

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



FOUR QUARTETS

Sosnoff Theater
July 6–8, 2018

Dear Friends,

Welcome to SummerScape 2018. This year's festival opens with a celebration of T. S. Eliot's masterpiece, *Four Quartets*, which was first published 75 years ago in 1943.

If you already know *Four Quartets*, you probably remember where and when you first encountered these enigmatic and beautiful poems. I was an undergraduate, assigned to write a paper on Eliot. I vividly recall exactly where I was sitting in my college's library when I read the opening lines, "Time present and time past / Are both perhaps present in time future, / And time future contained in time past." Their strange music affected me deeply, and has stayed with me since, though the meaning of the poems was beyond my grasp.

Only later did I realize that there is no way to understand the *Quartets* fully, for they grapple with experiences of time and spirituality that defy comprehension. Eliot is attempting to find words for aspects of our existence that can't be fully expressed. ("Because one has only learnt to get the better of words / For the thing one no longer has to say," he writes.) The poems' subject emerges in fragments and sudden moments of illumination—"hints and guesses, / Hints followed by guesses"—and the power of Eliot's writing lies as much in its rhythmic and tonal shifts as in the literal meaning of the words. Like the chamber music invoked by its title, *Four Quartets* is an auditory experience; it reaches full fruition when we hear it read.

The idea for this live performance based on the *Quartets* was born in 2015, when the great contemporary choreographer Pam Tanowitz made her SummerScape debut. One of the works in her program was entitled "Broken Story (wherein there is no ecstasy)," and when I asked her about this striking name, she told me that it was a partial quotation from the poem "East Coker." We discovered our shared love of *Four Quartets*, and I suggested that Pam create a full-length dance performance with a reading of Eliot's poems as the score.

Over the past three years, Pam has created the work in conjunction with a group of exceptional artists—the dancers of her company, composer Kaija Saariaho, painter Brice Marden, actor Kathleen Chalfant, and versatile music ensemble The Knights. I hope you agree that their combined vision creates a fine complement to Eliot's poetry, creating a rich dialogue with his words without attempting to illustrate or explain them.

Dance and dancing are central metaphors in *Four Quartets*, and it is not surprising that several choreographers, including Martha Graham and May O'Donnell, have been attracted to the poems. This is the first time that permission has been granted to set a dance to the text, and we are deeply thankful to Clare Reihill and her colleagues at the T. S. Eliot Foundation, who have been unfailingly supportive throughout the process. If you'd like to know more about the development of this performance, please visit fishercenter.bard.edu/events/four-quartets/#programnotes.

Best wishes,



Gideon Lester
Artistic Director for Theater and Dance

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

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Bob Bursey

Artistic Director for Theater and Dance Gideon Lester

presents

FOUR QUARTETS

World Premiere / SummerScape Commission

Text by T. S. Eliot

Choreography by Pam Tanowitz

Music by Kaija Saariaho

Images by Brice Marden

Music Performed by The Knights

Narrated by Kathleen Chalfant

Scenic and Lighting Design by Clifton Taylor

Costume Design by Reid Bartelme and Harriet Jung

Sound Design by Jean-Baptiste Barrière

Dramaturgy by Gideon Lester

Stage Management by Betsy Ayer

Produced by Caleb Hammons

Pam Tanowitz Dance

Kara Chan, Jason Collins, Dylan Crossman, Christine Flores, Zachary Gonder, Lindsey Jones, Victor Lozano, Maile Okamura, and Melissa Toogood

The Knights

Colin Jacobsen, Violin; Nicholas Cords, Viola; Hannah Collins, Cello; Bridget Kibbey, Harp

Assistants to Brice Marden Tyler Drosdeck and Noah Dillon

Assistant Lighting Designer Conor Mulligan

GAGOSIAN

Gagosian is the lead corporate sponsor of Four Quartets. Major support is provided by Rebecca Gold.

Four Quartets is co-commissioned by the Fisher Center, the Center for the Art of Performance at UCLA, and the Barbican, London. Additional commissioning funds were provided by the Virginia B. Toulmin Foundation, the O'Donnell-Green Music and Dance Foundation, the T. S. Eliot Foundation, King's Fountain, and Cultural Services of the French Embassy. Creation and performance of the music is supported by the Thendara Foundation and New Music USA.

Four Quartets

I. “Burnt Norton”

Music: *Maa* (Earth): VI. “Fall”

Image: *Uphill 4* (detail), 2014, four joined panels, 48 x 144 inches, oil on linen

II. “East Coker”

Music: “...de la Terre”

Image: *Thira*, 1979–80, 18 joined panels, 96 x 180 inches, oil and wax on canvas

III. “The Dry Salvages”

Music: “Cloud Trio: I, II, and IV,” *Maa* (Earth): VI. “Fall,” and “Spins and Spells”

Image: *Untitled (Hydra)*, 2018, 83 x 270 inches (each panel: 83 x 135 inches), oil on linen

IV. “Little Gidding”

Music: “Vent nocturne: I and II” and “Cloud Trio: III”

Image: *Painting Study II*, 1980, 20 x 24 inches, ink over screenprint on paper

The text of *Four Quartets* is presented by special arrangement with Faber & Faber, Ltd.

Kaija Saariaho’s music is presented by special arrangement with G. Schirmer, Inc., publisher and copyright owner.

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The production wishes to thank Shruti Adhar, Mark Francis, Mario Gotoh, Gill Graham, Lord and Lady Harrowby, Dana Hawkes, Janet Hicks, Judith Hodgson, Judith Hooper, Captain Bill Lee, Aaron Mattocks, Guillaume Pirard, Clare Reihill, Dan Siegler, Rachel Sokolow, Joann Wang, Jane Yoon, Oscar Zepeda-Arias, and the Baryshnikov Arts Center (Mikhail Baryshnikov, Georgiana Pickett, Eleanor Wallace, and Kristen Miles).

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.



Introducing *Four Quartets*

Denis Donoghue

The first of T. S. Eliot’s *Four Quartets*, “Burnt Norton,” was published on April 2, 1936; his second, “East Coker,” on March 21, 1940; the third, “The Dry Salvages,” on February 27, 1941; and his fourth and last, “Little Gidding,” on October 15, 1942. The book, *Four Quartets*, was published in the United States in 1943 (exactly 75 years ago), and in Britain in 1944. Eliot eventually thought of the four together as one poem. Only “Burnt Norton” has an epigraph, two fragments of Heraclitus, translatable as follows: “Although the Word [Logos] is common to all, most men live as though they had each a private wisdom of his own,” and “The way up and the way down are one and the same.”

The poems take their names from four places, each one with some bearing on Eliot’s personal life, and with some relation to the four seasons and the four elements—air, earth, water, and fire—in that order. Burnt Norton was an uninhabited manor house of no particular distinction near Chipping Campden in Gloucestershire, which Eliot visited, walking through the grounds with his friend Emily Hale in the summer of 1934. East Coker is a village near Yeovil, in Somerset, from which Andrew Eliot, one of his ancestors, emigrated in 1667 to America to found the American branch of the Eliot family from which T. S. was directly descended. The Dry Salvages are a line of black granite rocks north of Gloucester, Massachusetts, off the coast of Cape Ann. (“The river” invoked in the poem is the Mississippi at St. Louis, Missouri, where Eliot was born on September 26, 1888.) Little Gidding is a village in Huntingdonshire, once celebrated for the Christian community established there in 1626 by Nicholas Ferrar, a friend of the poet George Herbert. The community was destroyed 21 years later by Oliver Cromwell’s troops. The chapel was restored for worship in the 19th century. Eliot visited it on May 25, 1936.

Eliot was a great English poet—or, if you prefer, a great American poet. Either way, his common language was English, with occasional recognitions of American (“at smokefall,” and “towards sundown”), French, German, and Italian. Some of his English words may prompt recourse to the dictionary: “peregrine,” “eviscerate,” “pentecostal.” The poem requires slow, thoughtful reading, and offers memorable pleasure in process and end. In “East Coker” Eliot refers to “the intolerable wrestle / With words and meanings,” and much as he loved the English language, he envied the forms of expression that enjoyed freedom from words, especially dance and music. On March 28, 1931, he wrote to Stephen Spender in Germany:

I am delighted to hear that you have been at the late Beethoven—I have the A minor quartet [Opus 132] on the gramophone, and find it inexhaustible to study. There is a sort of heavenly or at least more than human gaiety about some of his later things which one imagines might come to oneself as the fruit of reconciliation and relief after immense suffering. I should like to get something of that into verse once before I die.

In “Little Gidding,” when he allowed himself to think it might be possible to write well, or as well as style permitted, he had music and dance in mind:

And every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
The complete consort dancing together)
Every phrase and every sentence is an end and a beginning,
Every poem an epitaph.

Of course Eliot did not compare his genius to Beethoven’s, but he may have thought, with justice, that his long travail from “The Love Song of J. Alfred Prufrock” to *Four Quartets* would count as his Opus 132.

Denis Donoghue is University Professor and Henry James Professor of English and American Letters at New York University. His books include Words Alone: The Poet T. S. Eliot, published by Yale University Press.

“There would be no dance, and there is only the dance” T. S. Eliot and the Dance of Writing

Dana Naomy Mills

Why set a dance to *Four Quartets*? An answer lies in the poems themselves, where dance and dancing are central images. Eliot sees dance and poetry as profoundly related: in “Little Gidding” he imagines the words of an ideal sentence as “The complete consort dancing together.” Eliot’s words move us in the tension between stillness and gesture. Language for Eliot is dynamic and kinetic: In “Burnt Norton” he notes that words “slip, slide, perish, / Decay with imprecision, will not stay in place, / Will not stay still,” allowing for a reading of the poet dancing in quest for the perfect phrase (“the intolerable wrestle / With words and meanings,” he calls it in “East Coker”).

T. S. Eliot loved dance, and witnessed firsthand many of the innovations that shaped its history in the first half of the 20th century. In 1910, when he was 22 years old, Eliot spent a year in Paris. While there, he encountered the legendary American dancer Isadora Duncan, who was the talk of the town. Duncan was a modern dance revolutionary and pioneering feminist, a combination that had made her both famous and infamous around the world by the time she arrived in Paris. Her unique style aimed to strip the dance from external hindrances, such as toe shoes and tutus, and bring it back to the unconstrained body.

Critics said that Duncan had moved “as no one had moved before.” The tension between stillness and motion was central to her reimagining of movement. She once reflected: “I spent long days and nights in the studio seeking that dance that can be the divine expression of the human spirit through the medium of the body’s movement. For hours I would stand quite still. . . .” Duncan embodied stillness. The choreographer Frederick Ashton commented on Duncan’s performance in London in 1921, when Eliot, too, was in London: “She had the most extraordinary quality of repose. . . . She would stand for what seemed quite a long time doing nothing, and then make a very small gesture that seemed full of meaning.” Perhaps we can find an echo of Duncan’s transmission of stillness in these lines from “Burnt Norton”:

At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is . . .

Eliot makes numerous allusions to stillness in the poems: “So the darkness shall be the light, and the stillness the dancing.” Isadora Duncan’s troubling of the boundary between stillness and motion lives on in *Four Quartets*. She demonstrated to the world of dance the essential quality that Eliot captured in “East Coker”: “We must be still and still moving.”

Duncan also influenced Michel Fokine, prolific choreographer of the Ballets Russes—the company that revolutionized ballet in the first three decades of the 20th century under the directorship of Sergei Diaghilev. Fokine was the resident choreographer of the Ballets Russes in Paris in 1909. In 1911, he choreographed the work that became synonymous with the dancer Vaslav Nijinsky, *Le spectre de la rose*, in which Nijinsky, embodying the spirit of a rose, appears

in a young girl's dream. The ballet's sensuality, Nijinsky's androgynous stage presence, and the choreography's blend of sex and classicism created a sensation in its redefinition of male dancing. Eliot frequently attended the Ballets Russes performances, and in "Little Gidding" he makes direct reference to Nijinsky's singular performance:

It is not to ring the bell backward
Nor is it an incantation
To summon the spectre of a Rose.

The rose is a central, mystical image of this final poem of *Four Quartets*. When he was later asked about the line, Eliot responded: "I was thinking of the Ballet." Even beyond this literal reference, Fokine and Nijinsky's influence is inscribed upon the poem in Eliot's reconfiguration of temporality. Nijinsky was famous for the leap that ended offstage so the audiences saw him suspended in midair ("The rose evaporates into dawn," a review in *Le Figaro* noted). A running thread in all four poems that comprise *Four Quartets* is temporality and the troubling of boundaries between different times:

Time present and time past
Are both perhaps present in time future . . .

And do not call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.

It is easy to imagine this reconfigured temporality, *neither movement from nor towards*, encapsulated in Nijinsky's leap, evaporating into a dawn that is both in time and beyond time.

Duncan and the Ballets Russes transformed the relationship among music, visual arts, dance, and poetry, drawing upon new experiments in literature and in turn influencing the way dance was captured in text. Eliot's *Four Quartets* both records this new relationship among the arts and is a major intervention in this reconfiguration. *Four Quartets* has a physical presence in the world. In the poems, words fall, rise, and shift places with one another in a textual dance. T. S. Eliot's *Four Quartets* troubles the boundary between the still and the moving, text and the dancing body. Pam Tanowitz's *Four Quartets* is a major intervention in the relationship between the sister arts that continues this lineage.

Dana Mills is a dance and political theorist. Her first book, Dance and Politics: Moving Beyond Boundaries, is published by Manchester University Press.

Further reading:

Isadora Duncan, *My Life* (1996), London; Gollancz

Lyndall Gordon, *The Imperfect Life of T. S. Eliot* (2012), London; Virago

Nancy Hargrove, *T. S. Eliot's Parisian Year* (2009), Gainesville; University of Florida Press

Jennifer Homans, *Apollo's Angels: A History of Ballet* (2010), London; Granta

Susan Jones, *Literature, Modernism, and Dance* (2013), Oxford; Oxford University Press

Who's Who

Over the past 15 years, **Pam Tanowitz (Choreographer)** has become known for her unflinchingly postmodern treatment of classical dance vocabulary. Her abstract movement challenges stylistic expectations and conventions of composition, as well as the concert-going experience itself. Tanowitz's mission is to revitalize abstraction and formalism by obliterating the self-imposed dialectical boundaries of each, while stretching the material into uncharted territory. She was awarded a Bessie Award in 2009, Foundation for Contemporary Arts award in 2010, Guggenheim Fellowship in 2011, and the Hodder Fellowship from Princeton University in 2013–14. In 2016, Tanowitz was the Juried Bessie Award winner for her work *the story progresses as if in a dream of glittering surfaces*, and a recipient of the National Dance Project production grant for *New Work for Goldberg Variations*, a collaboration with pianist Simone Dinnerstein. In 2017, Tanowitz was chosen as the first female recipient of the Baryshnikov Arts Center's Cage Cunningham Fellowship. She has been commissioned by the Joyce Theater, John F. Kennedy Center for the Performing Arts, Bard SummerScape, Vail International Dance Festival, New York Live Arts, Guggenheim Museum's Works & Process series, Danspace Project, Lincoln Center Out of Doors, Chicago Dancing Festival, Baryshnikov Arts Center, Jacob's Pillow Dance Festival, Duke Performances, Peak Performances, FS's Opening Nights Series, and Institute for Contemporary Art/Boston. Her work was selected by the *New York Times* Best of Dance series in 2013, 2014, 2015, and 2017. Tanowitz has also created or set work for City Center's Fall for Dance Festival, Juilliard School, Ballet Austin, New York Theatre Ballet, and Saint Louis Ballet; and has been a guest choreographer at Barnard College, Princeton University, Mason Gross School of the Arts at Rutgers University, Marymount Manhattan College, and Purchase College. She holds dance degrees from Ohio State University and Sarah Lawrence College, and teaches at Rutgers University.

Kaija Saariaho (Composer) is a prominent member of a group of Finnish composers and performers who are now, in midcareer, making a worldwide impact. She studied composition in Helsinki, Freiburg, and Paris, where she has lived since 1982. Her studies and research at IRCAM, Paris, have had a major influence on her music, and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue consists of chamber works, from the mid-1990s she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin*, *Adriana Mater*, and the oratorio *La Passion de Simone*. Saariaho has claimed the major composing awards in the Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, and the Polar Music Prize. In 2018, she was recognized with the BBVA Foundation's Frontiers of Knowledge Award. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programs, Saariaho was the music mentor of the 2014–15 Rolex Mentor and Protégé Arts Initiative and was in residence at UC Berkeley Music Department in 2015. Saariaho continues to collaborate for the stage. *Only the Sound Remains*, her most recent opera collaboration with Peter Sellars, opened in Holland in 2016. In the same year, her first opera, *L'Amour de loin*, received its New York premiere by the Metropolitan Opera in a new production by Robert Le Page. The Park Avenue Armory and New York Philharmonic presented a celebration of her

orchestral music with visual accompaniment in October 2016. February 2017 saw Paris come alive with her work when she was featured composer for the Festival Présences. She is currently composing a new opera to premiere in 2020.

Brice Marden (Images) was born in 1938 in Bronxville, New York. He received his BFA in 1961 from Boston University School of Fine and Applied Arts, and his MFA in 1963 from Yale University School of Art and Architecture. His work has been the subject of numerous solo exhibitions, including *Cold Mountain*, Dia Center for the Arts, New York (1991, traveled to Walker Art Center, Minneapolis; the Menil Collection, Houston; Museo Nacional Centro de Arte Reina Sofia, Madrid; and Städtisches Kunstmuseum Bonn, Germany); *Work Books 1964–1995*, Staatliche Graphische Sammlung, Munich (1997, traveled to Kunstmuseum Winterthur, Switzerland; Wexner Center for the Arts, Ohio; Fogg Art Museum, Harvard University, Cambridge; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Miami Art Museum, Florida; and Carnegie Museum of Art, Pittsburgh); *Works on Paper, 1964–2001*, Instituto Nazionale per la Grafica, Rome (2002, traveled to Archivio di Stato di Torino, Italy; and Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Germany); *Plane Image, A Retrospective of Paintings and Drawings*, Museum of Modern Art, New York (2006, traveled to San Francisco Museum of Modern Art, California, and Hamburger Bahnhof, Berlin); and *Works on Paper*, Kunstmuseum Basel, Switzerland (2007). Marden is represented by Gagosian.

Kathleen Chalfant (Narrator) Broadway: *Angels in America* (Tony and Drama Desk nominations), *Racing Demon*, *Dance With Me*. Off-Broadway: *Wit* (Drama Desk, Lucille Lortel, Outer Critics Circle, Drama League, Connecticut Critics Circle, and Obie Awards), *For Peter Pan on Her 70th Birthday*, *A Walk in the Woods* (Drama Desk nomination), *Talking Heads* (Obie Award), *Nine Armenians* (Drama Desk nomination), *Henry V* (Callaway Award). London and Los Angeles: Ovation Awards for *Wit* and *Red Dog Howls*. Film: *Isn't it Delicious?*, *R.I.P.D.*, *Lackawanna Blues*, *Perfect Stranger*, *Kinsey*, *Laramie Project*, *Random Hearts*. Select Television: *The Affair*, *The Strain*, *The Americans*, *House of Cards*, *The Book of Daniel*, *One Life to Live*, *Madam Secretary*, *Elementary*, *Voices from the White House*, *A Death in the Family*, *Storm of the Century*. Awards: 1996 Obie Award for Sustained Excellence, 2004 Lortel Award for Sustained Excellence of Performance, 2015 Lifetime Achievement Award from the League of Professional Women. She received the Drama League and Sidney Kingsley awards and an honorary doctorate in humane letters from Cooper Union.

Clifton Taylor (Scenic and Lighting Design) has created lighting, projection, and scenic designs for Broadway and off-Broadway as well as opera, theater, and dance companies around the world. His designs for dance have been commissioned for the repertoires of Alvin Ailey, ABT, Lar Lubovitch, Karole Armitage, Ron K. Brown; San Francisco, Houston, and Washington ballets, among many others, as well as major companies in Europe, Asia, and South America. Opera designs have included several works for the Haydn Orchestra in Italy, Gotham Chamber Opera, BAM, New York Philharmonic's opera presentations at Lincoln Center, Tanglewood Music Center, and internationally in Asia, Europe, and South America. For more information, please visit designcurve.com.

Reid Bartelme and Harriet Jung (Costume Design) founded Reid & Harriet Design in fall 2011. They were classmates in the fashion design program at the Fashion Institute of Technology.

Prior to meeting at FIT, Bartelme spent 10 years working as a dancer and Jung earned a degree in molecular and cell biology from UC Berkeley. Collaboratively, they have designed costumes for Justin Peck, Trey McIntyre, Kyle Abraham, Pam Tanowitz, and Matthew Neenan, among others. They have costumed productions at American Ballet Theatre, New York City Ballet, San Francisco Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, Hubbard Street Dance Chicago, and Malpas Dance Company, among others. Along with Justin Peck, they are featured in the documentary *Ballet 422*. They have created costume-centric dance performances at the Museum of Arts and Design and the Guggenheim Museum in New York City. Reid & Harriet Design received a fellowship at New York University's Center for Ballet and the Arts in fall 2017, and recently launched a small line of swimsuits. reidandharriet.com

Jean-Baptiste Barrière (Sound Design) was born in Paris in 1958. He studied music, art history, philosophy, and mathematical logic. He joined IRCAM in Paris in 1981, successively directing musical research, education, and production; and left in 1998 to concentrate on personal projects. He composed the music of multimedia shows, such as *100 Objects to Represent the World* by Peter Greenaway (Salzburg Festival 1997), and of virtual reality and interactive installations by Maurice Benayoun, like *World Skin* (Prix Ars Electronica 1998). He regularly realizes visual concerts of Kaija Saariaho's music, including her opera *L'Amour de loin*, in Berlin and Paris in 2006 by Kent Nagano and Deutsches Symphonie-Orchester. He directed visuals for operas such as Messiaen's *Saint François d'Assise* with Nagano and Orchestre Symphonique de Montréal (Grand Prix du Conseil des Arts), and Myung-Whun Chung with Orchestre Philharmonique de Radio-France in 2008. He directed the video design for a concert dedicated to Saariaho with the New York Philharmonic with Salonen at Park Avenue Armory in 2015. He is composing *The Art of Change*, an opera to be premiered in 2019.

Betsy Ayer (Stage Manager) Dance: Trisha Brown Dance Company, *FLEXN* at the Park Avenue Armory/International tour; New York City Ballet, Susan Marshall & Company. Opera: *Cunning Little Vixen*, *Le Grand Macabre*, *Pelleas et Melisande*, Berlin Philharmonic and London Symphony Orchestra; *St. Matthew Passion*, Lincoln Center/Park Avenue Armory; *Das Paradies und die Peri*, *The Gospel According to the Other Mary*, Los Angeles Philharmonic; New York City Opera; Teatro Real, Madrid; *La Passion de Simone* (International tour), Vienna Festival; Santa Fe Opera; Glimmerglass Opera; Brooklyn Academy of Music (BAM). Theater: *The Mystery of Irma Vep*, Red Bull Theater; Lincoln Center Festival; *Shockheaded Peter*; Classic Stage Company; New York Theatre Workshop; Manhattan Theatre Club. Regional: Alabama Shakespeare Festival. Concerts: interim production manager, Carnegie Hall. Ayer is a graduate of Smith College.

Kara Chan (Performer) is from Vancouver, British Columbia, Canada, and a graduate of the Juilliard School (BFA '15). Chan dances with Twyla Tharp Dance, and has performed as a guest artist with the Lar Lubovitch Dance Company and Mark Morris Dance Group. Additionally, she has appeared with the Merce Cunningham Trust, Keigwin + Co, Janis Brenner & Dancers, Kathryn Posin Dance Company, Gleich Dances, Trainor Dance, and MorDance. Chan is a recipient of the Juilliard Career Advancement Fellowship (2015).

Jason Collins (Performer, Artistic Associate, Pam Tanowitz Dance) is originally from Defreestville, New York. He joined Pam Tanowitz Dance as a performer in 2013, and began managing the company as artistic associate in 2016. He additionally performs with the Metropolitan Opera, Dylan Crossman, Ryan McNamara, David Parker, and Danielle Russo. Collins is also associate producer for Pavel Zuštiak/Palissimo Company and is cofounder of the collective HEWMAN. He studied at Walnut Hill School for the Arts and holds a BFA from the Juilliard School.

Dylan Crossman (Performer) grew up in the south of France, received his bachelor's degree from Trinity/Laban College of Music and Dance in London, and studied at Burklyn Ballet Theatre (Vermont). He moved to New York in 2006, and has since danced for various choreographers including Brian Brooks, Christopher Williams, Ellen Cornfield, Wally Cardona, and Sean Cúrran. He is a founding member of Peter Kyle Dance. Crossman became an understudy for the Merce Cunningham Dance Company in 2007, joined the main company in 2009, and was a part of the company's final tour through 2012. Now freelance, he works with Kimberly Bartosik/daela, Sally Silvers, Ryan McNamara, Megan Williams, and Pam Tanowitz Dance. He is on faculty at the Cunningham Trust, SUNY Purchase, and Burklyn Ballet Theatre and is a stager for the Cunningham Trust. Crossman is a two-time Bessie recipient, one for his work in Tanowitz's *Be In the Gray With Me* (2009), for whom he has been dancing since 2008. His own company, Crossman Dans(c)e, looks at identity issues within the frame of formalism and the beauty in vulnerability. His work has been seen at Roulette, La MaMa, 92nd Street Y, Museum of Arts and Design, Gibney Dance, Abrons Arts Center, and The Yard. Crossman also works with children as well as adults, introducing them to Merce Cunningham's creative ideas and philosophy. Kid Birds, an outreach project he was the teacher/choreographer for, won the 2014 French Cultural and Artistic Audacity Award. Check out the latest news at dylancrossman.org.

Christine Flores (Performer) is originally from Toronto, Ontario. She received her BFA from New World School of the Arts in 2015, and upon moving to New York she has worked with Company XIV, Peter Chu, Caleb Teicher, Isodoc Dance, Tania Perez Salas Dance Company (Mexico), Emma Portner, and Shinsa Collective. Flores is thrilled to be working with Pam Tanowitz Dance.

Zachary Gonder (Performer) was born in Grayslake, Illinois, north of Chicago. He started dancing at age five at a local dance studio, then attended the Chicago Academy for the Arts high school in the city under the tutelage of choreographer Randy Duncan. He graduated from Juilliard in 2018. He has performed works at school by Austin McCormick, Jose Limón, Aszure Barton, Pam Tanowitz, Richard Alston, Gustavo Ramirez Sansano, and Crystal Pite. He looks forward to continuing his dance career after school, exploring various artistic opportunities, and eventually joining a dance company.

Lindsey Jones (Performer) is from St. Louis, Missouri, and started dancing at COCA, The Center of Creative Arts. She attended London Contemporary Dance School and received her BFA from SUNY Purchase. Jones originated the role of Cat in Isaac Mizrahi's *Peter and the Wolf* and was featured in his production of *The Magic Flute* at the Opera Theatre of St. Louis. She has performed with Bill Young, Jonathan Allen, GREYZONE, Ian Spencer Bell, June Finch, Adriane Lee, Merce Cunningham Trust, and Sally Silvers. Jones is currently working with Dance Heginbotham, Caleb Teicher & Co., Kimberly Bartosik/daela, and has been performing with Pam Tanowitz Dance since 2013.

Victor Lozano (Performer) is currently a member of Pam Tanowitz Dance, Brian Brooks Dance, and Madboots Dance. Lozano has guested with the Lar Lubovitch Dance Company for its production of *Artemis in Athens*, the Kate Weare Company for its 10th anniversary show at BAM, and in workshops with Merce Cunningham Trust. He has studied and performed works by Twyla Tharp, Jose Limón, Fernando Melo, Camille A. Brown, and Kyle Abraham. Lozano is a graduate of the Juilliard School (BFA) and received the Juilliard Career Advancement Fellowship (2016–18). He is an avid choreographer and has presented his work in Miami, Houston, New Haven, and throughout New York City. He is originally from Houston, Texas.

Maile Okamura (Performer) studied with Lynda Yourth in San Diego, California, and at the San Francisco Ballet School. She was a member of Boston Ballet II and Ballet Arizona. From 2001–15, Okamura was a member of the Mark Morris Dance Group.

Melissa Toogood (Performer, Rehearsal Director) is a Bessie Award-winning performer. She is both dancer and rehearsal director for Pam Tanowitz Dance, and has assisted Tanowitz on numerous creations including works for Ballet Austin, Juilliard School, Rutgers University, the Fall for Dance Festival, Vail International Dance Festival, and others. Toogood was a member of the Merce Cunningham Dance Company, has taught Cunningham Technique internationally since 2007, is a 2013 and 2015 Merce Cunningham Fellow, and an official stager for the Merce Cunningham Trust. She has performed with Kyle Abraham/Abraham.In.Motion, Kimberly Bartosik, Wally Cardona and Jennifer Lacey, Rosie Herrera Dance Theater, Rashaun Mitchell + Silas Riener, Miro Dance Theater, Stephen Petronio Company, Sally Silvers, Christopher Williams, The Bang Group: Tap Lab, and many others. Toogood is a native of Sydney, Australia, and holds a BFA in dance performance from New World School of the Arts, Miami, Florida.

As the *Washington Post* observes, violinist and composer **Colin Jacobsen (Violin, Artistic Director, The Knights)** is “one of the most interesting figures on the classical music scene.” Jacobsen founded The Knights with his brother Eric, and together they have led the artistic vision as the orchestra has evolved from late-night, chamber-music reading parties with friends to one of the world's most exciting chamber orchestras. In addition to The Knights, Jacobsen is a founder of the game-changing string quartet Brooklyn Rider; he is also a touring member of Yo-Yo Ma's venerated Silkroad project and an Avery Fisher Career Grant-winning violinist. Jacobsen's work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jacobsen collaborated with Iran's Siamak Aghaei to write a Persian folk-inflected composition, “Ascending Bird,” which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes *Chalk and Soot*, a collaboration with Dance Heginbotham, and music for Compagnia de' Colombari's theatrical production of Walt Whitman's *Song of Myself*.

Nicholas Cords (Viola) has devoted his career to the advocacy of music from a strikingly broad historic and geographic spectrum. In addition to his work with The Knights, Cords serves as one of three coartistic directors for Silkroad, the Grammy Award-winning cross-cultural ensemble he has been a part of since it was founded by cellist Yo-Yo Ma. He is also a founding member of the string quartet Brooklyn Rider, a group which *Strings Magazine* hailed as “the future

of chamber music.” Recent Brooklyn Rider collaborators include the Swedish mezzo-soprano Anne Sophie von Otter, jazz superstar Joshua Redman, Mexican-born singer Magos Herrera, Irish fiddler Martin Hayes, and banjo phenom Béla Fleck. Cords also performs internationally as an acclaimed soloist and guest chamber musician. His recent solo recording, *Recursions*, features music ranging from Biber to his own compositions. A prize-winning violist in his student days at the Juilliard School and the Curtis Institute, he currently lives in Boston where he teaches at New England Conservatory.

Hannah Collins (Cello), winner of De Linkprijs for contemporary interpretation, is a dynamic performer who takes an active role in expanding the repertoire for cello. She has commissioned solo works by composers such as Caroline Shaw and Timo Andres, and studied European solo cello works in France and The Netherlands, with support from the Presser Foundation. Collins continues to champion the works of young composers with New Morse Code, her duo with percussionist Michael Compitello. New Morse Code’s 2017 debut album *Simplicity Itself*, on New Focus Recordings, was described by *icareifyoulisten.com* as “an ebullient passage through pieces that each showcase the duo’s clarity of artistic vision and their near-perfect synchronicity.” Collins has given solo and chamber music performances at festivals such as Orford Centre d’arts, Kneisel Hall, the Aldeburgh Festival, and Musique de Chambre à Giverny. She is a member of the Chanterelle Trio and Cantata Profana, and has recently performed with Quodlibet Ensemble, A Far Cry, Talea Ensemble, and The Knights. Praised for her “incisive, vibrant continuo” playing (*South Florida Classical Review*), she also appears regularly as a Baroque cellist with the Sebastians, New York Baroque Incorporated, and the Trinity Baroque Orchestra. Collins earned a BS in biomedical engineering from Yale and holds graduate degrees in cello performance from the Yale School of Music and the Royal Conservatory of The Hague. She is an alumna of Ensemble Connect, a fellowship focused on performance, teaching artistry, and arts advocacy run by Carnegie Hall, the Juilliard School, and Weill Music Institute. Mentors have included Stefan Reuss, Ole Akahoshi, Aldo Parisot, Michel Strauss, Robert Mealy, and Marcy Rosen. She is currently visiting assistant professor of cello at the University of Kansas School of Music and assistant director of the Avaloch Farm Music Institute.

Called the “Yo-Yo Ma of the harp” (*Atlanta Journal-Constitution*), **Bridget Kibbey (Harp)** is a recipient of an Avery Fisher Career Grant, the Classical Recording Foundation’s Young Artist Award, a Salon de Virtuosi Grant, winner of Concert Artists Guild’s International Competition, and Astral Artist Auditions. Just this month, Kibbey was named a recipient of New York University’s Center for Ballet and the Arts’ Virginia B. Toulmin Fellowship for Women Leaders in Dance. She will be collaborating with Katarzyna Skarpetowska to craft a new ballet set to André Caplet’s *Conte Fantastique* for harp soloist and strings, based on Edgar Allen Poe’s “Masque of the Red Death.” She will also collaborate with Andrea Miller of Gallim Dance in dialoguing about Malian kora music and its effect on world music and dance. She has toured and recorded with Dawn Upshaw and Plácido Domingo for SONY Records and Deutsche Grammophon; and, her own solo debut album, *Love Is Come Again*, was named one of the top 10 releases by *Time Out New York*. Kibbey is featured annually with the Chamber Music Society of Lincoln Center, The Knights Chamber Orchestra, and Camerata Pacifica on the West Coast. Alongside standard

chamber music and recital work, she spearheads and tours cross-genre collaborations that reignite the concert harp. Upcoming seasons launch tours with mandolinist Avi Avital, the Dover Quartet, Chalaca (Samuel Torres and Benito Meza), and a world-premiere concerto consortium with five orchestras featuring a new harp concerto by João Luiz Rezende.

Pam Tanowitz Dance was founded in 2000 as a platform for Tanowitz to explore her vision with a consistent group of dancers. Since then the company has received commissions and residencies at prestigious performance venues such as the Joyce Theater, John F. Kennedy Center for the Performing Arts, Bard SummerScape, New York Live Arts, Guggenheim Museum’s Works & Process series, Danspace Project, Lincoln Center Out of Doors, Chicago Dancing Festival, Baryshnikov Arts Center, Jacob’s Pillow Dance Festival, Duke Performances/Duke University, Peak Performances at Montclair State, Florida State University, the Institute of Contemporary Arts/Boston, NYU Center for Ballet and the Arts, New York City Center, 92Y/Harkness Dance Center, and MANCC. The company has been selected by the *New York Times* Best of Dance series in 2013–15, and 2017.

Grammy-nominated ensemble, **The Knights**, is a collection of musicians dedicated to transforming the orchestral experience and eliminating barriers between audiences and music. Driven by an open-minded spirit of camaraderie and exploration, The Knights inspires listeners with vibrant programs that encompass the musicians’ roots in the classical tradition and passion for artistic discovery. Since incorporating in 2007, the orchestra has toured and recorded with renowned soloists including Yo-Yo Ma, Dawn Upshaw, Béla Fleck, and Gil Shaham, with performances in prestigious venues such as Carnegie Hall, Tanglewood, Vienna’s Musikverein, and the newly opened Elbphilharmonie in Hamburg. Growing from a series of informal chamber music parties in friends’ living rooms, The Knights are led by artistic directors and brothers Colin and Eric Jacobsen with a home season in Brooklyn. In 2017, the orchestra debuted at the Kennedy Center in Washington, D.C., appeared as the first American orchestra at the Easter Festival in Aix-en-Provence, and released the acclaimed album *Azul* with works by Osvaldo Golijov, Dvořák, and Sufjan Stevens. The orchestra was also proud to premiere new works by composers Vijay Iyer, Judd Greenstein, and Angélica Negrón, present a U.S. tour with mandolinist Avi Avital and clarinetist Kinan Azmeh, and expand connections with young students throughout Brooklyn and on tour. The coming year features The Knights’ original production of *Candide*, performed as part of Leonard Bernstein’s 100th birthday at Tanglewood; as well as a new collaboration with renowned artist William Kentridge at London’s Tate Modern and New York City’s Park Avenue Armory; and a month-long tour through Germany, Austria, Poland, and Switzerland.

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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.

About Bard College

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with concentrations in more than 40 academic programs; graduate degrees in 11 programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 158-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to a liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

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. Our members support world-class performing arts and enjoy a variety of discounts and benefits. Please join us!

BECOME A MEMBER OF THE FISHER CENTER

Friend (\$75) Benefits include:

- Access to tickets before the general public
- Invitations to season previews and open house events
- 10% discount on Spiegeltent dining
- Four complimentary tickets to the SummerScape Film Series
- Fully tax deductible

Supporter (\$150) All of the above, plus:

- Waived ticket-handling fees (save \$4.50 per ticket, \$10 per subscription)
- Invitation to a behind-the-scenes tour of the Fisher Center
- Fully tax deductible

Sponsor (\$300) All of the above, plus:

- Invitations to opening night parties
- SummerScape production poster
- \$250 tax deductible

Sustainer (\$500) All of the above, plus:

- Bard Music Festival limited edition T-shirt
- SummerScape production poster signed by the cast
- \$415 tax deductible

Benefactor (\$1,000) All of the above, plus:

- Bard Music Festival book (Princeton University Press)
- Invitations to working rehearsals and directors' presentations
- \$750 tax deductible

Patron (\$1,500) All of the Benefactor benefits, plus:

- Access to the best seats and personalized ticket handling through the Patron Priority Line
- Access to the Bard Music Festival Patron's Lounge at Olin Hall
- Recognition in performance programs
- \$1,180 tax deductible

Producer (\$2,500) All of the above, plus:

- Pop-up Patron Lounge access at select performances throughout the year
- Private, behind-the-scenes tour of the Fisher Center for you and your guests
- \$2,030 tax deductible

Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- \$4,380 tax deductible

OPERA
NEW PRODUCTION

DEMON

By Anton Rubinstein
American Symphony Orchestra,
conducted by Leon Botstein
Directed by Thaddeus Strassberger

July 27 – August 5

BARD MUSIC FESTIVAL

RIMSKY-KORSAKOV AND HIS WORLD

August 10–12

Inventing Russian Music: The Mighty Five

August 17–19

Rimsky-Korsakov and His Followers



RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS

SUMMERSCAPE GALA

HONORING BRICE AND HELEN MARDEN

SATURDAY, JULY 14, 2018

FEATURING PATTI SMITH WITH LENNY KAYE

.....

6 pm

Cocktails overlooking the Hudson River

7 pm

Alfresco seated dinner by Twisted Soul, with
remarks, live auction, and a special performance

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Cool Summer Attire

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BARD SUMMERSCAPE

THEATER June 28 – July 22

New Production

Leonard Bernstein's

PETER PAN

Music and lyrics by Leonard Bernstein

After the play by J. M. Barrie

Directed by Christopher Alden

DANCE July 6–8

World Premiere

FOUR QUARTETS

Text by T. S. Eliot

Choreography by Pam Tanowitz

Music by Kaija Saariaho; performed by The Knights

Images by Brice Marden

with Kathleen Chalfant

OPERA July 27 – August 5

New Production

DEMON

By Anton Rubinstein

American Symphony Orchestra,

conducted by Leon Botstein

Directed by Thaddeus Strassberger

FILM SERIES July 26 – August 19

RIMSKY-KORSAKOV AND THE POETRY OF CINEMA

THE 29th BARD MUSIC FESTIVAL August 10–12 and August 17–19

RIMSKY-KORSAKOV AND HIS WORLD

SPIEGELTENT June 29 – August 18

CABARET, MUSIC, AND MORE

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