

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



FANTASQUE

JULY 1-3, 2016

Dear Friends,

Welcome to SummerScape 2016—seven weeks of music, theater, opera, dance, film, and cabaret, celebrating the life and works of Giacomo Puccini.

The festival opens with the world premiere of *Fantasque*, a major dance commission for audiences of all ages, created by choreographer John Heginbotham and puppeteer Amy Trompetter. *Fantasque* is inspired by *La Boutique fantasque*, a story ballet set to music by Ottorino Respighi, a contemporary of Puccini best known for his orchestral tone poem *Fountains of Rome*. Respighi based his score on a selection of piano and vocal pieces by Gioachino Rossini, from his collection *Péchés de vieillesse* (Sins of Old Age). For *Fantasque*, Heginbotham and Trompetter have combined Rossini's original piano compositions with Respighi's vivacious orchestral arrangements.

La Boutique fantasque (The Magic Toyshop) was originally created for Sergei Diaghilev's Ballets Russes, and premiered in London in June 1919. Set in a toy store, like its earlier, more famous cousin *Coppélia*, it tells the story of dancing dolls that mysteriously come to life. The ballet was created by Russian choreographer Léonide Massine, with libretto and designs by fauvist artist André Derain. Despite initial success, and subsequent productions by American Ballet Theatre and the Royal Ballet, it has now been largely forgotten, though Respighi's music remains in the orchestral repertoire.

It was the partnership between choreographer Massine and visual artist Derain that led us to ask Heginbotham and Trompetter to collaborate on *Fantasque*. Heginbotham, whom SummerScape audiences will remember for his work on last season's *Oklahoma!*, is an emerging contemporary choreographer, celebrated for his imaginative and playful dances that he creates with his company Dance Heginbotham. Trompetter, a puppeteer, world theater scholar, and social activist who worked for many years with the legendary Bread and Puppet Theater Company, now lives in the Hudson Valley, where she runs a theater and studio in Rosendale, New York.

I hope you'll agree that the union of these two great artists has generated a glorious and moving performance that defies categorization. Though *Fantasque* is quite unlike Massine's original story ballet, it has its roots in many ancient forms of theater, dance, and ritual, from street theater and Punch and Judy shows to medieval and Indian classical mythology.

Fantasque was born from two key missions of the Fisher Center: to provide contemporary choreographers with the means and support to create new, large-scale works that enrich our national culture, and introduce new generations of theatergoers to the excitement and beauty of live performance. The production was developed in part through Live Arts Bard, the Fisher Center's residency and commissioning program.

My colleagues and I wish you a wonderful adventure with *Fantasque*, and look forward to seeing you often this summer.

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

World Premiere

FANTASQUE

Choreography John Heginbotham
Puppetry and Design Amy Trompeter
Music Ottorino Respighi and Gioachino Rossini

Costume Design Maile Okamura
Lighting Design Nicole Pearce
Stage Manager Hellena Schiavo

Featuring

Dancers John Eirich, Kristen Foote, Lindsey Jones, Courtney Lopes, Weaver Rhodes,
Elisa Schreiber, Macy Sullivan
Puppeteers Gregory Corbino, Maura Gahan, Gabriel Harrell '07
Piano George Shevtsov

Puppet Assistants Aleah Black '16, Kedian Keohan '16, Ethan Rogers '16
Assistant Lighting Design Kate Bashore

Sosnoff Theater

Friday, July 1 at 7:30 pm

Saturday, July 2 at 7:30 pm followed by a post-performance conversation

Sunday, July 3 at 2 pm, pre-performance talk at 1 pm

Program/Music

Synopsis and Music Selections

The music in *Fantasque* is from two sources: Gioachino's Rossini's *Péchés de vieillesse* (Sins of Old Age), a collection of 150 vocal and solo piano pieces grouped into 14 volumes and composed between 1857 and 1868; and *La Boutique fantasque* (The Magic Toyshop), a ballet score by Ottorino Respighi, based on Rossini's piano works, first performed in 1919.

Prologue, in the Lobby

Music: Rossini, *Péchés de vieillesse*, vol. iv. *Quatres mendiants: Les raisins (A ma petite perruche)* (No. 3)

Act 1 – The World

1. The Opening Number

The cast is introduced.

Music: Rossini, *Péchés de vieillesse*, vol. x. *Petite caprice (style Offenbach)* (No. 6)

2. The Birth of the World

A giant woman is conjured. She is Mother Earth and Mother Goose.

Music: Rossini, *Péchés de vieillesse*, vol. iv. *Quatre hors d'oeuvres: Le beurre (Theme et Variations)* (No. 4)

3. A Fable

The woman gives birth to a little devil, who tells the story of three fish dining in a fancy restaurant. They order the special: fish.

Music: Rossini/Liszt, "La danza" (*Tarantella Napoletana*), from *Les soirées musicales* de Rossini, S. 424

4. A Love Story

Two people fall in love and grow old together in three minutes.

Music: Rossini, *Péchés de vieillesse*, vol. viii. *Un regret; Un espoir* (No. 3)

5. The Celestial Waltz

A beloved baby is born. The dance of the sun and moon.

Music: Rossini, *Péchés de vieillesse*, vol. iv. *Quatres mendiants: Les amandes (Minuit sonne – bonsoir madame)* (No. 2)

6. The Rocked Cradle

A blue angel-mother cares for the baby. The devil plays games. A rat befriends the baby.

Music: Rossini, *Péchés de vieillesse*, vol. vii. *Petit Polka Chinois* (No. 3)

Interlude

Music: Rossini/Liszt, “La danza” (*Tarantella Napoletana*), from *Les soirées musicales* de Rossini, S. 424; Respighi, *La Boutique fantasque*, vol. P. 120, *Can-Can (After Rossini)* (Recording)

Act 2 – The Ruin and Rescue of the World

1. The Devil’s Wardrobe

A giant ball takes place.

Music: Rossini, *Péchés de vieillesse*, vol. vi. *Etude asthmatique* (No. 11)

2. A Blank Stage

The despised but benevolent rats gnaw at the ruined world. They clear the stage, ready for a new birth.

Music: Rossini, *Péchés de vieillesse*, vol. iv. *Quatres mendiants. Les figues sèches (Me voila, bonjour madame)* (No. 1)

3. The Finale

A new world, filled with babies and hope. The devil appears and watches.

Music: Respighi, *La Boutique fantasque*, vol. P. 120. *Galop (after Rossini)* (Recording)

Recordings of La Boutique fantasque performed by the Liège Philharmonic used with kind permission from BIS Records, Sweden. Special thanks to Alessandro Marangoni for providing the Rossini scores.

Fantasque is dedicated to Mimi Jacobson and to all babies.

The 2016 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 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.

Fantasque is part of the New York State Presenters Network Presenter/Artist Partnership Project made possible through a regrant from the New York State Council on the Arts, a state agency with the support of Governor Andrew Cuomo and the New York State Legislature.

Fantasque was developed in residence at Live Arts Bard, the commissioning and residency program of the Fisher Center. Generous support is provided by the members of the Live Arts Bard Creative Council.

Fantasque was developed with the support of a 2016 CUNY Dance Initiative Residency at Brooklyn College, and was rehearsed, in part, at the New 42nd Street Studios.

To help develop new work at the Fisher Center, please contact Kielely Michasiow-Levy, Development Manager, at kmichasi@bard.edu or 845-758-7987.

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 LUMA Theater, 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, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. Last year's festival, "Carlos Chávez and His World," turned for the first time to the music of Mexico and the rest of Latin America. The 2016 festival is devoted to the life and work of Giacomo Puccini.

The Center bears the name of the late Richard B. Fisher, 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.

Program Note

A World Upside Down

Gideon Lester talks with choreographer John Heginbotham and puppeteer Amy Trompetter, creators of Fantasque, about the development of their new production.

Gideon Lester: We've commissioned you to create a new dance responding to *La Boutique fantasque*, a 1919 ballet set to music by Puccini's contemporary Ottorino Respighi. *La Boutique fantasque* was a story ballet in which a group of toys came to life in a toyshop after the humans had gone home. Where are the traces of that work in *Fantasque*?

John Heginbotham: *La Boutique fantasque* is a lost ballet. We have Respighi's music and some descriptions of the original choreography by Léonide Massine, but not much detail. From the start we knew this wasn't going to be about reconstructing it, but creating something new. We also decided to set Rossini's piano works, which inspired Respighi, rather than using much of the original ballet score. Having said that, there is something in the DNA of our piece that is related to *La Boutique fantasque*. Both explore good and evil, love versus isolation. Massine's ballet was about two dolls that fall in love but are purchased by different families, and are going to be divided. The toymaker takes a stand and supports the toys, and ultimately, good wins out.

Amy Trompetter: We're exploring ideas of separation and union, for sure.

J.H.: I actually love story ballets. Although I don't generally create works that are based in narrative, I'm very interested in character and environment. My dancers often take on characters, even if they're not developed in a traditional sense. Narrative is unpopular at the moment, at least in contemporary dance, though ballet choreographers like Matthew Bourne and Justin Peck are reintroducing it. I have a feeling that we're on the cusp of a resurgence of narrative in dance.

G.L.: *Fantasque* doesn't have a traditional story, but it does have elements of narrative.

A.T.: It's not abstract—although as audiences we're more used to abstraction than we might expect. Music is an abstract form and certainly evokes emotions; classical music and jazz touch us deeply. Dance evokes the joy of being alive, even when it isn't telling a story. Of course puppetry and theater are more traditionally narrative-based, but they too can use potent visual imagery to connect with our deepest memory banks. During my work with Bread and Puppet Theater, I learned that children are very good at taking disconnected elements and turning them into their own story. That's how we play. You pick up a toy soldier and a rock, and something happens in that moment. This is our invitation to our audience. If we succeed, you will be able to construct your own story from the pieces we give you, just as kids do.

G.L.: Part of the sense of play that you're describing comes from the interaction of puppets and humans. Do you see them differently from each other, or as all part of one company?

A.T.: They complement each other. We watch a dance unfold, a puppet image interjects, and it's a relief! Then dance returns, and it's like a glass of water after you've been drinking coffee. It cleanses the palette and you get a new sensory stimulation. Dance and puppetry are very compatible, and their relationship is ancient. The Ballets Russes used puppets and masks; dancers in Burma learned their movement from puppets; the makeup in Chinese opera originated from the masks of folk theater. In a way we're returning to the origin of these arts, going backwards to uncover how societies have expressed basic spiritual, political, and social needs, and solved them with performance. In Bali, government has no other function than to make sure that art can happen. Can you imagine? In difficult times, when we can't see what's happening, the arts are our hope.

J.H.: Dance and puppetry are both forms of animation. The difference is in what is being animated. Puppets can offer us something amazing. It's no surprise that a dancer is going to move—we expect it. But when you take inanimate objects, some woodchips, fabric, or papier-mâché that don't have minds of their own, and a human gives them souls—that's magic. Suddenly the fabric becomes a baby, and it's incredible.

A.T.: You see an innocent puppet, that hasn't done anything but *be*, and a truth arises in the prelanguage archetypal storehouse in your bones.

J.H.: Within seconds you accept it, and don't see the puppeteer. Dance offers its own magic too—what we're doing with our bodies is certainly not expected or pedestrian—so we have these two magical forms operating in a single show.

G.L.: What subject are you exploring in *Fantasque*?

A.T.: Speaking personally, I'm thinking a great deal these days about morality, immorality, and also amorality. In children's comics and many computer games you're 100 percent a hero or villain, whereas much of the world is actually amoral. Nature has no morality; seahorses are amoral—yet the males heroically swallow and fertilize thousands of eggs to prepare baby seahorses for life. Corporations are amoral, not driven by a sense of good or bad, just by profit, which can be disastrous. This is what we're exploring in *Fantasque*.

J.H.: The plot is a series of vignettes that show a world heading for extinction unless we change course. The environment is corrupted through villainy. We establish a world, and throughout the first act it becomes tainted. There's a crisis, and by the end of the performance, the world has been redeemed by a new hope, a new voice, a new innocence.

A.T.: It's inspired by the traditional Punch and Judy puppet theater, which is also amoral. Grown-ups are upset by it and kids love it, and then the grown-ups have to deal with that. This kind of theater explores who we are as human beings, and what we're capable of. If it works it will bring catharsis, so that we'll walk out of the theater feeling cleansed, understanding the possibility of our best selves, and how to live in a community. It's a lofty goal!

G.L.: Can you describe some of the characters that populate this world? They have their roots in very ancient archetypes.

A.T.: The seed came from our research into Bertha Broadfoot, an ancient queen of France who married Pepin the Short and gave birth to Charlemagne. One of her feet looked like a goose's

foot, and she may have been the original Mother Goose. She was considered a shape-shifter—she had one foot in this world, one in the world of spirits, and was related to Norse mythology. She connects us to an ancient, mysterious wellspring of experience that we've lost touch with in our age of computer thinking. She points to a road of mystery that we want to travel.



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G.L.: How about the rat?

A.T.: The rat was inspired by a story in *The Panchatantra*, the collection of Indian animal fables. A flock of doves gave into its desire for corn, and got trapped in a hunter's net. The doves, still covered in net, flew back to the forest. One dove, which hadn't been caught said, "I've been friends with the rats for years. I'll call them and they'll gnaw you out."

J.H.: The despised rat saves the day.

A.T.: The lowest creature befriends the baby. In New York City, of course, you want to keep your baby away from rats. So this is a world upside down. The very people someone wants to keep out of our country might be able to save us.

G.L.: And who is the blue woman?

A.T.: She's an angel-mother, a maiden of the earth, a manifestation of the maternal, caring spirit in all of us—Gaia, perhaps.



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G.L.: And the devil? He seems highly theatrical, straight from a Punch and Judy show.

J.H.: He's funny, but evil.

A.T.: He's always there. In India, good and evil exist in the same goddess.

G.L.: And how about the fish people?

A.T.: The big fish eat the little fish, right? That's the image.

J.H.: They eat their own kind, without consciousness.

G.L.: Do you see these vignettes as something continuous, or as a series of fragments?

J.H.: I keep thinking of the structure as "meanwhile." It's as if these scenes are taking place, and meanwhile, the sun and moon keep flipping over and over. Meanwhile, the fish eat themselves. Meanwhile, the dance company dances. Meanwhile, Gaia takes care of the baby. It's all of these things. The show operates with a sense of dream time. Dreams have narratives, but sometimes you're sitting in a room being interviewed about your work, then the next second you're in Istanbul having a cup of coffee, and there's no transition. In a dream it makes perfect sense and we don't question that. That's how this show is organized. There's a joy in the mystery of not having everything spelled out. That's not to say we won't be directing your eye and your heart.

It's not a free-for-all. But there's room to play. We're giving you some toys that we've designed and constructed with an idea in mind, but how you interpret or play with those toys is up to you.

—Gideon Lester, *Director of Theater Programs at Bard*

Who's Who

John Heginbotham Choreographer

Originally from Anchorage, Alaska, John Heginbotham graduated from The Juilliard School in 1993, and was a member of Mark Morris Dance Group from 1998–2012. In 2011, he founded Dance Heginbotham (DH), which has been presented by institutions including Baryshnikov Arts Center, Brooklyn Academy of Music, Jacob's Pillow Dance Festival, Kennedy Center, and Joyce Theater, among others. In 2016, DH toured Indonesia, Laos, and the Philippines with DanceMotion USASM, a project of the U.S. Department of State's Bureau of Educational and Cultural Affairs, produced by BAM. Heginbotham's recent independent projects include choreographing Daniel Fish's *Oklahoma!* at Bard SummerScape (2015); *Angels' Share*, a new ballet for Atlanta Ballet (2014); Isaac Mizrahi's *The Magic Flute* at Opera Theatre of Saint Louis (2014); and *Peter and the Wolf* for the Guggenheim Works & Process Series (2013). He is the recipient of the 2014 Jacob's Pillow Dance Award. danceheginbotham.org

Amy Trompetter Puppetry and Design

Trompetter directs and builds giant puppet operas, theater, and dance collaborations for stage and street. She has led communities in making large pageants and activist puppet shows in Italy, France, Nicaragua, Mexico, Japan, Botswana, South Africa, Bangladesh, China, Thailand, Indonesia, Burma, and in the United States. Her most recent community intervention was in Beacon, New York, in support of Sam Harrell, killed last year by a “beat up squad” in nearby Fishkill Prison. Directing/design credits include: *The Golden Cockerel*, Casa Italiana, New York City, 2009; a full-scale puppet opera of *Barber of Seville* at St. Ann's Warehouse, Brooklyn, and St. Polten, Austria, 1983, 2003, 2007; *Requiem for Anna Politkovskaya*, Union Theological Seminary, New York City, 2006; *The Happy Prince*, Kentucky Opera, 2005, The Kitchen, New York City, 2004; *Acis and Galatea*, Arts at St. Ann's and Orchestra of St. Luke's, 1996. Her Punch and Judy solo hand puppet show with skirt as stage has stormed five continents for more than 30 years. Trompetter was a touring member of the Bread and Puppet Theater from 1967–86. She is the founder of a puppet workshop and performing space Redwing Blackbird Theater in Rosendale, New York. redwingblackbirdtheater.com



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Maile Okamura Costume Design

Maile Okamura has designed and constructed costumes for Dance Heginbotham since its inception. She also works with the Mark Morris Dance Group as a designer and dancer.

Nicole Pearce Lighting Design

Nicole Pearce has previously worked with John Heginbotham on *Twin*, *Closing Bell*, *Dark Theater*, *Easy Win*, *Diamond*, *Angels' Share*, and *Chalk & Soot*. Selected dance credits include 10 works with Mark Morris (Mark Morris Dance Group, Boston Ballet, and Houston Ballet); six works with Aszure Barton (Nederlands Dans Theater and Hubbard Street); 10 works with Jessica Lang (Jessica Lang Dance, Birmingham Royal Ballet, and National Ballet of Japan); *No Longer Silent* with Robert Battle (Alvin Ailey American Dance Theater); *Episode 31* with Alexander Ekman (Joffrey Ballet); new dances with choreographers Kyle Abraham, Brain Brooks, and Pam Tanowitz (The Juilliard School). Selected theater credits include work with directors: Edward Albee, Leigh Silverman, Trip Cullman, Pam MacKinnon, Jade King Carroll, and Ed Sylvanus Iskandar; and with companies including Cherry Lane, Play Company, and Labyrinth Theater Company. nicolepearcedesign.com



Hellena Schiavo Production Stage Manager

Hellena Schiavo currently serves as house manager, assistant to the production manager, and in-house stage manager at the Fisher Center. She has also worked as a freelance stage manager and dramaturg in New York, North Carolina, New Mexico, and Washington, D.C. Schiavo received her B.A. in philosophy from St. John's College in Santa Fe, New Mexico.

John Eirich Dancer

John Eirich was raised in Orlando, Florida, where he studied ballet and jazz at Southern Ballet Theatre. He earned his B.F.A. in dance from New World School of the Arts in 2005, was a student at Jacob's Pillow Contemporary Traditions Program, and performed with Miami Contemporary Dance Company, Florida Grand Opera, and Amy Marshall Dance Company. Eirich was a member of Taylor 2 Company from 2006–10, has been a member of TAKE Dance since 2007, and joined Dusan Tynek Dance Theatre in 2010. He has also performed in *The Magic Flute* at the Opera Theatre of Saint Louis, directed by Isaac Mizrahi (2014), *Missa Brevis* with Limón Dance Company, and *L'Allegro, il Penseroso, ed il Moderato*, and *The Hard Nut* with the Mark Morris Dance Group. Eirich has danced for Dance Heginbotham since 2011.





Kristen Foote Dancer

Kristen Foote is originally from Toronto, Canada, and joined the Limón Dance Company in 2000. She has since performed as a soloist in roles by José Limón, Isadora Duncan, Doris Humphrey, Anna Sokolow, Jiri Kylian, Donald McKayle, Murray Louis, Lar Lubovich, Susanne Linke, and Adam Hougland. Her training began in Toronto where she studied ballet, tap, and jazz before joining the Canadian Children's Dance Theatre, where she toured with the International Pre-Professional Company and began her training of the Limón technique. She has been hailed by the *New York Times* as "marvelously versatile," and has been recognized by *Dance Magazine* in its "Top 25 To Watch" in 2005, as one of the "Most Amazing Performers" of 2010, and a featured dancer in the September 2011 edition. In addition, she has also been a guest artist with the Yard, Thang Dao Dance Theater, Riedel Dance Theater, and with Catherine Gallant and Dances. She has also performed with Mark Morris Dance Group, was a Radio City Rockette, and is a member of AUSTERLAND and Pajarillo Pinta'o. Foote also teaches Limón master classes, workshops, and restages Limón repertory across the United States and Canada. Foote is proudly supported by The Bay & Paul Foundations and the Enoch Foundation.

Lindsey Jones Dancer

Lindsey Jones is originally from St. Louis, Missouri, where she started dancing at the Center for Creative Arts. She graduated with a B.F.A. from SUNY Purchase and also studied at London Contemporary Dance School. Since graduating, Jones has participated in various reconstructions of Merce Cunningham's works with former company members, and has performed with Ian Spencer Bell, Adriane Lee/Rosario, June Finch, Jessica Taylor, and Lauren Camp with Co-Lab [Experiments in Collaboration]. She is currently dancing with Dance Heginbotham, Pam Tanowitz, and GREYZONE.

Courtney Lopes Dancer

Originally from Bermuda, Courtney Lopes attended the University of North Carolina School of the Arts for her high school education focusing on contemporary dance, and earned her B.F.A. in dance from SUNY Purchase in 2012. Lopes has studied with American Dance Festival, Limón Dance Company, Doug Varone and Dancers, and Taipei National University of the Arts. She has performed works by such choreographers as Lar Lubovitch, Paul Taylor, Jessica Lang, B. J. Sullivan, and Huang Yi of Cloud Gate Dance Company. She is delighted to currently be working with Dance Heginbotham, Kathryn Alter and Dancers, and Brittany Bailey Dance.

Weaver Rhodes Dancer

Born and raised in Colleyville, Texas, Weaver Rhodes started to dance at the age of 12 at Dance Continuum. He later received his training from Booker T. Washington High School for the Performing and Visual Arts under the direction of Lily Weiss. He went on to receive his B.F.A. in dance from SUNY Purchase in 2012. Rhodes has attended various summer workshops including the Rock School of Ballet, Bill T. Jones/Arnie Zane Dance Company intensive at Skidmore, American Dance Festival, Springboard Danse Montreal, and Northwest Dance

Project's LAUNCH: 7. He's performed with various companies, including Northwest Dance Project, Mettin Movement Collective, Kevin Wynn Collection, and Metropolitan Classical Ballet in Arlington, Texas. Rhodes has also had the pleasure to work with artists such as Robert Battle, Dwight Rhoden, Jessica Lang, Kate Skarpetowska, Patrick Corbin, Pam Tanowitz, and Greg Dolbashian. Rhodes has been dancing with Dance Heginbotham since 2013.

Elisa Schreiber Dancer

Elisa Schreiber hails from St. Louis, Missouri. She holds a B.A. in English and a minor in dance—under the direction of Clay Taliaferro—from Duke University. Since graduating in 2005, Schreiber has performed solo works by Anna Sokolow, Doris Humphrey, and Jose Limón. She is a soloist with Swiss-based company *flowingdancecompany*, and was a guest artist with Limón Dance Company from 2011–15. Currently, she is on faculty at the Limón Institute and performs with Sue Bernhard Danceworks and Kathryn Alter and Dancers.

Macy Sullivan Dancer

Macy Sullivan is a New York City–based dancer, collaborator, and teaching artist. She dances for Dance Heginbotham, Chase Brock Experience, and Caleb Teicher & Company. Sullivan performed as Peter in Isaac Mizrahi and John Heginbotham's *Peter and the Wolf*, Marie in Chase Brock's *The Nutcracker*, and a featured tap dancer in Tyne Rafaeli's *The Poor of New York* (off-off-Broadway). Her own work has been performed at Judson Memorial Church, 92nd Street Y, the Tank, and The Juilliard School. As a teaching artist, she has worked with the New York City Department of Education, Lincoln Center Education, Cayman Arts Festival, Juilliard Global Ventures, and Artists Striving to End Poverty. She holds a B.F.A. in dance from The Juilliard School (Martha Hill Prize, John Erskine Prize, Choreographic Honors), and formerly trained with Oregon Ballet Theatre and Karen Cannon.

Gregory Corbino Puppeteer

Gregory Corbino is working with John Heginbotham and Amy Trompetter for the first time. As a puppeteer, he has worked with Peter Schumann and the Bread and Puppet Theater since 2007. Highlights include the World Puppetry Festival (Chengdu, China) and Festival Mondial des Théâtres de Marionnettes (Charleville, France). In July, he travels to Germany with director Jenny Romaine for the creation of a new interdisciplinary puppet theater/performance piece called *Bobe Mayses Yiddish Knights and Other Impossibilities*. As a theater designer he has worked for Jennifer Miller and Circus Amok, Cathy Weis, Carmelita Tropicana, and LAVA. As an installation artist his recent work includes the Taiwan Rural Art Museum with Flying Donkey Theater (Tainan, Taiwan); Queens Museum Spooktacular, *An Evening with Madame Xenogamy* at WeisAcres in Soho; and Smithsonian Institution for the National Math Festival. He lives and works in Brooklyn and is a teaching artist at the Queens Museum.

Maura Gahan Puppeteer

Maura Gahan has been combining dance, puppetry, and visual art through performance, writing, and teaching since 2000. Over the past 10 years Gahan has worked with Peter Schumann's Bread and Puppet Theater, touring Europe, Asia, and North America, building and performing with puppets, masks, music, clowning, opera, and choreographing street dances. In 2008, she

collaborated with Schumann to transform Lubberland National Dance Company into a touring, community-based political dance form. Gahan is studying with Steve Paxton (*Material for the Spine*, since 2010) and Lisa Nelson (*Tuning Score*, since 2012). She recently built puppets and danced in the premiere of Robert Ashley's final work, *Quicksand*, choreographed by Steve Paxton (2016), and will continue performances at the Paris Autumn Festival (September 2016). Gahan lives in the mountains of northern Vermont.

Gabriel Harrell Puppeteer

Bard alum Gabriel Harrell '07 is a recipient of the Thomas J. Watson Fellowship, researching agricultural theater. He has worked with, among others, Teatro Indígena de la Sierra Tarahumara, Bread and Puppet Theater, and Theodora Skipitares. He is cofounder of the Rural Academy Theater and feels lucky to be a part of this exciting team and project.

George Shevtsov Piano

George Shevtsov's solo and chamber performances have been singled out for their "Mozartean elegance," "perfect lucidity" (*New York Times*) and "superb musicianship" (*Miami Herald*). His recording of the piano music of Debussy and Boulez was selected by rhapsody.com as one of the top 25 classical albums of 2013. Among Shevtsov's most significant dance collaborators are choreographers Mark Morris and John Heginbotham. As a chamber musician, he has appeared in concert with members of the American String Quartet, Mivos Quartet, International Contemporary Ensemble, Bang on a Can, red fish blue fish, Alarm Will Sound, and Argento Ensemble, among others. Among the composers who have heard him perform their works are Pierre Boulez, John Luther Adams, Louis Andriessen, Elliott Carter, Charles Wuorinen, Steve Reich, and George Crumb. Shevtsov teaches at Manhattan School of Music and is an avid flamenco dancer.

More on yegorshevtsov.com

Special Thanks

The production wishes to thank Judy Pfaff, Peter Hamburger, Bryant "Drew" Andrews, and the Center for Creative Education in Kingston, New York.

John Heginbotham wishes to thank: Leon Botstein, Bob Bursey, Gideon Lester, Caleb Hammons, Vin Roca, Rick Reiser, Hellena Schiavo, Zia Affronti Morter, and the wonderful staff and crew at Bard SummerScape. Invaluable support for my work is provided by J. Alison Bryant and Paul Levine, Jennings Bryant, Lauren Cherubini, the Cronson Family, Zev Greenfield, Jeanie Heginbotham, Ron Heginbotham, Kristen Miles, Isaac Mizrahi, Melvin and Amy Okamura, Jim and Barbara Pearce, Michele and Steven Pesner, and Jim Slaughter and Cath MacIver. Additional thanks to Sherrie and Henry Heginbotham, Lorraine Leader and Kim Graham, Todd Bryant, Tracy Mendez, Mark Morris, Nancy Umanoff, and Mikhail Baryshnikov. Thank you to Giaochino Rossini, Ottorino Respighi, Léonide Massine. Thank you to the fabulous and beautifully imaginative Amy Trompeter, and to the extraordinary performers; Nicole Pearce, thank you for your brilliance and patience; Adrienne Bryant and Maile Okamura—thank you for everything.

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Libretto by Luigi Illica

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