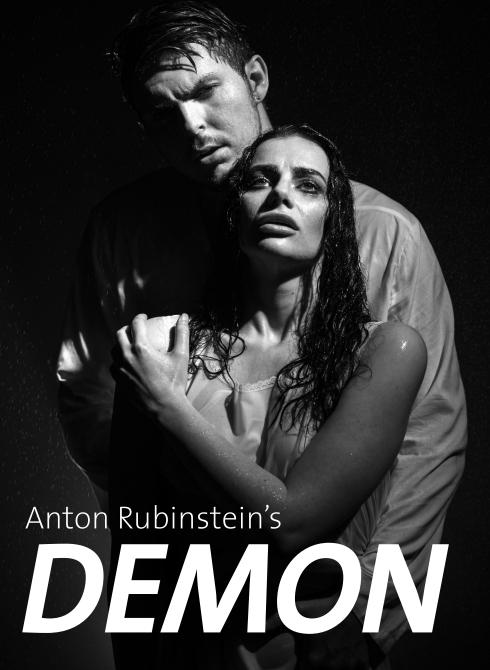
THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE



Sosnoff Theater July 27 – August 5, 2018

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

The 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, film, and cabaret; and the Bard Music Festival, celebrating its 29th year. Last year's festival was "Chopin and His World"; the 2018 festival is devoted to the life and work of Nikolai Rimsky-Korsakov. The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. 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 2018 Bard 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.







International travel expenses for the principal singers are supported by a grant from the Trust for Mutual Understanding.



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

Chair Jeanne Donovan Fisher
President Leon Botstein
Executive Director Bob Bursey

presents



By Anton Rubinstein
Libretto by Pavel Viskovatov (based on a poem by Mikhail Lermontov)

Director Thaddeus Strassberger

American Symphony Orchestra
Conductor Leon Botstein, Music Director

Bard Festival Chorale Chorus Master James Bagwell

Pesvebi Georgian Dancers
Choreographer Shorena Barbakadze

Set Design Paul Tate dePoo III
Costume Design Kaye Voyce
Lighting Design JAX Messenger
Video Design Greg Emetaz
Hair and Makeup Design Anne Ford-Coates

Movement Director and Acting Coach Onofrio Colucci Language Coach and Assistant Director Roza Tulyaganova Assistant Director Jordan Fein

Sung in Russian, with English supertitles

Sosnoff Theater

July 27 at 8 pm July 29, August 1, 3, and 5 at 2 pm

Running time is approximately three hours and 15 minutes, including two intermissions.

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

Cast

Efim Zavalny Demon Sinodal Alexander Nesterenko Angel Nadezhda Babintseva Ekaterina Egorova Nanny Olga Tolkmit Yakov Strizhak **Tamara** Old Servant Andrey Valentii Gudal Pavel Suliandziga Messenger

Synopsis

Anton Rubinstein's *Demon* is set somewhere between heaven and hell. The central character—the Demon—is a fallen angel, condemned to spend eternity alone. He is visited by an Angel, who tries to save him, but he resists. The Demon falls in love with Prince Gudal's daughter, Princess Tamara, who is betrothed to Prince Sinodal. Deeply jealous, the Demon kills Sinodal. Tamara escapes to a convent, but the Demon finds her, and implores her to love him. Tamara, yielding to temptation, dies after he kisses her. In the struggle for her soul, the Angel keeps the upper hand, for "he who loves belongs to paradise."

Prologue

An epic storm ravages the landscape as the Demon fumes over his disillusionment: Human life is weak and insignificant, he finds no opposition to his power, and he sows evil with no sense of pleasure. An Angel appears and reminds the Demon that love can restore him to heaven, but the Demon rejects this notion.

Act 1

The Demon spies Tamara as she sings with friends on the banks of a river. She senses his presence and grows anxious, feeling oppressed by an unknown danger. When he appears, only she can see him. Alarmed by Tamara's agitation, her Nanny approaches and the Demon disappears. Nanny assures her it was a dream, and distracts her with talk of her impending wedding.

Prince Sinodal's caravan rides toward Prince Gudal's castle, where he will marry Tamara. When their progress is impeded by an avalanche, they decide to set up camp for the night and toast the Prince on his upcoming wedding. The Old Servant advises the Prince to pray at the chapel for protection before retiring. The Prince says he will pray in the morning, and is lulled to sleep by the Demon. While asleep, the Prince and his retinue are viciously attacked by Tartars, and he is fatally wounded.

Intermission

Act 2

Family, friends, and political allies have gathered for Tamara's wedding celebrations, which have already begun in anticipation of the arrival of Prince Sinodal. The tragic news of his fate

interrupts the festivities and his body is brought in. In vain, Tamara attempts to revive the corpse, but when she cannot, she tears off her wedding attire. Her father tries to console her, but for her, only the tomb can unite her once again with her betrothed.

Tamara begs to be allowed to retire to a holy convent. Despite initially resisting, Gudal eventually reluctantly agrees. The family and guests vow to avenge those responsible for the brutal murder.

Intermission

Act 3

The Demon approaches the convent but the Angel bars his way, and warns him not to touch that which is dear to heaven. The Demon disregards the Angel and angrily enters the convent and finds Tamara. He confesses to her that he found all he sought before he was cast out of heaven, and implores her to understand his sorrow and suffering. Tamara feels compassion, but acknowledging her own frailty, asks him to forswear evil. Exhausted by her spiritual struggle, she begs him leave her. The Demon attempts yet again to convince her of the wondrous delights that await her if she will go away with him. Unable to withstand the Demon's entreaties, she declares her love for him, which she seals with a kiss, and then dies.

Epilogue

The Angel appears to save Tamara's soul and commands the Demon to be gone. Once more, the Demon finds himself abandoned and alone.

Bard Festival Chorale

Chorus Master James Bagwell

Soprano

Wendy Baker, Megan Brunning, Jennifer Gliere, Laura Green, Sarah Griffiths, Manami Hattori, Chloe Holgate, Marie Mascari, Caroline Miller, Ellen Taylor Sisson, Elizabeth Smith. Martha Sullivan

Alto

Sarah Bleasdale, Katharine Emory, Agueda Fernandez, B. J. Fredricks, Jessica Kimple, Mary Marathe, Martha Mechalakos, Guadalupe Peraza, Heather Petrie, Elizabeth Picker, AnnMarie Sandy, Abigail Wright

Tenor

Sean Clark, Mark Donato, Sean Fallen, John Cleveland Howell, Chad Kranak, Eric William Lamp, Mukund Marathe, Marc Molomot, Nathan Siler, Michael Steinberger, Kannan Vasudevan

Bass

David Baldwin, Blake Burroughs,
Daniel Hoy, Aaron Ingersoll,
Andrew Martens, Thomas McCargar,
Brian Mummert, Mark Rehnstrom,
Michael Riley, Aaron Theno,
Peter Van Derick

Pesvebi Georgian Dancers

Dea Abjandaze, Victoria Baiardi, Ani Bidzinashvili, George Goderdzishvili, Mariami Goderdzishvili, Lasha Khajalia, Lasha Khurtidze, Nodar Marjanidze, Nodar Murusidze, Nino Nadareishvili, Raul Nadirashvili, Elene Sharvashidze, Giorgi Togonidze, Mariam Tsertsvadze

Principal Music Coach David Sytkowski
Assistant Conductor Zachary Schwartzman
Choral Contractor Nancy Wertsch
Assistant Chorus Master Jackson McKinnon
Rehearsal Pianist Bethany Pietroniro

Producer Nunally Kersh
Stage Manager Lynn Krynicki
Assistant Stage Manager Michelle Elias
Assistant Stage Manager Tracy D. Hofmann
Associate Costume Designer Candida Nichols
Assistant Lighting Designer Henry Wilen
Assistant Costume Designer Amanda Gladu
Stage Management Interns Nayah Reels, Alina Ushakova

Transliteration Yelena Kurdina
Supertitle Creation Celeste Montemarano
Supertitle Operator Lisa Jablow

Scenery constructed by TTS Scenery, Charleston, South Carolina, and Global Scenic Services, Bridgeport, Connecticut

Costumes built by Bethany Joy Costumes, Colin Davis Jones Studio, Eric Winterling, Inc., Ann Morin (milliner), all of New York City; and Samoseli Pirveli, Tbilisi, Georgia

Makeup provided by MAC Cosmetics

Lighting provided by 4Wall Entertainment, Moonachie, New Jersey

Opera Note

By Emily Frey

It is easy to imagine what an 1871 opera based on Mikhail Lermontov's *The Demon* ought to sound like. Lermontov's narrative poem is set in Georgia and subtitled *An Eastern Story*; the poem's many lyrical digressions on the Caucasus and its people provide composers with every excuse to furnish a smorgasbord of crowd-pleasing musical exotica. *The Demon* also features a supernatural antihero, whose devilish exploits earned the poem a tortuous journey through the religious censor's office. Here, too, 19th-century opera provided clear precedents: a fantastic menace like Lermontov's title character all but demanded to be tricked out in hair-raising, harmonic novelty.

One could be forgiven for expecting an operatic adaptation of *The Demon* to sound like a mash-up of Nikolai Rimsky-Korsakov and Alexander Borodin's greatest hits—overflowing with audacious harmonies, reedy timbres, and feats of extravagant melisma. That is exactly what critics did expect when they went to see Anton Rubinstein's adaptation of *Demon* in 1875. The "Eastern" elements were dependably in place, although confined to divertissements (choruses and dances) and the serpentine vocal lines of Prince Sinodal, the Demon's romantic rival, who fails to survive the only scene in which he appears. But where was the supernatural in the work Rubinstein labeled a "fantastic opera"? César Cui, the least distinguished composer and most determined critic among the Mighty Five (a group of nationalist composers that also included Mily Balakirev, Modest Mussorgsky, Borodin, and Rimsky-Korsakov), could identify only one fleeting musical moment that fit the "fantastic" bill. Meanwhile, the opera's grand finale—in which the Demon infiltrates a nunnery to seduce a Georgian princess—seemed to Cui nothing short of absurd, for it referenced a style of music that was anything but demoniacal. The critic noted snidely that Rubinstein's finale was "composed from a variety of romances"—the romance being a modest song genre that struck a balance between the folksy and the cosmopolitan, combining traditionally "Russian" melodic elements with Western-style harmonization and light accompaniment. An eminently commercial genre, the Russian romance was associated above all with amateur performance in middle-class homes. In the finale of *Demon*, then, with the dramatic stakes eschatologically high, Rubinstein had supplied—salon music. Cui's final judgment of Demon was appropriately damning: "This opera is altogether ordinary and inspires little desire to see it a second time."

Audiences disagreed. *Demon* became the most popular Russian opera of the 1870s (a decade that saw the premieres of both *Boris Godunov* and *Eugene Onegin*), racking up more than 100 stagings in both St. Petersburg and Moscow before being exported to Paris, London, Köln, and eventually, New York. Cui was on to something, however, in asserting that Rubinstein had made *Demon* "ordinary." Opera has a way of inflating the life-sized into the grandiose, but Rubinstein's adaptation of *Demon* did the opposite to Lermontov's title character. A descendant of Faust, Milton's Lucifer, and the various Promethei of English Romanticism, Lermontov's Demon is a titanic figure whose revolt—against an austere God who seeks obedience rather than love—is more to be marveled at than identified with. His motivations are powerful but often obscure ("And on his lofty brow / Nothing registered," writes Lermontov at the end of the third stanza), and his love for Princess Tamara, dependent on her beauty alone, seems

unlikely to endure. The opera's libretto, concocted by Lermontov scholar Pavel Viskovatov, filled in many of the character's psychological gaps. Far more than his literary precursor, the operatic Demon is an intensely emotional being for whom static, heavenly bliss seems a torment. He wants to be human, not immortal, and his rebellion is not simply born of boredom, as it is in Lermontov's poem. Rather, it stems from his desire to experience *all* human feelings, not just the tranquil ones. "What is the radiance of eternal power to me?" Rubinstein's Demon asks. "What is holy paradise? I want freedom and passion, not peace." The opera also adds depth to the Demon's infatuation with Tamara, for here it is not only her appearance that attracts him. Spying Tamara among a group of girlfriends, the Demon muses: "Yes, like them, she is beautiful —but not passionless, like they are!" Passion, once again, is what this Demon craves, and passion is what distinguishes him from all the other characters save Tamara. Psychologically speaking, the literary Demon had been something of a sphinx; his operatic counterpart has legible emotions that are aired at length.

In a word, then, the opera humanizes its protagonist. If Lermontov's Demon had been an archetypal Romantic genius—Prometheus with a Russian accent—Rubinstein's was a devil made for the Age of Realism, a life-sized and relatable fiend. (Rubinstein was not the only Russian of that era to cut the devil down to size, as readers of Dostoevsky's Demons and The Brothers Karamazov can attest.) Viewed from this angle, the opera's frequent reference to the domestic romance, that most "ordinary" of musical idioms, seems not so absurd as Cui had alleged. Addressing each other through a series of romances (pumped up for the opera stage, but still recognizable as such), the Demon and Tamara communicate their real feelings through music that Rubinstein's 19th-century Russian audience could identify as coming from real life. That association, between the music of the opera and that of the contemporary Russian home, might help to account for why Demon never really succeeded as an export item, despite its enormous popularity within Russia. Describing the opera's poor reviews in the London press, Rubinstein's American biographer posited in 1939: "[It] needed Russian listeners, credulous as children, who could accept a demon lover on the stage." Maybe not all of this is nonsense—though it hardly taxes the intellect to remember many sillier things that Western opera audiences have accepted. (A magic helmet that can change a giant into a dragon comes to mind.) But perhaps Demon did need Russian listeners, who lived their daily lives to the soundtrack of the domestic romance—the "ordinary" genre that, in Rubinstein's most popular Russian opera, comes to serve as the language of authentic feeling.

In Tolstoy's *What Is Art?* (1897), the aging writer argues that what separates good art from bad is social function: good art unites, bad art divides, and so for art to be good it has to be above all accessible. Twenty years earlier, the music critic Herman Laroche described Rubinstein in proto-Tolstoyan terms: "Rubinstein addresses himself to the masses, speaking in terms that are simple and understandable, and meets with a sympathetic response." The word "sympathetic" gets Rubinstein's procedures in *Demon* just about right. That opera is one of Rubinstein's most sympathetic creations, connecting the feeling beings on both sides of the auditorium through the "ordinary" language of domestic song.

Emily Frey holds a PhD in musicology from University of California, Berkeley, and is visiting assistant professor of Russian at Swarthmore College.

Director's Note

By Thaddeus Strassberger

As Mikhail Lermontov's poem is well known in Russia, Rubinstein's opera can devote more time to the psychological exploration of the characters and abandon many of the conventions of 19th-century narrative. The poem itself is meant to be remote and far away in time and place. The preface specifies, "Many years have passed since events recorded. Everywhere is ruin and only tradition remains." Lermontov created—and Rubinstein interpreted—an intense portrait of a young woman's distress, while confronting the societal conventions surrounding her free will and sexuality.

This production picks up the story out of order, beginning with the events that end Part 1 of the poem. Princess Tamara, caught in a vortex of devastating memories, regret, lost chances, and missed opportunities, recalls the preceding events in a cyclical flashback as she struggles to come to terms with her own Demon. Inspiration abounds in the lyrical tale filled with vivid visual references that wrap each image in mysterious symbolism and evocative metaphor:

The Demon

Translated by Robert Burness Excerpt from Part 2

1.

Oh, to some holy Convent send me, Bid thine infatuate daughter go Where the Redeemer will defend me And grant me solace in my woe. Earth hath no happiness to give me, And from the Saviour I will crave What time the Convent walls receive me, To find a peace—though of the grave.

2.

To lonely Convent far from thence Her parents led her forth, and bound A sackcloth garb of penitence Her guiltless maiden bosom round. But in the cloister garb she wore, As erst in queenly robes arrayed. The quivering heart-strings of the maid Throbbed with wild fancies as before. And when the altar tapers shone, And when the hymn of praise ascended, Even with the words of prayer was blended The haunting voice she once had known. And when the filmy cloud of incense Rose to the chapel's vaulted dome, A consciousness would ever come That voiceless, traceless, some dim Presence, Still as a star, before her there Stood beckoning her—she knew not where.

Thaddeus Strassberger Director

Thaddeus Strassberger returns to Bard SummerScape this year for his sixth new Bard production. Previous productions include: Les Huguenots, Der ferne Klang, Oresteia, Le roi malgré lui, and The Wreckers. Recent notable productions include: I due Foscari (Covent Garden), Nabucco (LA Opera), both starring Plácido Domingo; and JFK. Strassberger has directed several productions in Russia including Satyagraha, in Ekaterinburg, where he also directed The Passenger (Russian premiere in coproduction with the Bolshoi in Moscow) and Martinů's A Greek Passion, in a new Russian translation. He has created

productions for Den Norske Opera, Theater an der Wien, Hessisches Staatstheater Wiesbaden, Staatstheater Braunschweig, Tiroler Landestheater Innsbruck, Washington National Opera, Philadelphia Opera, Minnesota Opera, Fort Worth Opera, Wexford Festival Opera, Palau de las Arts, and L'opera de Montreal, among others. Upcoming productions include *Carmen* (Danish National Opera) and *La Clemenza di Tito* (LA Opera).



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Leon Botstein Conductor

Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now, artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolivar

Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. This summer he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra, and recordings with the London Philharmonic, NDR Orchestra Hamburg, the Jerusalem Symphony Orchestra, and The Orchestra Now, among others. Many of his live performances with the American Symphony Orchestra are available online. He is the editor of *The Musical Quarterly* and the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Bölau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and the Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other recent distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

CREATIVE TEAM

Paul Tate dePoo III Scenic Design

Paul Tate dePoo III is an international scenic and production designer and the founder of Tate Design Group in New York City. Recent and upcoming credits include: *Turandot*, Santa Fe Opera; *Così fan tutte*, Boston Lyric Opera; *Trouble in Tahiti*, Curtis Opera; *Dr. Atomic, Impressions of Pelléas*, *Don Giovanni*, *Alcina*, *Orlando* (R. B. Schlather), Asolo Rep; *Josephine*, *EVITA*, Goodspeed Opera; *Thoroughly Modern Millie*, *A Sign of the Times*, *Guys and Dolls*, Seoul, Korea; *Titanic*, Signature Theatre; *Grand Hotel*, *A Little Night Music*, *Titanic*, *Crazy for You*, MUNY; Centennial Opening Ceremony, *Singin' in the Rain*, *Jesus Christ Superstar*, *Jersey Boys*, *Unsinkable Molly Brown*, Yale; *Rocky Horror*, Boston Opera House; TED Talks, Shubert Theatre; *Show Boat*, Delaware Theatre Company; *A Sign of the Times*, *War of the Roses*, Capital Rep; *Assisted Loving*, *Blue Sky Boys*, *4000 Miles*, *Other Desert Cities*, *Christmas Carol*, *Smokey Joe's Cafe*, as well as such off-Broadway productions as *Romance Language*, *Pageant*, *Sex of the Baby*, and *Look Upon Our Lowliness*.

Kaye Voyce Costume Designer

Kaye Voyce's work on Broadway includes Significant Other, The Real Thing, The Realistic Joneses, and Shining City. Recent work includes: Harry Clarke (Vineyard); Office Hour, Hamlet (Public Theater); Measure for Measure (Elevator Repair Service/Public Theater); After the Blast (LCT3); War Stories (Opera Philadelphia); The Summer King (Pittsburgh Opera, world premiere); The Antipodes (Signature Theatre); Endgame (Long Wharf); Revolt. She Said. Revolt Again (Soho Rep); Signature Plays, The Wayside Motor Inn (Signature Theatre); Indian Summer and Detroit (Playwrights Horizons); The Mystery of Love & Sex, and 4000 Miles (Lincoln Center Theater); Il Turco in Italia (Festival d'Aix-en-Provence, Opera Dijon, Teatro Regio Torino, and Teatr Wielki, Warsaw); Trisha Brown's final two dances: Rogues and Toss; and many collaborations with Richard Maxwell/New York City Players.

JAX Messenger Lighting Designer

JAX Messenger maintains a successful career as lighting designer for opera, theater, dance, and themed environments. He has lit productions for such companies as Pioneer Theatre (/i/); Minnesota Opera (Dead Man Walking); Austin Lyric Opera (Carmen); Opera Philadelphia (Wake World); Curtis Institute of Music (Dr. Atomic, Impressions of Pelléas); Canadian Opera Company (Pyramus and Thisbe); Boston Lyric Opera (In the Penal Colony); Bard SummerScape (Oresteia, The Wreckers, The Turandot Project); China's Wanda Culture Industry Group (Princess Butterfly); Les Ballets Trockadero de Monte Carlo (Laurencia, Waltzpurgisnacht, Majisimas); Merola Opera (Barber of Seville, Transformations); Washington Ballet (Sleeping Beauty, Fluctuating Hemlines, Shostakovich Concerto, Don Quixote); and San Francisco Opera (Requiem, The Elixir of Love for Families); among others. Upcoming projects include: Orphée (director Joel Ivany, Opera Columbus, Against the Grain Theatre, Banff Art Center) and Così fan tutte (director R. B. Schlather, Santa Fe Opera).

Greg Emetaz Video Design

Greg Emetaz is a filmmaker and video designer based in New York City. Recent stage productions include the world premieres of *Bel Canto* at Chicago Lyric Opera, *Dolores Claiborne* at San Francisco Opera, *An American Soldier, Shalimar, 27, Champion*, and *The Golden Ticket* at Opera Theatre of Saint Louis. His work for the screen includes the feature film *Camp Wedding* as well as short films *Bowes Academy* (North Carolina Gay & Lesbian Film Festival jury award), *Spell Claire, Get the F K Outta Paris!*, *Death by Omelette* (Prix SNCF du Polar finalist) and web series Do it Yourselfie (Friars Club special jury award, ITVFest Best Director Award), codirected with Amanda DeSimone. He has also created behind-the-scenes documentaries for Julie Taymor's *The Tempest, Spider-Man: Turn Off the Dark*, and numerous productions at Opera Theatre of Saint Louis.

Anne Ford-Coates Hair and Makeup Design

Recent credits include makeup design for Frozen, A Bronx Tale, On Your Feet!, Disaster!, It Shoulda Been You, and On the Twentieth Century; on Broadway: hair and makeup design for The Wolves at Playwrights Realm and Lincoln Center; Mary Page Marlowe for Second Stage Theater; Sandbox, Drowning, and Funnyhouse of a Negro for Signature Theatre; Fellow Travelers for Prototype Festival; Guilty Mother for On Site Opera; Dead Man Walking for Washington National Opera; and Sweeney Todd and Silent Night for Atlanta Opera. Ford-Coates has designed hundreds of operas, musicals, and plays. Favorites include Orphée, Lost in the Stars, and Candide for the Glimmerglass Festival; Little Dancer for the Kennedy Center; Music Man for the Royal Opera House Muscat in Oman; Twelfth Night for Shakespeare Theatre Company; The Thomashefsky Project for PBS; Dog Days for PROTOTYPE Festival; Nabucco, Show Boat, Appomattox, and Wagner's Ring Cycle for Washington National Opera.

Onofrio Colucci Acting Coach/Movement Director

Onofrio Colucci studied dance from a young age and then studied architecture while exploring physical theater with Russian Company DEREVO in Dresden (DDR). He has toured with award-winning shows across Europe, including Slava Polunin and his *Slava Snow Show* playing the main role in more than 45 countries. Other performing experience includes multiple productions with Cirque du Soleil in Las Vegas, Macao, and Tokyo. Colucci has also worked as a director, coach, and manager. He is also artistic director of Le Cirque: With the World's Top Performers. With *Demon*, Colucci again collaborates with the director Thaddeus Strassberger after their successful collaboration on Weinberg's *The Passenger* in Ekaterinburg, Russia.

CAST



Efim Zavalny Demon

Efim Zavalny graduated from Komi Republic College of Arts, Russia, received his master's degree at Herzen State Pedagogical University of Russia, and continued his education at Elena Obraztsova International Music Academy under Vladimir Vaneev. He started his career at Komi Opera and Ballet Theatre as Onegin in Eugene Onegin, Mizgir in The Snow Maiden, and Prince Orlofsky in Die Fledermaus. Since 2016, he has been a soloist at Mariinsky Theatre, St. Petersburg, where his roles include Angelotti in Tosca, Paolo in Simon Boccanegra, Bonze in Madama Butterfly, Ping in

Turandot, Moralès in Carmen, and Michonnet in Adriana Lecouvreur. The singer's repertoire also includes the title role in Don Giovanni, Ibn-Hakia in Iolanta, and Aleko in Aleko. Zavalny has won prizes at several international competitions including International Boris Shtokolov Vocalists' Competition (St. Petersburg, 2014, first prize) and the fifth International Georgy Sviridov Chamber Singing Competition (Kursk, 2014, 2nd prize). He is the recipient of the Komi Republic Governmental Award for Dramaturgy and Performing Arts (2013).



Nadezhda Babintseva Angel

Nadezhda Babintseva is a soloist of the Perm Opera and Ballet Theatre and Yekaterinburg State Academic Opera and Ballet Theatre, Russia. After graduating from the Urals Mussorgsky State Conservatory, where she studied under Nikolai Golyshev, she performed numerous roles with Perm Opera including Jeanne d'Arc in Maid of Orleans, Cléopâtre in Massenet's Cléopâtre, Prince in Massenet's Cendrillon, La Musica in Monteverdi's L'Orfeo. She has also taken part in international projects with the Perm Opera, singing the title role in Carmen and Lola in Cavalleria rusticana in

Craiova (Romania), and at music festivals in Germany and Finland. In 2008, she performed at Carnegie Hall as part of the Perm troupe. In Ekaterinburg, she performs Marfa in *Khovanschina*, Olga in *Eugene Onegin*, Polina in *The Queen of Spades*, Lel in *The Snow Maiden*, Cherubino in *Le nozze di Figaro*, Lubasha in *The Tsar's Bride*, Yaroslavna in *Prince Igor*, Liza in *The Passenger*, Kasturbai in *Satyagraha*. She has won awards at the Glinka International Vocal Competition in Chelyabinsk and as well as in Perm for her interpretation of Bradamante in *Alcina* and Death in *Le rossignol*. Babinseva was nominated for the Golden Mask in 2010 for her work in *Cherubino*.



Olga Tolkmit Tamara

Lauded by the *Financial Times* for her "resonant, bright-voiced soprano," Olga Tolkmit, who sang Xenia in the 2017 Bard SummerScape production of *Dimitrij*, returns to Bard for her third production. Other roles in 2017–18 include her first performances of Maria in *Mazeppa* at Helikon Opera as well as reprising her acclaimed performances of Liu in *Turandot*, Tatyana in *Eugene Onegin*, and Nedda in *Pagliacci*. She was recently a member of the ensemble of the Mikhailovsky Theatre where her roles included the title role of *Iolanta*, Mimì in *La bohème*, and Gianetta in *L'elisir*

d'amore. Other roles from previous seasons include Tatyana in Eugene Onegin, Prilepa in Pikovaya Dama, and Brigitta in Iolanta. Her performances of Mimì in 2012 garnered a nomination for the prestigious Golden Mask Award. The soprano made her American debut in 2013 as Electra in Sergei Taneyev's Oresteia at Bard SummerScape, a recording of which is available via the American's Symphony Orchestra's private label, The Orchard. Also last season, she sang solo performances of arias and songs of Handel, Bach, Schubert, and Giordani on a tour to cities throughout Japan. Tolkmit was a finalist in the 2011 Elena Obraztsova International Competition for Young Opera Singers, and holds a degree from the Rimsky-Korsakov St. Petersburg State Conservatory.



Andrey Valentii Prince Gudal

Recent and upcoming roles include Prince Ivan Khovansky in Khovanshchina (Stanislavsky Theatre Moscow), Gremin in Eugene Onegin (Astrakhan, Russia, and Minsk), Zaccaria in Nabucco (Kazan), King Rene in Iolanta, Sobakin in The Tsar's Bride, Galitsky in Prince Igor, Timur in Turandot, Ramfis in Aida, and Sarastro in Die Zauberflöte (Minsk), among others. Valentii made his professional debut at the Bolshoi in 2005 as Mussorgsky in Desyatnikov's Children of Rosenthal. He has since performed in Nabucco, War and Peace, Boris Godunov, Queen of Spades, Turandot, and The

Legend of the Invisible City of Kitezh. He has also appeared at the Savonlinna Festival, Finland, Ljubljana Music Festival, Slovenia, and Teatro alla Scala, Milan. Since 2009, Valentii has been soloist of the ensemble of National Opera and Ballet Theatre of Belarus. His operatic repertoire comprises Zaccaria in Nabucco, Gremin in Eugene Onegin, Basilio in The Barber of Seville, Sobakin in The Tsar's Bride, Colline in La bohème, King Rene in Iolanta, Grandfather Frost in Rimsky-Korsakov's The Snow Maiden, Dosifey in Khovanshchina, Ramfis in Aida, Galitsky in Prince Igor, and Timur in Turandot, among others. A guest soloist at Mikhailovsky Theatre, St. Petersburg, he performed Gremin in Eugene Onegin and King Rene in Iolanta.



Alexander Nesterenko Prince Sinodal

Alexander Nesterenko graduated from the Mineralovodsk College of Music (class of A. Dorofeev) and continued his education at Rostov State Conservatory. As a student he became a soloist of the Piatigorsky operetta theater, where he performed Alfredo in *La Traviata*, Boniface in *The Dinner Party with Italians* by Offenbach, and Alfred in *Die Fledermaus*. From 2011 to 2014, he was a soloist of the Rostov State Musical Theatre. His repertoire included Alfredo in *La Traviata*, the title role in *Faust* by Gounod, Hussar in Stravinsky's *Mavra*, the title role in Lehar's *Paganini*, Almerik in

Iolanta, Borsa in *Rigoletto*, and Ovlur in *Prince Igor*. In 2014 he joined the Stanislavsky Opera in Moscow where he performs Lensky in *Eugene Onegin*, Rodolfo in *La bohème*, Alfredo in *La Traviata*, Lord Arturo Bucklaw in *Lucia di Lammermoor*, Le Chevalier des Grieux in *Manon*, and the Prince in *The Love for Three Oranges*. Nesterenko was a finalist of the fifth International Opera Singers Competition of Galina Vishnevskaya (special jury prize).



Ekaterina Egorova Nanny

Recent and upcoming roles include the Countess in *Queen of Spades*, Spring Beauty in the concert performance of *The Snow Maiden*, Kabanicha in *Kát'a Kabanová*, Ulrica in *Un Ballo in maschera*, Marcellina in *The Marriage of Figaro* at Mikhailovsky Theatre, Rossweisse in *Die Walkküre* in Theatre du Capitole Toulouse. Egorova's operatic repertoire comprises Marta in *Iolanta* and Lyubasha in *The Tsar's Bride* at State Opera and Ballet Theatre of the St. Petersburg Conservatory and Mikhailovsky Theatre, Konchakovna in *Prince Igor*, Maddalena in *Rigoletto*, Flora in *La Traviata*, Siébel in *Faust*, *Carmen*, Lola in *Cavalleria*

rusticana, Larina in Eugene Onegin, Polina and Milovzor in Queen of Spades alongside Elena Obraztsova, and Jezibaba in Rusalka at Mikhailovsky Theatre. She has also performed Prince Orlofsky in Die Fledermaus, Zezilia in Kalman's Silva, and Varvara in Kát'a Kabanová at Mikhailovsky Theatre, Amneris in Aida, Marina Mniszech in Mussorgsky's Boris Godunov, Fenena in Nabucco, Azucena in Il Trovatore at Tatar State Opera and Ballet Theatre in Kazan, Carmen at Kazan and Riga Opera Festival and Beethoven's Symphony No. 9 during a concert tour of Mikhailovsky Theatre in Japan.



Yakov Strizhak Old Servant

Yakov Strizhak graduated from St. Petersburg State Conservatory in 2010. He was a soloist for St. Petersburg Opera, the Opera and Ballet Theatre of N.A. Rimsky-Korsakov and Jerusalem Chamber Opera Theater as well as a choral soloist for Mariinsky Theatre. In 2014–15, he was a soloist at Komische Oper Berlin and is a soloist of Zazerkalie Opera Theatre in St. Petersburg. His repertoire includes King René in *Iolanta*; Prince Gremin in *Eugene Onegin*; Archbishop in *The Maid of Orleans*; Don Pasquale in *Don Pasquale*; Don Bartolo in *Le nozze di Figaro*; Don Alfonso in *Così fan tutti*; Don

Basilio in *Il barbiere di Siviglia*; Sparafucile in *Rigoletto*; Cesare Angelotti in *Tosca*; Commissioner in *Madama Butterfly*; Zuniga in *Carmen*; Pop in Shostakovich's *The Tale of the Priest and of His Workman Balda*; Old Waiter, Bolkonsky's valet, Tikhon Shcherbaty, and Second Staff Officer in *War and Peace*. He has worked with such conductors as Valery Gergiev, Mariss Jansons, and Andrey Petrenko. Strizhak is the winner of the International S. Rachmaninoff Musical Competition, St. Petersburg, Russia (2008), and the International Festival Competition of the Arts, St. Petersburg, Russia (2010).



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Pavel Suliandziga Messenger

A graduate of the Russian Academy of Music in 2015, tenor Pavel Suliandziga is completing his professional studies at Mannes College of Music. His roles include Trike and Lensky in *Eugene Onegin* with the Russian Academy of Music; Tamino with RAM in collaboration with ESMUC in Barcelona, Spain; Peter Quint in *Turn of the Screw*; and Nemorino with Mannes. Suliandziga was also a solo performer in Beethoven's Symphony No. 9 with the RAM Orchestra. He was the first-place winner in 2013 and 2014 with AADGT in New York, performing in Carnegie Hall, and a prizewinner in the Bella Voce competition in Moscow. He was also a participant in the Vianden Festival in Luxembourg.

MUSIC/PRODUCTION STAFF

James Bagwell Chorus Master

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor of The Orchestra Now (TŌN) and was appointed principal guest conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell recently prepared The Concert Chorale of New York for performances of Bernstein's Kaddish Symphony for the New York Philharmonic and will return to prepare Brahms's Ein deutsches Requiem for Jaap Van Zweeden's inaugural season as music director of the New York Philharmonic. In 2018, he will prepare The Concert Chorale for performances with the Los Angeles Philharmonic, and will return to prepare two concerts, including Bernstein's MASS, for the Mostly Mozart Festival. As chorus master for the American Symphony Orchestra, he received accolades for his recent work on Luigi Nono's Intolleranza at Carnegie Hall. Bagwell has trained choruses for American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, Mostly Mozart Festival Orchestra, American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. Bagwell is professor of music at Bard College and director of performance studies in the Bard College Conservatory of Music.

Roza Tulyaganova Diction Coach and Assistant Director

Roza Tulyaganova has directed multiple operas and operatic scenes and worked before as assistant stage director to Thaddeus Strassberger at Bard College SummerScape for the production of *Oresteia* by Sergey Taneyev. She further assisted Strassberger on Philip Glass's *Satyagraha* in Ekaterinburg, Russia. She has directed three full-length operas: *Orphan Annie* for the Remarkable Theater Brigade, *Stone Guest* for Stony Brook University, and *Serse* for the Manhattan School of Music. Tulyaganova is fluent in several languages and frequently works as a language coach. Most notably, she was an Italian language educator at Middlebury College's summer program and worked as the principal Russian language coach for Dicapo Opera's production of Tchaikovsky's *Iolanta*. She taught voice at Stony Brook University and has given master classes at the Tashkent National Music College in Uzbekistan. Tulyaganova holds a doctorate in musical arts from Stony Brook University and maintains private voice studios in New York City and Tashkent, Uzbekistan.

David Sytkowski Principal Music Coach

David Sytkowski is a pianist and vocal coach based in New York City. He assisted with the New York premiere of Gregory Spears's *Fellow Travelers* for the PROTOTYPE festival in January 2018 and collaborated with director R.B. Schlather on Virgil Thomson and Gertrude Stein's *The Mother of Us All* for the reopening of the Hudson Opera House in fall 2017. Past Bard SummerScape productions include Dvořák's *Dimitrij*, Mascagni's *Iris*, Ethel Smyth's *The Wreckers*, and Weber's *Euryanthe*. Other recent engagements include Berkshire Opera Festival's inaugural production of *Madama Butterfly*, Hindemith's *The Long Christmas Dinner*, and Schillings's *Mona Lisa* with the American Symphony Orchestra. He frequently appears as a symphony pianist and

collaborator at venues such as Carnegie Hall, Weill Recital Hall, Jazz at Lincoln Center, and the Fisher Center for the Performing Arts.

Lynn Krynicki Stage Manager

Lynn Krynicki just finished her 18th consecutive season at Washington National Opera (WNO) at the John F. Kennedy Center for the Performing Arts. This summer she enjoys her 15th consecutive season as opera stage manager for Bard SummerScape. At WNO, her opera stage managing credits include *Die Walküre* and *Siegfried* in WNO's first *Der Ring des Nibelungen* cycle, the world-premiere revision of Philip Glass's *Appomattox, Dead Man Walking, Der fliegende Holländer, Madama Butterfly, Aida,* and *Candide*. Other notable stage management credits include the Latino Inaugural 2013 at the Kennedy Center; Taneyev's *Oresteia* at Bard SummerScape; 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 with Seattle Opera, Nashville Opera, Milwaukee Ballet, Chautauqua Opera, Pine Mountain Music Festival, Des Moines Metro Opera, and Madison Opera, among others.

Jordan Fein Assistant Director

Jordan Fein is a Brooklyn-based opera and theater director. His work has been produced and developed at numerous companies including Curtis Opera Theatre, Opera Philadelphia, Santa Fe Opera, Williamstown Theater Festival (2014 Boris Sagal Fellow), Ars Nova, The Bushwick Starr, Dixon Place, Here Arts Center, Baryshnikov Art Center, Joe's Pub at The Public Theater, American Repertory Theater, Philly Fringe Arts, and Bard College. Select credits include *The Rape of Lucretia* and *Le nozze di Figaro* (Curtis Opera Theatre); *Dialogues of the Carmelites* (Opera Philadelphia/Curtis); *Singlet* (The Bushwick Starr); *The Skin of Our Teeth* (Fisher Center at Bard College); *A Ride on the Irish Cream* (American Realness Festival); and *The Dixon Family Album* (Williamstown Theater Festival). Upcoming fall 2018: The world premiere of the musical *Rags Parkland Sings the Songs of the Future* at Ars Nova.

Candida Nichols Associate Costume Designer

Candida Nichols's work as a designer has taken her many places across the globe, working in theater, opera, dance, and with commercial clients. Credits include work seen at the Brooklyn Academy of Music (BAM), Lincoln Center Theater/Institute, Gotham Chamber Opera, Indianapolis Opera, NAATC, On Site Opera, Shakespeare Theater of New Jersey, Perseverance Theater, Cohen New Works Festival, Tuacahn, and Prospect Theater. As resident artist with Theater Mitu, her work includes productions developed in the United Arab Emirates. Awards include the Hay Design Fellowship at the Oregon Shakespeare Festival and a Roy Crane Award in the performing arts. She is a member of IATSE USA 829.

Pesvebi Georgian Dancers

Pesvebi is a dynamic dance ensemble based in Brooklyn, New York, dedicated to the showcasing and preservation of traditional Georgian dance, culture, and tradition. Pesvebi was founded by Shorena Barbakadze and Ivan Goderdzishvili, who emigrated from the Republic of Georgia to New York in 1998. After their son was born, they realized that children born in the United States of Georgian immigrant parents had a limited understanding of their heritage and lacked a community base. They established the Georgian Cultural Center in the United States and created the Pesvebi dance ensemble. Pesvebi quickly became popular, driven by hard work, creativity, dedication, and community support. Today Pesvebi has a large membership of talented dancers and musicians and a busy performance schedule including tours in the United States, Georgia, and Europe.

American Symphony Orchestra

Founded in 1962 by Leopold Stokowski, the American Symphony Orchestra (ASO) performs primarily at Carnegie Hall. Since 1992, its artistic director and principal conductor has been Leon Botstein. ASO has also performed in the renowned SummerScape and Bard Music Festival at the Richard B. Fisher Center, designed by Frank Gehry for Bard College. Consisting of New York City's finest musicians, ASO regularly participates in numerous sponsored cultural and educational events. It has appeared in benefits for PBS, the Jerusalem Foundation, Korea Society, and Shaare Zedek Medical Hospital, with such artists as Glenn Close, Liv Ullmann, Yo-Yo Ma, Wynton Marsalis, Sarah Chang, and Song Zuying. ASO has toured around the world, most recently in Brazil, Japan, and Korea.

The American Symphony Orchestra has had an illustrious history of music directors and guest conductors. Succeeding Stokowski, who directed the orchestra until 1972, were Kazuyoshi Akiyama (1973–78), Sergiu Comissiona (1978–82), Moshe Atzmon and Giuseppe Patanè (codirectors 1982–84), John Mauceri (1985–87), and Catherine Comet (1990–92). Notable guest conductors have included Leonard Bernstein, Karl Böhm, Aaron Copland, Morton Gould, Aram Khachaturian, James Levine, André Previn, Yehudi Menuhin, Gunther Schuller, Leonard Slatkin, Michael Tilson Thomas, and Sir William Walton. With Leon Botstein the orchestra has made numerous prestigious recordings, including Strauss's opera *Die ägyptische Helena* with Deborah Voigt (Telarc); music by Copland, Rands, Perle, and Sessions (New World); Dohnanyi's *Concertino for Harp and Orchestra* (Bridge); Strauss's *Die Liebe der Danae* with Lauren Flanigan (Telarc); *Franz Schubert: Orchestrated* (Koch International) with works by Joachim, Mottl, and Webern; *Johannes Brahms's Serenade No. 1 in D Major, Op. 11 for Orchestra* (Vanguard Classics); and Hindemith's *The Long Christmas Dinner* (Bridge). Recordings of many of ASO's live performances are available for download and purchase through major internet retailers such as iTunes and Amazon.

American Symphony Orchestra

Leon Botstein, Music Director

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Victoria Ross, Peter Pan Properties Master Patrice Escandon, Demon Properties Master Abigail Cain, Assistant Properties Master Nicholas LaBarbera, Properties Artisan

Hair and Makeup

Lesley Bush, Assistant Hair and Makeup Designer Emily Malin, Assistant Hair and Makeup Designer Anika Seitu, Assistant Hair and Makeup Designer Shelley Carpenter, Hair and Makeup

Staff Artist Bard Music Festival

Hsiao Fang, Stage Manager, Sosnoff
Lisa Krueger Chandler, Stage Manager,
Olin
Emily Beck, Stage Manager
Madison Bruno, Assistant Stage Manager
Robert Strickstein Opera Pit Stage Manager
Eric Brodbeck, Stagehand
Amy Cassiere, Stagehand
Jon Collazo, Stagehand
Jan Collazo, Stagehand
Jarvis Harrison, Stagehand
Valory Height, Stagehand
Scot Moore, Stagehand
Michael Rau, Stagehand
Fennel Skellyman, Stagehand
Matt Streider, Stagehand

Audience and Member Services House Staff

Mu-Ying - Tsai Stagehand

Samuel Abate '20. Usher Douglas Appenzeller, Usher Emily Appenzeller, Usher Midori Barandiaran '20. Usher Isabella Barbuto, Usher Mia Barbuto, Usher Anna Billeci, Parkina Attendant Nellie Bowen '20, Usher Madison Clark-Bruno '20, Usher Miles DeMartino, Parking Attendant Natalie Durkin '20, Usher Abigail Foster, Parking Attendant Jacob Foster, Parking Attendant Samantha Gorga, Parking Attendant Mara Halas, Usher Harrison Husten Haskin, Usher Natalie Hayes, Usher Kevin Horiszny, Usher Brynlie Sage Johnston '18, Usher Isabelle LaBarbera, Usher Summer Lown, Usher, Parking Attendant Meghan Mercier '19, Usher Sondai NaNaBuluku '20, Usher Jack Pagliante '20, Usher, Parking Attendant Kristyna Petišková '20, Usher Michael Picciuolo, Usher, Parking Attendant Heather Pinchbeck, Usher Willa Pruitt. Usher

Taylor Quinland '18, Usher

Connor Redmond, Parking Attendant
Alexander Rivera, Usher
Aliya Rodriguez, Parking Attendant
Evan Rohrmeier, Usher
Anthony Sava, Usher
Frederick Schultz, Parking Attendant
Thai Singer '20, Usher
Alexandra Snyder, Usher
Kalo Talley '21, Usher, Parking Attendant
Henry Tynes, Usher, Parking Attendant
Morgan Volk, Usher
Kristen Westerduin '19, Usher, Parking
Attendant
Esme White '18, Usher

Audience and Member Services

Representatives
Aurora Amidon '20
Jackson Blau '18
Salim Chagui '18
Jonathon Comfort '19
Rachael Gunning '19
Megan Halm
Emma Houton '20
Leor Miller '19
Sam Olin-Hitt '20
Mia Schiffer '20
Paulina Swierczek '19
Cree Vitti '22
Lindsey Williams '20
Payton Smith '19, Bus Ambassador

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CABARET

Melanie Friday, July 27 | 8:30 pm

Chita: A Legendary Celebration
Saturday, July 28 | 7 pm and 9:30 pm

Mx. Bond's House of Whimsy
Friday, August 3 and Saturday, August 4 | 8:30 pm

Sam Amidon Friday, August 10 | 8:30 pm

Back to (ab)NORMAL: Angela Di Carlo's ADD Cabaret and Billy Hough's Scream Along with Billy Saturday, August 11 | 8:30 pm

The Hot Sardines A Dance Party Friday, August 17 | 8:30 pm

Boys in the Trees: Justin Vivian Bond Sings All the Young Dudes Saturday, August 18 | 8:30 pm

JAZZ THROUGH THE LOOKING GLASS: THE HOT JAZZ AGE

Catskill Jazz Factory New York Hot Jazz Festival

Bix & Tram: A Red Hot Retrospective Patrick Bartley Orchestra Thursday, August 2 | 8 pm

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Anton Rubinstein's

DEMON

Sosnoff Theater July 27 – August 5, 2018 THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE



Anton Rubinstein's

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