

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

Love in the Wars

World Premiere

A new version of Heinrich von Kleist's *Penthesilea*

By John Banville

Directed by Ken Rus Schmoll

July 10–20, 2014

Welcome

Dear Friends,

Welcome to the world premiere production of *Love in the Wars*, a version of Heinrich von Kleist's Trojan War drama *Penthesilea* by the great Irish novelist John Banville. Kleist (1777–1811) was a contemporary of Franz Schubert (1797–1828), whose life and work are the focus of this year's Bard Music Festival. Kleist is justly celebrated as one of the greatest Romantic playwrights, but although his comedies, history plays, and tragedies are in constant production today in his native Germany, they are too little known in the English-speaking world.

This neglect is largely due to the difficulty of translating Kleist's language, which can slip from ornate, formal rhetoric to contemporary street vernacular in a single speech. Kleist delighted in destabilizing his audience's expectations. His plays shift from riotous comedy to tragedy and back again without warning. They are littered with word games and ironies, and present a vision of life that is paradoxical and disconcertingly untidy. They often end abruptly and without resolution, leaving us unsure whether to laugh or cry. It's more or less impossible to find the right tonal equivalent in English—or it was, until John Banville began translating Kleist.

It is easy to see why Banville feels an affinity for Kleist, whom he has described as one of the greatest playwrights of the Western canon. Banville, like Kleist, is a master of many genres—he is celebrated equally for serious literary fiction, such as *The Sea*, which was awarded the prestigious Man Booker Prize in 2005, and for crime novels, which he writes under his pseudonym Benjamin Black. He plays frequent and disorienting games with language and style reminiscent of such writers as Kafka and Nabokov, and of course also Kleist. Banville is an ardent admirer of Kleist and has adapted three of his plays, *The Broken Jug* and *Amphitryon* as well as *Penthesilea*. The plot of *Amphitryon* also formed the basis for Banville's tragicomic novel *The Infinities*.

Love in the Wars is an adaptation of *Penthesilea*, not a translation, and as Banville points out in an essay in this program, it departs in places quite radically from the original; it is, for a start, much shorter. But the essence of the play is fully intact, and Banville perfectly captures the sometimes shockingly quixotic spirit of Kleist's Amazonian queen. We are lucky that this great Romantic playwright has met an ideal present-day interpreter in John Banville.

This production of *Love in the Wars* is staged by Ken Rus Schmoll, a leading director of contemporary drama. Schmoll has collaborated with some of this country's finest playwrights, including Anne Washburn, Will Eno, Jenny Schwartz, and Ariana Reines. He is a master of the nuances of genre and language, and an ideal interpreter of Banville and Kleist's theatrical game playing. It's a pleasure to welcome him to SummerScape for the first time.

I hope that you enjoy the world's first production of *Love in the Wars*. We look forward to seeing you often this summer, in Sosnoff Theater and at the Spiegeltent, for the rest of SummerScape and the Bard Music Festival.

Best wishes,



Gideon Lester, Director of Theater Programs

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

Chair Jeanne Donovan Fisher

President Leon Botstein

presents

LOVE IN THE WARS

A new version of Heinrich von Kleist's *Penthesilea*

By John Banville

Directed by Ken Rus Schmoll

World Premiere

Scenic Design Marsha Ginsberg

Costume Design Oana Botez

Lighting Design Tyler Micoleau

Sound Design Leah Gelpe

Hair and Makeup Design David Bova

Fight Direction Thomas Schall

Casting Jack Doulin

Theater Two

Previews July 10–11 at 7:30 pm

July 12 and 17–19 at 7:30 pm

July 13, 16, 19–20 at 2 pm

Post-performance conversation with the artists following the July 13 and 16 matinees

Running time for this concert is approximately TK minutes, with one 20-minute intermission.

Love in the Wars is published by and produced by special arrangement with The Gallery Press.

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Cast

The Amazons

Penthesilea, <i>Queen of the Amazons</i>	Birgit Huppuch*
High Priestess	Karen Kandel*
Prothoë	Karen Pittman*
Asteria	Stacey Yen*
Amazon	Hannah Mitchell '13
Amazon	Claire Thompson '14

The Greeks

Achilles, <i>a Greek hero</i>	Chris Stack*
Odysseus	Jeffrey Binder*
Diomedes	Chad Goodridge*
Agamemnon	Keilyn Jones
Antilochus	Michael Schantz*
Greek	Harrison Beer '14
Greek	Antonio Irizarry '16

Production Stage Manager	Megan Smith*
Assistant Stage Manager	Mallory Hewell*

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

Properties Master	Sydney Schatz
Assistant Director	Sean B. Leo '14
Lead Assistant Scenic Designer	Jason Sherwood
Assistant Scenic Designers	Pei-Wen Huang, Kyu Shin
Assistant Costume Designer	Kendrick Haunt
Assistant Lighting Designer	Marika Kent
Assistant Sound Designer	Beth Lake
Associate Casting Director	Taylor "Sharky" Williams
Casting Assistant	Rebecca Silbert '14

Costumes executed by Colin Jones

Scenery executed by Adirondack Scenic Studios and Cigar Box Studios

The production team wishes to thank James Leverett, TK

Synopsis

At the height of the Trojan War, the armies of Greece and Troy are locked in a seemingly endless stalemate. Suddenly the Amazons, a fearsome nation of all-female warriors led by Queen Penthesilea, arrive at Troy. By seductive and violent force, the Amazons take many of the Greeks captive, including the mighty general Achilles. These women have for generations sworn to live without men, but once a year they capture the strongest and best-bred males they can find, using them to procreate in order to further their kind. With the Amazons now involved in the mythic battle at Troy, things seem to be going badly for the Greeks—until Penthesilea and Achilles begin to fall in love.

Program Note

By John Banville

If Goethe and Schiller represent the daytime of German Romanticism, then Kleist is its night. He is one of a line that includes Georg Büchner, Friedrich Hölderlin, Franz Kafka, Ludwig Wittgenstein, Paul Celan, Thomas Bernhard: tormented figures, lost wanderers on the earth, whose lives were all a form of extended departure. Kleist's work, the bulk of which was produced in the astonishingly short space of four years, is an ecstatic, and frightening, testament to the essential strangeness of life and the world's indifference to the doings of mankind. He declared it his ambition to tear the laurel wreath from Goethe's brow; the aging Christoph Martin Wieland, with whom he lodged for a time in the winter of 1802, considered him to be an amalgam of Aeschylus and Shakespeare. He is one of the great figures of world literature, yet he is hardly known outside his native Germany.

He was born in the autumn of 1777 at Frankfurt an der Oder in the bellicose province of Prussia. The Kleists were an ancient military family which, by Heinrich's time, had produced no fewer than 18 generals and, surely by a genetic mishap, one poet, Ewald von Kleist. Heinrich went into the army in 1792, as he was turning 15 and shortly to be an orphan, and fought against the French on the Rhine; for the rest of his short life, Europe was at war, and he was a displaced person. As the great Kleist translator and scholar David Constantine* has observed, "His personal life was characterized by a terrible restlessness, the utter failure to find for more than a few weeks at a time any abiding stay. He seems flung to and fro in the ferment of the age itself."

The age was the Age of Enlightenment. Kleist tried to find a place for himself within that affirmative movement, and failed. The world as the great Romantics conceived it was not the world that he inhabited. In an extraordinary letter written to his aunt in the year after he joined the army—he was 15, remember—he described how, after attending his mother's funeral, he was traveling by coach to Frankfurt am Main to rejoin his regiment

when, “deep in the mountains,” he encountered a strange figure who he assumed must be a highwayman:

He clung on stealthily behind and when the coachman noticed and beat at him with the whip he sat there in silence and let himself be beaten. The coachman stood up on the box while the coach was moving and lashed and lashed until the man fell off. Then in a terrible fashion the man began to scream. Imagine the mountains, us all alone in the middle of them where every sound is double, and the man screaming in that frightful fashion.

Eventually they drove on and left him there, “still shrieking far behind.” Those shrieks and others like them would echo and re-echo throughout Kleist’s work.

Kleist left the army in 1799. Not surprisingly for such a demon-driven spirit, he found it almost impossible to earn a living. After studying physics, mathematics, and law for a brief time at a university in his hometown, he abandoned the academy and sought a position in the civil service, with little success. The following year he became engaged to Wilhelmine von Zenge, the daughter of a general.

It may have been the prospect of marriage that sent him on a famously mysterious journey to Würzburg, for there are hints that he was to undergo in that city a medical procedure of some kind. Whatever the purpose of the trip, he declared that it would be a decisive moment in his life. We should keep in mind Kleist’s tendency toward self-dramatization—“Was ever another poet’s case quite like mine?”—and the possibility that the flight to Würzburg was in reality a flight away from Wilhelmine and his terror of the married state.

By then he had fallen into what he called his Kant Crisis. Having read the philosopher’s *Critique of Judgment*, he had a sudden, horrified glimpse into the abyss. Writing to Wilhelmine in March 1801 he set out the crux of the matter:

We cannot decide whether what we call truth is truly truth or whether it only seems so to us. If the latter then the truth we gather here *is* nothing after death—and all our striving to acquire something of our own that will go with us even into the grave is in vain—

A spiritual crisis it may have been, but it was probably the spur that he needed as a writer. After a brief and unhappy sojourn in Paris with his beloved sister Ulrike he moved to Switzerland, where he rented a house on an island in the River Aare near Thun, and wrote to Wilhelmine asking her to join him. She declined; one excuse was that the sun—the sun in Switzerland?—gave her headaches. Obviously it was not a match that had been made in heaven, and Kleist ended the engagement. We cannot but think that this dear, simple girl had a lucky escape.

Kleist was to have no peace. French raids into Switzerland drove him back to Germany, where he stayed for a time at Ossmannstedt, near Weimar. The following year, 1803, he was on the move again, returning to Switzerland and then traveling south to Italy, and then to Paris again, of all places, where he was even more unhappy than on the previous occasion; it was in Paris that he destroyed part of the tragedy he had been working on, *Robert Guiscard, Duke of the Normans*, of which only a fragment survives.

He tried and failed to join the Napoleonic army as it prepared for an invasion of England that never took place. After that he returned to Berlin and attempted once again to secure a post in the civil service. The authorities, who by now knew their man, packed him off to Königsberg to study political science and economics. Shortly afterwards his health failed and he was given six months’ leave. In October 1806 the French defeated Prussia at the battle of Jena—Hegel, completing *The Phenomenology of Spirit*, heard the sounds of fighting and saw Napoleon ride past below his window—and Kleist, on his way to Dresden, was mistaken for a spy and sent to France, where he was for six months.

He used the time in prison to work on his masterpiece, *Amphitryon*, the play in which he came closest to achieving his ambition, which Wieland had recognized, to blend Greek tragedy and Shakespearean burlesque. Home again, he started up a periodical, *Phöbus*, which lasted for 12 issues—later he and a friend would found the *Berlin Abendblätter*, the city’s first daily newspaper. At this time he wrote *Penthesilea*, one of his greatest, most ambiguous and captivating works.

In March 1808 Goethe put on a production of Kleist’s rumbustious, dark comedy *The Broken Jug*. The production was a failure. To add insult to injury, Goethe had divided the one-act play into two without consulting the author. Kleist was furious. Goethe, for his part, was not impressed by Kleist or his work, describing both as *unnatürlich* and throwing a copy of the playwright’s works into the fire.

Yet Kleist knew things that Goethe would not have dared to know. The dramatist who tacked a Hollywoodesque happy ending onto his greatest work, *Faust*, could never fully appreciate the creator of *Penthesilea*, of *Amphitryon* and *Alcmene*, or of the reprobate Judge Adam in *The Broken Jug*.

In Berlin in 1811 Kleist met the love of his life, and of his death. She was Henriette Vogel, the wife of a government official, who was dying of cancer. On previous occasions Kleist had begged this or that young woman to join him in a suicide pact. All had, understandably, declined. In Henriette he found a fellow sufferer only too willing to immolate herself with him in a last act of *Liebestod*. On November 21, in the garden of an inn overlooking the Wannsee, near Potsdam, Kleist shot Henriette, then reloaded the pistol and turned it on himself. It was a fitting apotheosis. He had looked forward to his imminent death as “most splendid and pleasurable,” and declared that death and love together

were taking turns “to garland these last moments of my life with the flowers of heaven and earth.” In dying, it seemed, he had at last found himself, and there had been no alternative to departure. “The truth is,” he wrote to his sister Ulrike at the last, “there was no help for me on earth.”

* * * *

The story of Penthesilea, Queen of the Amazons, and her fevered love-pursuit and ultimate destruction of the warrior Achilles, is quintessential Kleist. The play is great in many ways, one of the most striking of which is the depth of psychological insight it presents on the subject of the unending war between the sexes. If Penthesilea does not understand herself and her almost hysterical love for the hero of the Greeks, Achilles is so caught up in admiration of himself and his prowess that he entirely misses the point of the Amazon queen, and suffers the terrible consequences of his self-willed blindness. In Kleist’s world, human beings engage with each other in a tempest of mutual incomprehension, while the gods look on, by turns indifferent and amused.

Love in the Wars is a version of *Penthesilea*, and as such it diverges from Kleist’s original at many points, sometimes radically. Native German speakers—and whom else can we trust?—insist that Kleist’s dramatic language is ultimately untranslatable. A Romantic he may have been, but his is a classical style, though tempered by comic turns: one thinks of a Grecian urn, exquisitely molded and decorated, that has seen occasional use as a chamber pot. Grandiloquent and mundane, delicate and coarse, passionate to the point of ecstasy and dirty-minded enough to shock even Goethe, Kleist is among the immortals, and *Penthesilea* is one of his greatest and most profound achievements.

* All the quotations I have used are by David Constantine, from his *Heinrich von Kleist: Selected Writings* (J. M. Dent, 1997). I must also acknowledge my debt to Martin Greenberg’s magnificent volume *Heinrich von Kleist: Five Plays* (Yale, 1988), and Joel Agee’s elegant and technically superb version, *Penthesilea* (HarperCollins, 1998), with illustrations by Maurice Sendak.

Who’s Who

John Banville Playwright

John Banville was born in Wexford in 1945 and now lives in Dublin. His first book, *Long Lankin*, was published in 1970 (revised edition, Gallery Books, 1984). He has published 15 novels: *Nightspawn*, *Birchwood*, *Doctor Copernicus*, *Kepler*, *The Newton Letter*, *Mefisto*, *The Book of Evidence* (short-listed for the 1989 Man Booker Prize and winner of the 1989 GPA Award), *Ghosts*, *Athena*, *The Untouchable*, *Eclipse*, *Shroud*, *The Sea* (winner of the 2005 Man Booker Prize), *The Infinities*, and *Ancient Light*. He also publishes crime novels, including the “Quirke” mysteries (filmed recently as a television series starring Gabriel Byrne), under the pseudonym Benjamin Black. Other awards include the Allied Irish Banks Fiction Prize, the Macauley Fellowship, the American-Irish Foundation Literary Award, the James Tait Black Memorial Prize, the *Guardian* Prize, the Guinness Peat Aviation Book Award, and a Lannan Literary Award. Recent awards include the Franz Kafka Prize (2011) and the 2013 Irish PEN Award for Outstanding Achievement in Irish Literature.

Banville’s essays have appeared regularly in the *New York Review of Books* since 1990. He coscripted, with Glenn Close, *Albert Nobbs*. The Gallery Press has published *Long Lankin*, *Nightspawn*, and his versions of plays by Heinrich von Kleist: *The Broken Jug* (1994), *God’s Gift* (2000), and *Love in the Wars* (2005). *Conversation in the Mountains* (a radio play) was published in a limited edition, with drawings and paintings by Donald Teskey, in 2008.

Ken Rus Schmoll Director

Ken Rus Schmoll is a two-time Obie Award-winning director, primarily of new plays, whose credits include *The Grown-Up* and *Death Tax* (Humana Festival); *Grounded* (Page 73 Productions); *Not What Happened* (BAM Next Wave); *Red Dog Howls* (New York Theatre Workshop); *Luther*, *Telethon*, *Amazons and Their Men*, and *Demon Baby* (Clubbed Thumb); *The Peripherals* (The Talking Band); *A Map of Virtue*, *Mark Smith*, *Aphrodisiac*, and *The Internationalist* (13P); *Seven Homeless Mammoths Wander New England* (Two River Theater); *FUREE in Pins and Needles* and *Telephone* (Foundry Theatre); *Middletown* and *The Internationalist* (Vineyard Theatre); *What Once We Felt* (LCT3); *Miss St.’s Hieroglyphic Suffering* (Guggenheim); *October/November* (Ensemble Studio Theatre); *Hello Failure* (PS 122); *Millicent Scowlworthy* and *Honor and the River* (Summer Play Festival); *Aphrodisiac* (Long Wharf Theatre); and *Cause for Alarm* (New York International Fringe Festival). He staged the world premiere of Charles Wuorinen’s cantata *It Happens Like This* (Tanglewood) and the American premiere of Wolfgang Rihm’s opera *Proserpina* (Spoleto Festival). He is an affiliated artist with Clubbed Thumb, a Sundance Institute Theatre Program alum, and cochair of the Soho Rep Writer/Director Lab. Upcoming performances include *The Invisible Hand* (New York Theatre Workshop) and *Iowa* (Playwrights Horizons).

Marsha Ginsberg Set Designer

Marsha Ginsberg is an Obie Award-winning scenic and costume designer. Previously with Ken Rus Schmoll, she has worked on *Map of Virtue* (13P); *Red Dog Howls* (New York Theatre Workshop); *Proserpina* (Spoleto Festival); *Telephone* (Foundry Theatre); and *It Happens Like This* (Guggenheim and Tanglewood). Her work has been presented regionally and internationally at theaters and opera houses such as Lincoln Center, New York Theatre Workshop, Brooklyn Academy of Music, Vineyard, Women's Project, Mass MoCA, American Repertory Theater, Wilma Theater, South Coast Rep, New York City Opera, Glimmerglass Opera, Opera National de Bordeaux, Theater Basel, Festival d'opéra de Québec, Nationaltheater Weimar, Saarländisches Staatstheater, Nationaltheater Mannheim, Theaterhaus Jena, Athens Epidaurus Festival, and MeetFactory, Prague, among others. Her awards include the 2014 NYFA Architecture Fellowship; an Obie for *Habit*, a theatrical installation with director David Levine; NEA/TCG Design Fellowship; Elliot Norton Award; Watermill Center residencies, and MacDowell Colony residencies. Upcoming works include *The Rake's Progress* (Staatstheater Braunschweig) with Christopher Alden, and *Zorn* (Hans Otto Theater, Potsdam, Germany) with Elias Perrig.

Oana Botez Costume Designer

Oana Botez, a native of Romania, has designed for The National Theater of Bucharest and other major theater, opera, and dance companies, as well as international theater festivals such as the Prague Quadrennial scenography show. She is represented in 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, Maya Beiser, Richard Schechner, Mikhail Baryshnikov, Andrei Serban, Blanka Zizka, Brian Kulick, Zelda Fichlander, Annie-B Parson and Paul Lazar, Doug Elkins, Rebecca Taichman, Eric Ting, Razvan Dinca, Karin Coonrod, Jay Scheib, Kristin Marting, Evan Ziporyn, Eduardo Machado, and Gus Solomon Jr. and PARADIGM, among many others. 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 a Barrymore Award.

Tyler Micoleau Lighting Designer

Tyler Micoleau has designed lighting for more than 350 live productions, including plays, dance, movement-theater, multimedia performance, and puppetry. He is the recipient of an American Theatre Wing Hewes Award, two Lucille Lortel Awards, two Obie Awards, the Connecticut Critics Circle Award, four Barrymore nominations, a Helen Hayes nomination, a Jefferson nomination, and an NEA/TCG Career Development Program grant. He has held visiting artist positions at Yale University and Dartmouth College, and for six years served as adjunct faculty at Sarah Lawrence College Department of Dance. Other design collaborations with director Ken Rus Schmoll and set designer Marsha Ginsberg include *Red Dog Howls* (New York Theatre Workshop), *A Map of Virtue* (13P), *Proserpina* (Spoleto Festival USA), and *Telephone* (Foundry Theatre). His regional credits include

Alley, Goodman, Huntington, American Repertory Theater, Trinity Rep, Old Globe, Dallas Theater Center, and Long Wharf, among others.

Leah Gelpé Sound Designer

Leah Gelpé designs sound and projections for live performance. Her New York production credits include *The Big Meal* and *Circle Mirror Transformation* (Playwrights Horizons), *Slowgirl* and *What Once We Felt* (LCT3), *A Summer Day* (Rattlestick Theater), *You Better Sit Down* (The Civilians), *God's Ear* (Vineyard Theatre), *Ohio State Murders* and *Saved* (Theatre for a New Audience), *Telethon* and *Amazons and Their Men* (Clubbed Thumb), *Sixty Miles to Silver Lake* (Page 73 Productions), *Walmartopia* (Minetta Lane), *Indian Blood* (Primary Stages), *Untitled Feminist Show* (Young Jean Lee), and *Spalding Gray: Stories Left to Tell* (Naked Angels). She has also designed for the Guthrie Theater, Long Wharf, American Repertory Theater, Yale Rep, Berkeley Rep, Intiman, Boston Lyric Opera, Boston Pops, and the Los Angeles Philharmonic, as well as productions in Budapest, Berlin, Salzburg, and Vienna. Awards include the 2013 Lucille Lortel Award for outstanding sound design, a 2013 Connecticut Critics Circle Award, and an NEA/TCG Career Development Program grant.

Thomas Schall Fighting Director

Thomas Schall has fight directed more than 40 Broadway shows, including *Of Mice and Men*, *Casa Valentina*, *Romeo and Juliet*, *Lucky Guy*, *Death of a Salesman*, *Venus in Fur*, *War Horse*, *The Lyons*, *The House of Blue Leaves*, *The Merchant of Venice*, *A Free Man of Color*, *A View from the Bridge*, *After Miss Julie*, *Mary Stuart*, *Waiting for Godot*, *The Seafarer*, *Rock 'n' Roll*, *Coram Boy*, *Journey's End*, *The Woman in White*, *Wicked*, *Noises Off*, and *Art*. Off-Broadway, he has worked extensively at the Public Theater (*King Lear*, *Hamlet*, *A Midsummer Night's Dream*, *Mother Courage*, *Richard III*, and *Titus Andronicus*); Lincoln Center (*Disgraced*, *Blood and Gifts*, *Belle Epoque*, *Bernarda Alba*, *Dessa Rose*, and *A Man of No Importance*); Manhattan Theatre Club (*Murder Ballad*, *Ruined*, and *Time Stands Still*); and Roundabout Theatre (*Look Back in Anger*, and *Dinner with Friends*). He is a proud longtime volunteer with the 52nd St Project.

Jack Doulin Casting Director

Jack Doulin has been the casting director at New York Theatre Workshop since 2000. Productions there include *Fetch Clay, Make Man*; *Peter and the Starcatcher*; Tony Kushner's *Homebody/Kabul*; Caryl Churchill's *Far Away* (Sam Shepard); *A Number*; *Love and Information*; Ivo von Hove's *Hedda Gabler*; *The Misanthrope*; and *The Little Foxes*. Other New York City highlights include *Blasted*; two notable *Uncle Vanyas* (Andre Gregory's production with Julianne Moore and Wallace Shawn, filmed by Louis Malle as *Vanya on 42nd Street*, and Annie Baker's adaptation with Reed Birney, Maria Dizzia, and Michael Shannon, directed by Sam Gold); and *A Public Reading of an Unproduced Screenplay about the Death of Walt Disney*. His regional credits include Long Wharf, The Goodman Theatre, Hartford Stage, ART, Seattle Rep, Chautauqua Theater Company, Pig Iron Theatre, Philadelphia Theatre Company, The Wilma Theater, and Arena Stage. Film

work includes *New Orleans, Mon Amour*, directed by Michael Almereyda, and Jonathan Demme's *A Master Builder*. Doulin cast the speaking roles in the Metropolitan Opera's production of *Le fille du regiment*. He teaches at Einhorn School of Performing Arts and in the Drama Division at Juilliard.

Birgit Huppuch Penthesilea

Birgit Huppuch most recently performed in Pig Iron Theatre Company's production of *Twelfth Night*, Ain Gordon's *Not What Happened* at BAM Next Wave, and The Debate Society's *Blood Play* at the Williamstown Theatre Festival, The Public, Bushwick Starr, and ArtsEmerson. She received an Obie for performance for her work in the Foundry's production of Ariana Reines's *Telephone*, directed by Ken Rus Schmoll, at Cherry Lane. Other credits include *A Map of Virtue* (13P), *Neighbors* (The Public), *Angel Reapers* (Joyce Theatre and tour), *Telethon* and *Dot* (Clubbed Thumb), *Miss St.'s Hieroglyphic Suffering* (Guggenheim), *What The Public Wants* (Mint Theatre), *In the Next Room or the vibrator play* (Cleveland Playhouse), *Isabella* (Pig Iron), and *Peer Gynt* (Kansas City Rep, La Jolla Playhouse). Film credits include *Jonathan's Chest* (Sundance Short 2014) and *The Sisterhood of Night* (upcoming), and she appeared in the web series *High Maintenance* ("Brad Pitts"). She received a B.A. from Williams College.

Chris Stack Achilles

Chris Stack most recently appeared in Kirk Lynn's *Your Mother's Copy of the Kama Sutra* (Playwrights Horizons), Sarah Shaefer's *Gin Baby* (IRT), David Adjmi's *Marie Antoinette* (Soho Rep), and Lucy Thurber's *Killers & Other Family* (Rattlestick). Some of his other theater credits include Arlene Hutton's *Vacuum* (New York International Fringe Festival); Stephanie Janssen's *Umbrella Plays* (The Tank); Daniel Reitz's *Self Portrait in a Blue Room* (Ensemble Studio Theatre); Jim Christy's *Love & Communication* (Passage Theatre); Allan Knee's *Last Seder* (Workshop Theater Co.); and Liz Tuccillo's *Joe Fearless* (Atlantic Theater). His film and TV appearances include *Law & Order: SVU*, *Blue Bloods*, *White Collar*, *One Life to Live*, *As the World Turns*, *Damages*, *Third Watch*, *Conviction*, *The Education of Max Bickford*, *Evening*, *The Mini*, *School of Rock*, *Roger Dodger*, *Maine Story*, *New Media*, *Small Collection*, and *Juke*.

Chad Goodridge Diomedes

Chad Goodridge has appeared on Broadway and Off-Broadway in *Passing Strange*. Other Off-Broadway credits include Cherry Lane, Rattlestick Theater, P.S. 122, and Naked Angels. His regional credits include *Troublemaker, or the Freakin' Kick-A Adventures of Bradley Boatright* and *Passing Strange* (Bay Area Theatre Critics Circle award), both at Berkeley Rep; *Proof*, *Love's Labours Lost*, *Macbeth*, and *Once in a Lifetime* (Chautauqua); *The Skin of Our Teeth* (Williamstown); and *Hamlet* (The Geva Theatre), plus work at McCarter Theatre, O'Neill Playwrights Conference, and The Kenyon Institute. His film and TV appearances include *Generation Um . . .*, *Dreaming American*, *Passing Strange* (directed by Spike Lee; Sundance, SXSW, TriBeCa), *Law & Order: SVU*, *One Life to Live*, and *Romney Rock!* He has also

played Rockwood Music Hall, Birdland, and Joe's Pub. He is a proud recipient of the Charles Bowden Award from New Dramatists.

Jeffrey Binder Odysseus

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 Theatres); *Mary Poppins* (George Banks; New Amsterdam Theatre); and *Side Man* (Clifford; also understudied and performed Al, Golden Theatre). He has appeared in London at the West End in *Side Man* (Al; London premiere at the Apollo Theater), and in New York in *Romance* and *The New Testament* (New York premieres by Neil LaBute, New York Summer Shorts 4 and 5); *Birth and After Birth* (Bill; Atlantic Theater Company); and *Princess Turandot* (Pantalone; Blue Light Theatre), among others. He has many regional credits, including *The Master and Margarita* at Bard SummerScape 2013, 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.

Keilyn Jones Agamemnon

Keilyn Durrel Jones is honored to be a part of *Love in the Wars*. He is about to begin his third year in the Graduate Acting Program at New York University's Tisch School of the Arts and has a B.F.A. from the University of Maryland Baltimore County. At NYU he appeared in the title role in *Othello* (directed by Lisa Benivedes-Nelson); as Chebutykin/Fedotik in *The Three Sisters* (directed by Ken Rus Schmoll); as Writer/Sky in *Vieux Carre* (directed by Ken Washington); and as Foigard/Sullen in *The Beaux Stratagem* (directed by Mark Wing-Davey). He received a Richmond Theatre Critics Circle Award nomination for best actor for his portrayal of Eugene in *Yellowman* (directed by Paul Nicholas). Other theater credits include *Las Meninas* (Nabo Sensugali), *The Cripple of Inishmaan* (Babbybobby Bennet), and *A Midsummer Night's Dream* (Theseus/Oberon). He would like to thank God, his father and family, Ken, and the cast.

Karen Kandel High Priestess

Karen Kandel is an associate artist with the New York-based avant-garde theater troupe Mabou Mines. Most recently she has appeared in New York Theatre Workshop's New York premiere of Caryl Churchill's *Love and Information*, Lee Breuer's *La Divina Caricatura* (La MaMa), and Paula Vogel's *A Civil War Christmas* (also with NYTW). She is the recipient of three *Village Voice* Obie Awards for her work in *Mabou Mines Lear*, *Peter & Wendy*, and Carl Hancock Rux's *Talk*. She is honored to be a United States Artist Fellow.

Karen Pittman Prothöe

Karen Pittman has worked in television, cinema, and Broadway. Her television credits include *The Blacklist*, *The Americans*, *House of Cards*, and *The Good Wife*, among others. Her film credits include *Begin Again*, which will be released this summer; *The Rewrite*,

also to be released later this year; *The Bourne Legacy*; and *Last Night*. She originated the role of Jory in the Pulitzer Prize-winning play *Disgraced*, and will reprise the role when the play goes to Broadway in the fall.

Michael Schantz Antilochus

Michael Schantz's Off-Broadway/New York theater credits include *Beyond Therapy* and *The Matchmaker* (The Actors Company Theatre); *The Invisible Hand* (New York Theatre Workshop's 29-hour reading); *The Notebook of Trigorin* (The Flea Theater); *The Importance of Being Earnest* (Studio Tisch); *The Tutors* (Attic Theatre Company); and *Burn This* (Ground Up Productions). Regional appearances include *The Great Gatsby* (Virginia Stage Company); *A Few Good Men* (Alley Theatre); *Arms and the Man* (Guthrie Theater); *As You Like It* (Continuum Company Theatre Festival, Florence, Italy); *The Winter's Tale* (Chautauqua Theatre Company); and *Neon Mirage* (Actors Theatre of Louisville; Humana Festival). His film and web series appearances include *Sheep Skin*, *Autumn Whispers*, *Candlesticks*, *The Last 48*, and *First World Problem*. Schantz received an M.F.A. from New York University's Graduate Acting Program, Tisch School of the Arts.

Stacey Yen Asteria

Stacey Yen's New York credits include *Eager to Lose* (Ars Nova); *Enjoy* (The Play Company); *Yellowface* (The Public); and *The Wind-Up Bird Chronicle* (Under the Radar Festival). Internationally she has appeared in *The Wind-Up Bird Chronicle* at King's Theater, Edinburgh, and The Esplanade, Singapore. Her regional credits include *Twelfth Night* (Hartford Stage); *The Arabian Nights* (Arena Stage, Berkeley Rep, Lookingglass Theatre, and Kansas City Rep); *Mirror of the Invisible World* (Goodman Theatre); and *The Winter's Tale* and *Haroun and the Sea of Stories* (Williamstown Theater Festival). Her film and TV appearances include *The Weekend*, HBO's *Treme*, *Blacklist*, *The Secret Lives of Husbands & Wives*, *Gossip Girl*, *Unforgettable*, *The Good Wife*, *Blue Bloods*, *Ugly Betty*, *Nurse Jackie*, *CSI:NY*, and *Rubicon*. She has a B.A. from Brown University and an M.F.A. from New York University's Tisch School of the Arts.

Harrison Beer '14 Greek

Harrison Beer graduated from Bard College in 2014 with a degree in theater and performance. He appeared in Frank Wedekind's *Lulu* at the Ovalhouse Theatre in London, and has created a number of original works, including a full-length musical, *H2-OH, NO!* and, most recently, a solo performance entitled *True Stories*. He will be appearing in Amanda Palmer's *The Bed Show* (working title) this fall. His film credits include *The Fly Room* (Imagine Science Films) and various student projects.

Antonio Irizarry '16 Greek

Antonio Irizarry is a theater and performance major at Bard College. In this past academic year he helped to create and perform two devised shows in the Senior Project festival (*After/Before*, *Pool Party*). This fall he plans to attend a four-month intensive

program at the British American Drama Academy in London to study acting. He has been seen in many shows at Bard, including program and student productions (*In the Belly of the Whale*, *I Hate Hamlet*, *Moby Dick-Rehearsed*, and *Out of Service*, among others). In the coming year he will serve as cohead of Bard's Student Theater Collective. After graduation, Irizarry hopes to move back to New York City to pursue a career in the performing arts. He would like to thank his family, friends, and professors for encouraging him to follow his love and talents in the arts.

Hannah Mitchell '13 Amazon

This is Hannah Mitchell's second appearance on the SummerScape stage, her first being in last summer's production of *The Master and Margarita*. Since graduating from Bard's Theater and Performance Program in May 2013 she has been in a state of postgrad flux, spread between four cities. She now resides in New York City, where she is still acclimating to the concrete jungle. Her recent credits include the pilot episode of *Line of Sight* (AMC, directed by Jonathan Demme), and readings of new plays, including *Hallelujah* (Marcus Hinchey), *Van Helsing of Ipswich* (Michael Medeiros), and *Parabola* (Sarah DeLappe). She is currently working on a filmed adaptation of Chekhov's *Three Sisters*, which will hit the World Wide Web in series format this coming fall. She is grateful to be back in the Hudson Valley again, doing what she loves.

Claire Thompson '14 Amazon

Claire Thompson is a recent graduate of Bard College, where she majored in theater and performance. Her most recent credit is directing her original show *Seussnoff Presents: A Daisy for the Crazy*. She has been featured in *As You Like It*, *God of Carnage*, *Passion Play*, and *Machinal*. Additionally, she has been trained in commedia dell'arte, clowning, and Shakespeare. She has worked with Shakespeare on the Sound and Summer Theater of New Canaan. *Love in the Wars* is her Equity debut.

Megan Smith Stage Manager

Megan Smith is thrilled to be a part of Bard SummerScape and to continue her collaboration with Ken Rus Schmoll. Select Off-Broadway work includes *Fetch Clay*, *Make Man*, and *Red Dog Howls* (New York Theatre Workshop); *Arlington*, *North Pool*, and *Now. Here. This.* (Lab); *Interviewing the Audience*, *The Scottsboro Boys*, *The Metal Children*, *The Slug Bearers of Kayrol Island*, *American Fiesta*, *Mary Rose*, and *The Internationalist* (Vineyard Theatre); *Look Back in Anger*, *Ordinary Days*, *Distracted*, and *Entertaining Mr. Sloane* (Roundabout); *Good Boys and True* (2econd Stage Theatre); *Ephemera* (Summer Play Festival); *Book of Days* (Signature); and *Tom's Children*, *Derelicts and Dreamers*, and *Battle of Angels* (Blue Roses Productions). Her regional credits include New York Stage and Film, Guthrie Theater, Westport Country Playhouse, and Williamstown Theatre Festival. Smith is a founding member of Blue Roses Productions and has been an Equity member since 1999.

Mallory Hewell Assistant Stage Manager

Mallory Hewell is a New York-based AEA stage manager and is thrilled to join the Bard team this summer. Select New York credits include *Red-Eye to Havre de Grace*, *A Civil War Christmas*, *Red Dog Howls*, and *Fetch Clay, Make Man* (New York Theatre Workshop); *The North Pool* (Vineyard Theatre); *A Public Reading of an Unproduced Screenplay about the Death of Walt Disney* (Soho Rep); *Buddy's Tavern* and *Songs for a New World* (York Theatre); *Breathing Time* (Fault Line Theatre); and *Craig's Wife* (TRG Productions). Regional credits include *Found the Musical* (New York Stage and Film). She is a proud alumna of Florida State University. All the love to her friends and family for their support.

Actors' Equity Association

Actors' Equity Association (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote, and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

The director and fight director of this production are members of the Stage Directors and Choreographers Society, a theatrical labor union.

The designers of this production are members of United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees (IATSE), a theatrical labor union.

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Bob Burse, *Senior Producer*
Gideon Lester, *Director of Theater*
Programs
Erica Toppel, *Development Manager*
Caleb Hammons, *Associate Producer*
Jeannie Schneider, *Business Manager*
Marla Walker, *Executive Assistant*

Production

Vincent Roca, *Production Manager*
Stephen Dean, *Production Coordinator,*
Concerts and Lectures
Matthew Waldron '07, *Production*
Coordinator, Dance and Theater
Steven Michalek, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Shop Supervisor*

Communications

Mark Primoff, *Director of*
Communications
Eleanor Davis, *Media and Marketing*
Manager
Joanna Szu, *Associate Marketing Manager*

Publications

Mary Smith, *Director of Publications*

Audience Services

David Steffen, *Audience Services Manager*
and Communications Coordinator
Nicholas Reilingh, *Box Office Manager*
Caitlyn DeRosa, *Assistant Box Office*
Manager
Patrick King '12, *House Manager*
Alec Newell '15, *Assistant House Manager*
Iana Robitaille, *Assistant House Manager*
Seth Sobotta '15, *Assistant House*
Manager

Facilities

Mark Crittenden, *Facilities Manager*
Ray Stegner, *Building Operations*
Manager
Doug Pitcher, *Building Operations*
Coordinator
Daniel DeFrancis, *Building Operations*
Assistant
Robyn Charter, *Fire Panel Monitor*
Katie O'Hanlon, *Environmental Specialist*
Patricia O'Hanlon, *Environmental*
Specialist

Anna Simmons, *Environmental Specialist*

The Bard Music Festival

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Morten Solvik

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Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting/ Producer, Staged Concerts

Susana Meyer

* *alumni/ae trustee*

+ *ex officio*

SummerScape Staff

Administration and Programming

Susana Meyer, *Producer, SummerScape*
Opera
Justin Vivian Bond, *Curator and Host,*
Spiegeltent
Richard Suchenski, *Curator,*
SummerScape Film Festival
Zia Morter '12, *Development Assistant*
Chiara Harrison Lambe '15, *Marketing*
Intern
Katherine Maysek VAP '15, *Audience*
Services Intern
Nicholas Carbone '14, *Film Series Assistant*

Company Management

Michael Coglan, *Company Manager*
Cate Cundiff, *Assistant Company Manager*
Jackie Nguyen, *Assistant Company*
Manager
Shae Candelaria, *Company Management*
Staff
Naja Gordon '16, *Company Management*
Staff

Spiegeltent

Grace Schultz '10, *Venue Manager*
Sam Miller '15, *Captain*
Mari Crawford '15, *Host*
Sebastian Gutierrez '14, *Host*
Sam Robotham '16, *Host*

Production Management

Hellena Schiavo, *Assistant to the*
Production Manager
Shannon Thomas '13, *Assistant to the*
Production Manager
Matthew Strieder, *Production Assistant*

Carpenters

Chris Orenstein, *Assistant Technical*
Director
Paul Arebalo, *Carpenter*
Grant Barnhart, *Carpenter*
Aubrey Ellis, *Carpenter*
Tony Musso, *Carpenter*
Andrew Persson, *Carpenter*
Todd Renadette, *Carpenter*
Jakhu Sandeep, *Carpenter*
Sean Spencer, *Carpenter*
Ashley Stegner '12, *Carpenter*
Margaret Allardice '16, *Carpentry Intern*
Isabel Bump '16, *Carpentry Intern*
Megan Cole, *Carpentry Intern*
Austin Kilpatrick, *Carpentry Intern*
Michael Lazarus '15, *Carpentry Intern*
Derek Pitcher, *Carpentry Intern*
Ryland Stevenson, *Carpentry Intern*

Electrics

Kara Ramlow, *Master Electrician*
Walter Daniels, *Electrician*
Dale Gibbons, *Electrician*
Jameson Gresens, *Electrician*
Matt Griffen, *Electrician*
Brian Lindsay, *Electrician*
Harold (Tony) Mulanix, *Electrician*
Andrew Trent, *Electrician*
Aaron Weinger, *Electrician*
Kathleen Keating '16, *Spiegeltent*
Electrician

Stephanie Lalonde, *Spiegeltent*
Electrician
Nicolas Ligong, *Sosnoff Board Operator*
Jamie Stokley, *T2 Board Operator*
David Bull '16, *Electrician Intern*
Nicole DeCicco, *Electrician Intern*
John Dicarilo, *Electrician Intern*
Fenna Henderson, *Electrician Intern*
Mykyta Kasay '16, *Electrician Intern*
Claire Kedjijian, *Electrician Intern*
Micayla Thebault-Spieker, *Electrician*
Intern

Audio

Jimmy Jumbelic, *Spiegeltent Audio*
Engineer
Seth Chrisman, *Audio 1, Sosnoff*
Noah Firtel '14, *Audio 2, Sosnoff*
Brandon Roe, *Audio 1, Theater Two*
Robin Clenard, *Audio 2, Theater Two*
Lauren Cain '14, *Audio-Visual Intern*
Brandon (Jack) Lee '15, *Spiegeltent Audio*
Intern
Paul Sylvester, *Audio-Visual Intern*

Properties

Sydney Schatz, *Prop Master*
Patrice Escandon, *Assistant Prop Master*
Alanna Maniscalco, *Assistant Prop Master*
Ellie Engstrom, *Properties*
Sarah Oziemkowski, *Properties*
Abigail Caine, *Properties Intern*
Nicholas LaBarbera, *Properties Intern*
Sher Meyers, *Properties Intern*
Hillarie Shockley, *Properties Intern*
Maddison Wood, *Properties Intern*

Wardrobe

David Burke, *Wardrobe Supervisor,*
Euryanthe
Jimmy Bennett, *Wardrobe Head,*
Euryanthe
Danielle Preston, *First Hand*
Laurel Walford, *Draper*
Tallissa Billups, *Wardrobe*
Gwen Knapp, *Wardrobe*
Gabrielle Laroché, *Wardrobe*
Alise Marie, *Wardrobe*
Blair Maxwell '13, *Wardrobe*
Casey Morris, *Wardrobe*
Avion Pearce, *Wardrobe*
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David Shoemaker '16, *Wardrobe*
Emma Troisi '14, *Wardrobe*
Katelyn Barrow, *Stitcher*
Adrienne Kirk '13, *Stitcher*
Anna J. Le, *Stitcher*
Ivy Nallo '16, *Stitcher*
Rachel Ralby, *Stitcher*

Hair and Make Up

David Bova, *Hair and Makeup Designer*
Blair Aycock, *Hair and Makeup Assistant*
Amelia Bay, *Hair and Makeup Assistant*
Chia-Chia Feng, *Hair and Makeup*
Assistant
Rachel Eastbrook, *Hair and Makeup Intern*
Miranda Hanson, *Hair and Makeup Intern*

Stage Management

Megan Smith, *Production Stage*
Manager, Love in the Wars

Mallory Hewell, *Assistant Stage Manager,*
Love in the Wars
Lynn Krynicki, *Stage Manager, Euryanthe*
Michelle Elias, *Assistant Stage Manager,*
Euryanthe
Paul Sieveking, *Assistant Stage Manager,*
Euryanthe
Emma Donohue '18, *Production Assistant,*
Euryanthe
Eileen Goodrich '16, *Production Assistant,*
Euryanthe

Audience Services

Mythili Ananthasayan '15, *Usher*
Emma Barnes '15, *Usher*
Danielle Comerford, *Usher*
Rachel Costello, *Usher*
Benjamin Dranoff '16, *Usher*
Becky Fildes, *Usher*
Abigail Finer '15, *Usher*
Shelby Garcia '15, *Usher*
Melissa Haggerty, *Usher*
Hajar Ismail, *Usher*
Patrick Jones '15, *Usher*
Kedian Keohan '16, *Usher*
Jackson McKinnon '16, *Usher*
Amelia Parker '16, *Usher*
Emma Patsey, *Usher*
Briana Ramsey-Tyler '16, *Usher*
Megan Robitaille, *Usher*
Cara Search, *Usher*
Thatcher Snyder '16, *Usher*
Laura Thompson '16, *Usher*
Philip Torphy '16, *Usher*
Julia Vunderink, *Usher*
Sage Warner '17, *Usher*
Emily Weisbecker, *Usher*
AbiDemi Williams '16, *Usher*
Bethany Zulick '16, *Usher*
Desi-Rae Campbell '14, *Parking Attendant*
Alexander D'Alisera '15, *Parking Attendant*
Patrick Dwyer '15, *Parking Attendant*
Jacob Fauber '15, *Parking Attendant*
Anina Irvy-Block '14, *Parking Attendant*
Matthew Jantzen, *Parking Attendant*
Preston Ossman '15, *Parking Attendant*
Tekendra Parmar '15, *Parking Attendant*
Ashley Phan '16, *Parking Attendant*
Nigel Washington '15, *Parking Attendant*
Jenny Ghetti '13, *Box Office Teller*
Ethan Jones '14, *Box Office Teller*
Avery Lamb '15, *Box Office Teller*
Daniel Meyer-O'Keeffe '16, *Box Office Teller*
Ariel Rosenblith '16, *Box Office Teller*
Elizabeth Schmidt, *Box Office Teller*
Jennifer Schwartz '14, *Box Office Teller*
Fiona Steacey '14, *Box Office Teller*
Sara Yilmaz '13, *Box Office Teller*

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 will celebrate 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.

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 six correctional institutions in New York State; M.A. in curatorial studies, M.S. in economic theory and policy, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; M.B.A. in sustainability in New York City; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College); American University of Central Asia in Kyrgyzstan; and Bard College Berlin: A Liberal Arts University; as well as dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

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SCHUBERT AND THE LONG 19TH CENTURY

SPIEGELTENT JULY 3 – AUGUST 16

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25TH ANNIVERSARY SEASON BARD MUSIC FESTIVAL

AUGUST 8–10 and 15–17

SCHUBERT AND HIS WORLD

The 2014 SummerScape season and the 25th Bard Music Festival are 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 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.

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