more. Her work has been featured in exhibitions at the Entertainment Industry Expo in New York City, Habima National Theater in Tel Aviv, the World Stage Design Exhibition in Toronto, and in *Entertainment Design* magazine. A native of Ukraine and Israel, Tzykun holds an M.F.A. from New York University's Tisch School of the Arts and a B.F.A. from Tel Aviv University. She currently lives and works in New York City and is a member of IATSE Local 829.

### **Jessica Jahn Costume Designer**

Jessica Jahn's previous works include *Love, Loss, and What I Wore* at Westside Theatre; *Die, Mommie, Die!* at New World Stages (winner of the Lucille Lortel Award); *The Tutors* at 2second Stage Theatre Uptown; *Once on this Island* at Paper Mill Playhouse; *Roberto Devereux*, *Maria Stuarda*, *Anna Bolena*, and *Werther* at Minnesota Opera; *Maria Stuarda* at Houston Grand Opera; the world premiere of *Life Is a Dream* at Santa Fe Opera; *Monodramas* and *Mosè in Egitto* at New York City Opera; and *Die Liebe der Danae* at Bard SummerScape. Upcoming credits include *Anna Bolena* at Lyric Opera of Chicago, *The Manchurian Candidate* and *Carmen* at Minnesota Opera, and *Norma* at San Francisco Opera and Gran Teatre del Liceu in Barcelona.

### **D. M. Wood** Lighting Designer

D. M. Wood's work includes designs for Royal Opera House Covent Garden (*Il tritico* and the world premiere of *Anna Nicole*); Bolshoi Theatre (*L'enfant et les sortilèges*); Opéra National de Lorraine in Nancy, France (*Candide* and *The Importance of Being Earnest*); Northern Ireland Opera (*The Importance of Being Earnest*); Oper Graz (*La favorite*, *Oedipus Rex*, and *La Cleopatra*); and Bard SummerScape (*Die Liebe der Danae*). Additionally, she has designed for Houston Grand Opera, Minnesota Opera, Canadian Opera Company, Opéra de Montréal, Teatro Municipal (Lima, Peru), and the Savonlinna Opera (Finland). Her design for *Suor Angelica* (part of *Il tritico* at the Royal Opera House) won the U.K.'s 2012 Knight of Illumination opera award. Wood's future projects include designs for San Francisco Opera (*Norma*); Wexford Festival Opera (*Salome*, *Don Bucefalo*, and *Silent Night*); Lyric Opera of Chicago (*Anna Bolena*); and Bergen Nasjonale Opera (*Don Giovanni*).

### **Dave Bova** Hair and Makeup Designer

Dave Bova has done makeup design for *Violet* on Broadway, and hair and makeup design for the following Off-Broadway productions: *Little Miss Sunshine*, *Here Lies Love*, *The Killer*, *My Name Is Asher Lev*, *The Good Person of Szechwan*, *The Ohmies*, *Romeo and Juliet*, and *Nothing But Trash*. He has also done hair and makeup design for *Guys and Dolls* (Great Lakes Theater Festival); *Your Biggest Fan* and *Rich Girl* (George Street Playhouse); and *Chitty Chitty Bang Bang* (first national tour); and for productions at The Wilma, Central City Opera 2012 and 2013, Orchid, Santa Fe Opera, the Goodman, Steppenwolf, Dallas Theater Center, Utah Shakespeare Festival, Barrington Stage, North Shore Music Theatre, and the Chautauqua Institute. Bova has done wig construction for *Wicked*, *Memphis*, *The Miracle Worker*, *Jersey Boys*, *Guys and Dolls*, *Xanadu*, *Spamalot*, *Jekyll and Hyde*, and *Cirque du Soleil*. He says, "Thank you, Zevie, for all your support and love."

### **Ellie Dehn** Euryanthe

Soprano Ellie Dehn has appeared in many of the world's leading opera houses, including Teatro alla Scala, New York's Metropolitan Opera, Bayerische Staatsoper, and Los Angeles Opera, among others. In 2012 she debuted the Bard Music Festival as Catherine of Aragon in *Henry VIII*. She then returned to Teatro alla Scala as Musetta in *La bohème*, in addition to debuting Opera Colorado as Donna Anna in *Don Giovanni* and returning to San Francisco as Fiordiligi in *Così fan tutte*. Recent successes include debuts with the San Francisco Opera and Houston Grand Opera as Contessa in *Le nozze di Figaro*; her Teatro alla Scala debut as Antonia in *Les contes d'Hoffmann*; and her portrayal of Helena in *A Midsummer Night's Dream* in Rome's Teatro dell'Opera. Upcoming engagements include her Royal Opera House Covent Garden debut as Contessa in *Le nozze di Figaro*, Donna Elvira at Teatro Massimo in Palermo, Donna Anna with San Diego Opera, and her debut as Violetta in Opera Colorado.

### **William Burden** Adolar

American tenor William Burden has won an outstanding reputation in a wide-ranging repertoire throughout Europe and North America, appearing at the Metropolitan Opera,

San Francisco Opera, Lyric Opera of Chicago, Teatro alla Scala, Opéra National de Paris, and Bayerische Staatsoper. His many roles include the title roles of *Faust*, *Pelléas et Mélisande*, *The Rake's Progress*, and *Roméo et Juliette*, as well as Captain Vere in *Billy Budd* and Don José in *Carmen*. A supporter of new works, he created the roles of Peter in *The Gospel of Mary Magdalene*, Dan Hill in *Heart of a Soldier*, Frank Harris in *Oscar*, Gilbert Griffiths in *An American Tragedy*, Dodge in *Amelia*, and Niklas Sprink in Pulitzer Prize-winning *Silent Night*. In concert, he has appeared with the Chicago Symphony Orchestra, Philadelphia Orchestra, Minnesota Orchestra, St. Louis Symphony, Berlin Philharmonic, and BBC Symphony Orchestra, and at the Edinburgh Festival.

### **Wendy Bryn Harmer** Eglantine

This season, soprano Wendy Bryn Harmer made her debut at Houston Grand Opera as Rosalinde in *Die Fledermaus* and returned to the Metropolitan Opera for *The Magic Flute*. Next season she makes her house and role debuts at the English National Opera as Eva in *Die Meistersinger* and at Opera Omaha as Leonore in *Fidelio*. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she has appeared there in the HD broadcasts of the *Ring* cycle and *The Magic Flute* and in productions of *Khovanshchina*, *Parsifal*, *Die ägyptische Helena*, and *Jenůfa*. Other recent opera engagements have included multiple roles in the Seattle Opera's production of the *Ring* cycle; *Die Walküre* at the San Francisco Opera; Glauce in *Medea* at the Glimmerglass Festival; Wanda in *La Grande-Duchesse de Gérolstein* and Vitellia in *La clemenza di Tito* at Opera Boston; Adalgisa in *Norma* at the Palm Beach Opera; and Mimi in *La bohème* at the Utah Opera Festival.

### **Ryan Kuster** Lysiart

Bass-baritone Ryan Kuster recently completed a two-year residency in San Francisco, doing more than 80 performances in the prestigious Adler Fellowship Program of San Francisco Opera. In 2012, he made his symphonic debut with the Los Angeles Philharmonic, singing the role of Masetto in an acclaimed production of *Don Giovanni*. In addition, he returned to Wolf Trap Opera to debut the title role of *Don Giovanni*, and made his National Symphony debut performing Beethoven's Ninth Symphony. This season, Kuster will sing Angelotti in *Tosca* with Madison Opera, Colline in *La bohème* with Arizona Opera, and Escamillo in *Carmen* with both Opera Colorado (company debut) and Virginia Opera. He recently performed Alidoro in Nashville Opera's production of *La cenerentola*; sang Masetto in *Don Giovanni* with Cincinnati Opera; appeared in Dallas Opera's production of *Turandot*; and performed Angelotti in *Tosca* with Pacific Symphony.

### **Peter Volpe** King Ludwig

American bass Peter Volpe has received critical and popular acclaim on four continents. Possessing a vast and ever-expanding repertoire of more than 80 roles in six languages, his current engagements include Marquis of Calatrava in *La forza del destino* with Washington National Opera; Philip II in *Don Carlo* with Vancouver Opera and Austin Lyric

Opera; Raimondo in *Lucia di Lammermoor* with Portland Opera; Verdi's Requiem with the New Jersey Symphony; and the Essential Verdi concert with the Washington Chorus at The Kennedy Center. Next season, he performs Beethoven's Ninth Symphony with the Chattanooga Symphony, Sparafucile in *Rigoletto* with Arizona Opera, and Frère Laurent in *Romeo et Juliette* with Austin Lyric Opera. He has also made a foray into the Wagnerian repertoire, having recently performed Hunding in Act 1 of *Die Walküre* with the American Symphony Orchestra at Bard College; in an all-Wagner concert with North Carolina Opera; and Daland in *The Flying Dutchman* at Glimmerglass Opera.

### **Ann Chiaverini Emma**

Originally from Pittsburgh, Ann Chiaverini is a Brooklyn-based freelance dance artist who has worked most recently with The Metropolitan Opera (*Rigoletto*, *Parsifal*) and Dušan Týnek Dance Theatre. Performance highlights include Bard SummerScape opera productions of *Les Huguenots* and *Le roi malgré lui*, Martha Clarke's *Garden of Earthly Delights* (Off-Broadway), Michigan Opera Theatre's *Aida*, and dancing in the works of many accomplished choreographers and visual artists in New York City and the Detroit area. Chiaverini has taught and organized dance and arts-in-education programs for schools, arts organizations, and festivals, both nationally and internationally, most recently working with American Ballet Theatre's education initiatives. She holds a B.F.A. in dance from The Joffrey Ballet School/New School University.

### **James Bagwell Chorus Master**

James Bagwell maintains an active international schedule as a conductor of choral, orchestral, and theatrical works. He has been chorus master for the Bard Music Festival and SummerScape since 2003. In 2009 he was appointed music director of The Collegiate Chorale and principal guest conductor of the American Symphony Orchestra, leading both in critically acclaimed performances at Carnegie Hall. This season he will guest conduct the Cincinnati, Kansas City, and Seattle Symphonies, among others. He has prepared choruses for a number of international festivals, including Salzburg and Verbier, along with the Mostly Mozart Festival in New York. He is professor of music at Bard College, where he directs the undergraduate Music Program and codirects the Graduate Conducting Program.

### **Marjorie Folkman Choreographer**

Marjorie Folkman had the great pleasure to work with Kevin Newbury on his production of *Paul's Case* at the 2014 Prototype Festival in New York. She has danced as a member of the Mark Morris Dance Group (1996–2007), with Martha Clarke (*Garden of Earthly Delights*), Merce Cunningham's Repertory Understudy Group, Amy Spencer/Richard Colton, and Sara Rudner. Recent choreographic projects have included Thaddeus Strassberger's productions of *Der ferne Klang*, *Le roi malgré lui*, and *Oresteia* for Bard SummerScape; *Pigmalion* and *Les Indes galantes* for Boston Baroque; *Mephisto* Project at L'Opéra Français de New York; and collaborations with poet Robert Kelly and new music ensemble Contemporaneous. A summa cum laude graduate of Barnard College, Folkman holds an M.A. in American

cultural history from Columbia University and is a Ph.D. candidate researching European interwar visual culture at the Bard Graduate Center in New York City.

### **David Sytkowski** Principal Music Coach

David Sytkowski, pianist and vocal coach, is newly based in New York City. Recent engagements include the world premiere of Paul Richards's *Biennale* at The Barnes Foundation in Philadelphia; guest coach at the Seattle Opera Young Artists Program; and Opera Moderne's production of *Der Kaiser von Atlantis*. Before moving to New York, he served as vocal coach for University of Wisconsin Opera in Madison, as well as pianist for various Madison Opera productions and outreach. In addition to his operatic work, he also frequently collaborates with singers and instrumentalists, and has performed with tenor James Doing, soprano Mimmi Fulmer, and violinist Felicia Moyer.

### **Julia Eberwein** Dramaturg/Language Coach

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

### **R. B. Schlather** Assistant Director

R. B. Schlather has previously assisted Kevin Newbury on *Die Liebe der Danae* at Bard SummerScape and *La bohème* at Central City Opera. He regularly assists Christopher Alden, most recently on *Così fan tutte* at the Los Angeles Philharmonic, *Lizzie Borden* at Boston Lyric Opera, and *Die Fledermaus* at English National Opera. As a director, Schlather's recent credits are *Werther* for Opera Company Brooklyn; *Treemonisha* for New York City Opera; *Some Call Refuge* at Vaudeville Park; *The Arianna Project* for early music group Musica Nuova; a concert with Nico Muhly and Gotham Chamber Opera at multimedia art cabaret (le) Poisson Rouge; and *I. Were.*, a pastiche created with countertenor Anthony Roth Costanzo and dramaturge Joe Cermatori for the Gotham Early Music Society. Upcoming directing credits include *Lizzie Borden* at Tanglewood, a new production of *Alcina* at Whitebox Art Center, and Newbury's *Norma* at the Gran Teatre del Liceu, Barcelona.

### **Zachary Schwartzman** Assistant Conductor

Zachary Schwartzman has conducted throughout the United States and in Mexico, Brazil, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. In 2004, he received a career development grant from the Bruno Walter Memorial Foundation. He has served as assistant



conductor for the Deutsche Oper Berlin, Opera Atelier, Berkshire Opera, Opera Français de New York, L'Ensemble Orchestral de Paris, Gotham Chamber Opera, and Oakland East Bay Symphony, among others. He has been assistant conductor for 15 productions at Glimmerglass Opera, where he conducted performances of *Carmen* and *A Blizzard on Marblehead Neck*. He was associate conductor for two seasons with New York City Opera, and conductor in their VOX series. His credits as assistant conductor include recordings for Albany Records, Naxos Records, and a Grammy-nominated, world-premiere recording for Chandos Records. He has been music director of the Blue Hill Troupe since 2004.

### **Lynn Krynicki Stage Manager**

Lynn Krynicki is thrilled to be returning for her 11th consecutive season with Bard SummerScape as stage manager for the opera. She currently resides in Washington, D.C., where she has been a part of the stage management staff at the Washington National Opera at The Kennedy Center for the past 14 seasons, stage managing operas such as *La forza del destino*, *Elixir of Love*, *Der fliegende Holländer*, *Siegfried*, *Werther*, and *Anna Bolena*. Other notable stage management credits include the *Latino Inaugural 2013* at Kennedy Center; North American premiere of *The Picture of Dorian Gray* at Florentine Opera; *Carmen*, performed in Van Andel Arena for Opera Grand Rapids; and the world premiere of *Gabriel's Daughter* at Central City Opera. She has also worked for Kennedy Center, Seattle Opera, Central City Opera, Nashville Opera, Opera Grand Rapids, and Milwaukee Ballet.

### **American Symphony Orchestra**

The American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with the avowed intention of making orchestral music accessible and affordable for everyone. Under Music Director Leon Botstein, Stokowski's mission is not only intact but thrives. And beyond that, the ASO has become a pioneer in what the *Wall Street Journal* called "a new concept in orchestras," presenting concerts curated around various themes drawn from the visual arts, literature, politics, and history, and unearthing rarely performed masterworks for well-deserved revival. These concerts are performed in the Vanguard Series at Carnegie Hall.

The orchestra also gives the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and regularly performs at The Richard B. Fisher Center for the Performing Arts at Bard College, where it appears in a winter subscription series as well as Bard's annual SummerScape and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, among them Yo-Yo Ma, Deborah Voigt, and Sarah Chang. In addition to CDs released by the Telarc, New World, Bridge, Koch, and Vanguard labels, many live performances by the American Symphony are now available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

# The American Symphony Orchestra

Leon Botstein, Music Director

## Violin I

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*Concertmaster*  
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Patricia Davis  
John Connelly  
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Ellen Payne  
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William Frampton, *Principal*  
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Eugene Moye, *Principal*  
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Rubin Kodheli

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# BARD SUMMERSCAPE

## UPCOMING

**FILM SERIES** JULY 3 – AUGUST 3

**SCHUBERT AND THE LONG 19TH CENTURY**

**SPIEGELTENT** JULY 3 – AUGUST 16

**CABARET, MUSIC, FINE DINING, AND MORE**

*and*

**25TH ANNIVERSARY SEASON BARD MUSIC FESTIVAL**

**SCHUBERT AND HIS WORLD**

**WEEKEND ONE** AUGUST 8–10

***The Making of a Romantic Legend***

**WEEKEND TWO** AUGUST 15–17

***A New Aesthetics of Music***

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