

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

Leonard Bernstein's

PETER PAN

LUMA Theater

June 28 – July 22, 2018

Dear Friends,

Welcome to the 2018 SummerScape festival. Those of you who visit the Fisher Center regularly know that a central part of our mission is to rediscover works from the past that have been unjustly neglected. This year is Leonard Bernstein's centenary, and we are celebrating it with a production of one of his least-known works, *Peter Pan*, which hasn't had a major New York revival in almost 70 years.

Peter Pan was the invention of the Scottish novelist and playwright, J. M. Barrie, who introduced him to the public as a minor character in a 1902 novel, *The Little White Bird*, then as the star of a 1904 play, *Peter Pan, or The Boy Who Wouldn't Grow Up*. In 1950, Bernstein was commissioned to write incidental music for a Broadway production of that play, but he went much further than the producers had intended and also supplied them with eight songs. The show had been cast with superb actors who weren't great singers (including Jean Arthur as Peter and Boris Karloff as Hook), and several of Bernstein's songs were discarded, including the gorgeous "Dream With Me." Nevertheless, the production was a critical and popular success, and ran for 321 performances at the Imperial Theatre. Brooks Atkinson's *New York Times* review praised it as "a thoroughly disarming stage entertainment, even for adults who imagine they have no time for anything except important things."

Bernstein's score would likely be much better known today had not another musical based on *Peter Pan* opened on Broadway four years later, directed by Jerome Robbins and starring Mary Martin. As a result, Bernstein's version lay hidden for decades, until the centenary gave us the perfect opportunity to bring it to light. Bernstein wrote his *Peter Pan* for a full Broadway orchestra, making it prohibitively expensive to produce in noncommercial theaters. For our production, the Leonard Bernstein Office created a new arrangement for a smaller ensemble, and we hope that this more manageable scale will allow this beautiful work a wider circulation in the future.

To stage *Peter Pan* we turned to the visionary opera director Christopher Alden, whose recent productions include an acclaimed staging of Bernstein's *A Quiet Place* at New York City Opera. Alden has distilled Barrie's play and imagined it acted out by a group of children hanging out in an abandoned fairground, inspired by the fantastical stories that Barrie told over many years to a family of children in Kensington Gardens. It was in these stories, at once joyful and macabre, that Barrie first invented Peter Pan, the perpetual outsider, who can never fully integrate into society. ("He had ecstasies innumerable that other children can never know," Barrie wrote of Peter, "but he was looking through the window at the one joy from which he must be for ever barred.")

Theater sometimes gives us an opportunity to travel in time, and this *Peter Pan* allows three artists from three eras to meet: Barrie and his play from 1904, Bernstein and his score from 1950, and Christopher Alden and his contemporary production. I hope that the union brings you great pleasure as you embark with us on a journey to rediscover Leonard Bernstein's *Peter Pan*.

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

Leonard Bernstein's

PETER PAN

New Production

Music and Lyrics by Leonard Bernstein

After the play by J. M. Barrie

Directed by Christopher Alden

Choreography by Jack Ferver

Music Direction by Michael A. Ferrara MM '15

Orchestrations by Garth Edwin Sunderland

Text Adaptation by Christopher Alden and Peter Littlefield

Scenic Design by Marsha Ginsberg

Costume Design by Terese Wadden

Lighting Design by JAX Messenger

Sound Design by Stowe Nelson

Casting by Henry Russell Bergstein, CSA

Produced by Caleb Hammons

Major support for this production is provided by Jeanne Donovan Fisher. Additional support is provided by the Leo Shull Foundation for the Arts.

Peter Pan is presented by arrangement with Boosey & Hawkes, Inc., sole agent for Leonard Bernstein Music Publishing Company LLC, publisher and copyright owner; and Samuel French, Inc.

Company

(in alphabetical order)

Tinker Bell	Jack Ferver*
Mrs. Darling/Tiger Lily/Croc	Rona Figueroa*
Wendy	Erin Markey*
Mr. Darling/Captain Hook	William Michals*
Peter Pan	Peter Smith*
Ensemble	Catherine Bloom '18, Milo Cramer '12, Jewel Evans '18, Alec Glass '18, and Charles Mai '18

Flute	Ryu Cipris
Piano	Michael A. Ferrera MM '15
Cello	Melody Giron
Percussion	Charles Kiger
Clarinet	Patrick Sikes
Violin	Una Tone

Production Stage Manager	Chris DeCamillis*
Assistant Stage Manager	Heather Englander*

**Member, Actors' Equity Association*

Dramaturge	Peter Littlefield
Assistant Director	Glen Sheppard
Production Assistant	Victoria Gelling
Hair and Makeup Design	Anne Ford-Coates
Properties Masters	Victoria Ross and Patrice Escandon
Music Assistant	Harrison Jarvis '20
Music Contractor	Charles Kiger
Assistant Scenic Designer	Blake Palmer
Assistant Costume Designer	Sophie Schneider
Assistant Lighting Designer	Henry Wilen
Assistant Sound Designer	Ilen DeNio
Casting Associate	Satchel Buck Jones
Vocal Coaching	Kori Jennings
Stunt Coordinator	Ashley Pynn

Musical Numbers

Prelude	Instrumental
Who Am I?	Wendy
Shadow Dance	Instrumental
Flying Music	Instrumental
Pirate Song	Hook and Pirates
Tiger Lily Dance	Instrumental
My House	Wendy
Scene Change	Instrumental
Neverland	Mermaids
Pirate Song Reprise	Pirates
Lagoon Fight	Instrumental
Peter on the Rock	Instrumental
Peter, Peter	Wendy
Tinkerbell Sick/Tink Lives!	Instrumental
Captain Hook's Soliloquy	Hook
Crew Dance	Instrumental
Plank Round	Hook and Pirates
Fight	Instrumental
Scene Change	Instrumental
Dream With Me	Wendy
Who Am I? Reprise	Mrs. Darling

This production was rehearsed at Atlantic Theater Company studios. Accommodations in New York City were provided by Freehand New York. Makeup provided by MAC Cosmetics. Scenery by TTS Studios, specialty costume construction by Felix Brow-Westbrook, lighting equipment by 4Wall Entertainment, and sound equipment by PRG.

The production wishes to thank Jamie Bernstein, Nina Bernstein Simmons, and Yamaha Artist Services, Inc.

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.



Restoring and Revisiting Leonard Bernstein's *Peter Pan*

Garth Edwin Sunderland

The history of Leonard Bernstein's songs and incidental music for J. M. Barrie's play *Peter Pan* is complicated. His involvement in the 1950 Broadway production, starring Boris Karloff and Jean Arthur, was relatively minimal in comparison to his other Broadway works. Invited to provide only a few dances and incidental cues, he found himself "losing his head," and surprised the producers by writing seven songs as well, including original lyrics.

Bernstein was conducting in Europe during the rehearsal period for the show, unable to participate in the creative process, as he usually would have for a new theater work. Many curious changes were made to the score after it left his hands. The lovely "Dream With Me" was jettisoned as Wendy's final song, and an additional scene was created for the death of Hook, which sutured "Plank Round" and "Neverland" together with new lyrics of dubious authorship (they were certainly not written by Bernstein or Barrie), to provide a pat moral to this morally ambiguous story. For the original cast recording, Bernstein's instrumental numbers—for reasons unknown—were replaced with cues by Alec Wilder, and the songs themselves were altered to accommodate spoken narration and new introductions. For the national tour, with Lawrence Tibbett as Hook, Bernstein contributed the song "Captain Hook's Soliloquy," but the tour was cancelled midrun, and it went unheard for decades.

Bernstein's music for *Peter Pan* lay fallow for over half a century, largely forgotten save for a very few sporadic, small-scale productions. But in 2001, the conductor Alexander Frey came to the Leonard Bernstein Office with the proposal to record the score in its entirety, including "Dream With Me" and "Captain Hook's Soliloquy," for which orchestrations were created by arranger and composer Sid Ramin and me. However, the only musical materials available at the time of the recording were parts created by a civic theater in the 1980s. It became clear that to enable the work to thrive, a new version would need to be created.

The greatest challenge was determining what, exactly, *Peter Pan* should be—and to untangle the thicket of changes, cuts, transpositions, and omissions that history had woven around the score; return the specific cues and songs to Bernstein's original musical intentions; and to present the music in a theatrically viable way that could be used in a production of Barrie's play. The unexpected discovery of the original Broadway orchestra pit parts in our collection at the Library of Congress was a great help in this process. When the new edition was completed in 2007, the major barrier to productions of Leonard Bernstein's *Peter Pan* was broken, and this score can now be heard as the theatrical wonder that it is.

For this Bernstein centennial production at Bard's SummerScape, it has been my great pleasure to revisit this score a decade later, and to create a new orchestration for chamber ensemble to match the intimate scale of Christopher Alden's exciting production. My goal, as always, has been to preserve Bernstein's musical intentions, while allowing the score a new transparency in the adaptation from a Broadway pit orchestra into this much smaller mixed quintet. Creating this orchestration has been a true joy, and my hope is that, in tune with Christopher's unique approach to the J. M. Barrie play, it can allow for fresh insights into this mysterious, sad, joyful, strange, and beautiful work.

Garth Edwin Sunderland is Vice President for Creative Projects at the Leonard Bernstein Office.

J. M. Barrie and *Peter Pan*

Alison Lurie

James Matthew Barrie was born to poverty and obscurity in a remote Scottish village; he was the ninth of 10 children of a cottage weaver. The hope of the family was James's brilliant older brother David, who shone at lessons and planned to enter Edinburgh University. But when David was 13, he was killed in a skating accident. The entire family was demoralized, and the mother took to her bed with grief. James, who was six at the time, vowed to take David's place in his mother's heart and make the family fortune.

He fulfilled that vow—but with a curious fairy-tale twist. Though he grew older, James Barrie never, in either the physical and psychological sense, quite grew up. In appearance he remained a boy, just over five feet tall, slight, youthful of feature, and with a thin, high voice. Perhaps because of an accident of heredity, perhaps because of a glandular disorder, for most of his life he looked far younger than his years. Emotionally too he seemed like an adolescent boy—enjoying children's stories and games, and able to fall in love sentimentally and idealistically, but not to form an adult relationship with a woman.

Intellectually, however, Barrie was anyone's equal. He graduated from Edinburgh University in 1883, and rapidly became a successful journalist, essayist, and dramatist. Some of his plays, like *The Admirable Crichton* (1902), *Peter Pan* (1904), and *What Every Woman Knows* (1908) are still performed today. Personally, though, Barrie's life was unsatisfactory. In 1894 he married a young actress, but from the start they were unhappy together. They had no children, and contemporary reports suggest that the union was based on romantic affection rather than physical passion. A few years later, however, Barrie began what was to be the longest and happiest relationship of his life. He fell in love not with another woman but with an entire family.

One day in 1897, Barrie was walking his Saint Bernard in Kensington Gardens, a London park. The tiny man and the huge dog made friends with two little boys, George and Jack Davies, ages five and four, who were playing in the park with their nurse and baby brother. Soon they were meeting almost every day. Barrie, who loved children, was a delightful companion; he played exciting games with the boys and told them wonderful stories. Many of his tales were about a "lost boy" called Peter Pan, who had fallen out of his pram and now lived in the park and was friends with animals and birds and fairies. At a London dinner party later that year, Barrie was introduced to the boys' parents, Arthur and Sylvia Davies. Gradually, he became a regular guest in their house, and a kind of adopted uncle to the Davies children, always willing to enter into their make-believe games of pirates and Indians and wild animals and desert islands, and to suggest new ones. These long, happy summer days were later to provide the inspiration for his famous play.

The first appearance in print of *Peter Pan* was in an obscure Barrie novel, *The Little White Bird* (1902). One chapter of this novel, later published separately under the title *Peter Pan in Kensington Gardens* (1906) elaborates on the fairy tales Barrie first told the Davies children in the park. Peter too is very young; he lives on an island in a pond in the park and sleeps in a nest made out of a five-pound note lost by the poet Shelley.

The play of *Peter Pan* (and the novel that Barrie later made from it, published in 1911 as *Peter and Wendy*) is directed to older children and tells a different story. In its outer form it is a classic British pantomime. A pantomime had several stock characters: a young hero and heroine, the Principal Boy and Principal Girl, both always played by young actresses; the Good Fairy (and sometimes a Bad Fairy as well); the Demon King, or principal villain; and the Dame, a comic old-woman character portrayed by a male actor in drag. Barrie's *Peter Pan* contains most of the stock characters and incidents, though it is far more than a conventional pantomime. Its Neverland is the world of childhood imagination; it is also a refuge from the adult world of rules and duties. It is peopled with a jumble of characters from the games Barrie played with the Davies boys. Peter Pan, the boy who has refused to grow up, is among other things an incarnation of the Greek god Pan, who figured often in late Victorian and Edwardian literature.

Though its materials were part of the popular culture of the time, *Peter Pan* is also deeply connected to Barrie's private life. The name "Wendy" was taken from the mispronunciation of another young friend of Barrie's, Margaret Henley, who had died at the age of six; she had called herself Barrie's "friendly," but had trouble with her consonants. Sylvia Davies, whom Barrie loved and admired as the perfect mother, is obviously Mrs. Darling; and Arthur Davies, who was often impatient with Barrie's presence in the house, is gently mocked as Mr. Darling.

As for Peter Pan, many writers have seen him as a supernatural incarnation of Barrie himself: eternally young in spirit, the ideal companion and daring leader in childhood games. But he is also as Barrie could not be, a real child. Others have identified Peter with Barrie's dead brother David, a "lost boy" in the euphemism of the time, who can never grow older and lives underground in what may perhaps be a land of the dead.

A darker side of Barrie's vision appears in the character of Captain Hook, who significantly also turns out to be named James. Barrie suffered paralysis of the right arm brought on by writer's cramp, and Hook too has an injured right arm. The captain is pursued by a crocodile who has swallowed a clock—at once one of the wittiest and most sinister images ever created of the way we are all stalked by devouring Time—perhaps especially those of us who cling to our lost childhood and youth.

In the end the crocodile of time did come for Barrie and the people he cared for most. One by one the Davies boys grew up and ceased to be his playmates; Arthur and Sylvia Davies died young, and the perfect family of which he had been an adopted member was scattered. But the play and the book that grew out of this innocent but passionate relationship has endured to delight generations of children all over the world.

Alison Lurie is a Pulitzer Prize-winning novelist and scholar, and the Frederic J. Whiton Professor of American Literature Emerita at Cornell University.

Simple Songs: Bernstein's *Peter Pan*

Carol J. Oja

In 1950, a year after the debut of his Symphony No. 2 "Age of Anxiety," Leonard Bernstein contributed songs and incidental music for a Broadway production of *Peter Pan*, the beloved early 20th-century play about an impish boy with superpowers, who flies through the air with abandon and refuses to grow up. Peter Lawrence, whom Bernstein had worked with at American Ballet Theatre, directed the production in 1950, which starred Jean Arthur as Peter Pan, Boris Karloff as Captain Hook/George Darling, and Marcia Henderson as Wendy. A success in its day, the show ran for 321 performances, then fell on hard times when a national tour closed before completion. Yet it remains little known, eclipsed by Mary Martin's performance as Peter Pan in the much more famous Broadway musical of the same name, which appeared four years later. As a result, Bard SummerScape is reimagining a work that, except for a major recording by Andrew Frey in 2005, has largely been buried for 68 years.

The songs and lyrics for *Peter Pan* reveal the wise and tender side of Bernstein, pondering the mysteries of human existence. They also show a rapport with children and teenagers, which was a consistent priority in Bernstein's work, whether in the juvenile delinquents of *West Side Story* or the educational mission of the Young People's Concerts. At face value, the tunes in *Peter Pan* are simple, with straightforward Broadway formal structures and little of Bernstein's characteristic edgy dissonance. At the same time, several of them fit into a distinctive strain in Bernstein's output: that is, songs with melodies of piercing translucence, which deliver a message of hope or quiet contemplation. Later examples include "Somewhere" from *West Side Story* and "Simple Song" from *Mass*.

There are several such gems in *Peter Pan*. "My House," for example, embraces the concept of home while affirming basic human values. The lyrics leap across the decades and speak to our current scandal-scarred crisis of leadership, ending with:

Make the floor of faith,
Make the walls of truth,
Put a roof of peace above.
Only build my house of love.

The basic thrust of this number presages "Take Care of This House" from Bernstein's *1600 Pennsylvania Avenue* (reworked as *A White House Cantata*).

Similarly, "Who Am I?" tenderly poses existential questions, spinning a guileless melody while exploring a child's darkest fears. The verse conjures up a bedtime scene in which nocturnal anxieties descend when a parent leaves the room:

Funny, the thoughts I have at night,
So diff'rent from the thoughts I have by day.
The moment Mama switches off the light,
A thousand diff'rent questions come my way and stay.

At first Wendy asks, “Oh, who on earth am I? Did I ever live before as a mountain lion or as a fly?” Then she acknowledges mortality, drawing on childlike imagery: “Someday I’ll die. Will I ever live again as a rooster or a hen?” (“Who Am I?” was rapturously transfigured in a cover by Nina Simone on her album *Nina Simone and Piano*, where she reimagines it as a powerful anthem about reincarnation.)

Bernstein squeezed his work on *Peter Pan* into a career that was unfolding at an astonishing pace, and correspondence from the early 1950s reveals conflict about whether scores for Broadway counted as serious artistic endeavors. “I have written an extra aria for Captain Hook (what shit!) to grace the new road production of *Peter Pan*,” he wrote to Aaron Copland in October 1951, “and am now starting on the long hard road of writing some real things.” The music he considered “real” included “my little opy” (*Trouble in Tahiti*, which debuted in 1952); also “a piano sonata, and a new idea for an orchestra piece.” But Bernstein’s career took place in a culture that valorized classical music while judging commercial genres as lesser stuff. In reviewing *Peter Pan* for the *New York Times*, Brooks Atkinson asserted such a hierarchy, yet with a positive twist: “Leonard Bernstein has taken time off from serious work to write a melodic, colorful and dramatic score that is not afraid to be simple in style.” As it turned out, Bernstein’s career embodied such mixed messages, making “who am I?” a lifelong focus of both angst and contemplation.

Carol J. Oja is on the faculty of Harvard University and author of Bernstein Meets Broadway: Collaborative Art in a Time of War (Oxford University Press).

Who’s Who

Leonard Bernstein (Music and Lyrics) (August 25, 1918 – October 14, 1990) was a world-renowned conductor and composer, and one of classical music’s icons of the 20th century. He was music director of the New York Philharmonic, and conducted the world’s major orchestras, leaving behind an enormous legacy of audio and video recordings. His books, as well as the much-beloved televised *Young People’s Concerts* with the New York Philharmonic, established him as a leading educator. His orchestral and choral works include three symphonies (No. 1 “Jeremiah,” No. 2 “Age of Anxiety,” and No. 3 “Kaddish”), as well as *Serenade*, *Mass*, *Chichester Psalms*, *Songfest*, *Divertimento for Orchestra*, *Arias and Barcarolles*, and *Concerto for Orchestra*. Bernstein’s works for the Broadway stage include *On the Town*, *Wonderful Town*, *Candide*, and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Bernstein worked with choreographer Jerome Robbins on three major ballets, *Fancy Free*, *Facsimile*, and *Dybbuk*. Bernstein received many honors, including 11 Emmy Awards, one Tony Award, the Lifetime Achievement Grammy Award, and the Kennedy Center Honors.

Christopher Alden’s (Director) career has included numerous directorial engagements in North America and abroad. Past highlights include *Così fan tutte*, *Don Giovanni*, *La Pêrichole*, *The Rape of Lucretia*, *Harvey Milk*, and Bernstein’s *A Quiet Place* (New York City Opera); *Rigoletto*, *Die Fledermaus*, *The Makropulos Case*, and *Turandot* (English National Opera); *Les Contes d’Hoffmann*, *I Vespri Siciliani*, *Das verurteilte Meer*, *The Mother of Us All* (San Francisco Opera); the three Mozart/Da Ponte operas (Los Angeles Philharmonic, Chicago Symphony Orchestra); *La Clemenza di Tito*, (Canadian Opera Company and Chicago Opera Theater); *Der fliegende Holländer* (Canadian Opera Company, Seattle Opera, Pittsburgh Opera, Portland Opera, Opera de Montreal, and Dallas Opera); *Tosca*, Monteverdi’s *Orfeo*, *La vida breve*, *Gianni Schicchi*, *Djamileh* (Opera North); *Aida* (Deutsche Oper Berlin); *Idomeneo* (Grand Théâtre de Genève); *Il Turco in Italia* (Festival Aix-en-Provence, Teatro Regio Torino, Warsaw Opera). Alden’s production of Handel’s *Partenope* (English National Opera and Opera Australia) won the Olivier Award in London and the Helpmann Award in Sydney. His production of Britten’s *A Midsummer Night’s Dream* was awarded the Golden Mask Award for Best Russian Opera Production when it was presented by the Stanislavsky Theater in Moscow.

Jack Ferver (Choreography/Tinker Bell) is a New York City-based writer, choreographer, and director. His genre-defying performances interrogate and indict an array of psychological and socio-political issues, particularly in the realms of sexual orientation, gender, and power struggles. Ferver’s works have been presented at the New Museum, the Kitchen, New York Live Arts, Solomon R. Guggenheim Museum, French Institute Alliance Française as part of Crossing the Line, Abrons Arts Center, Gibney Dance, The Richard B. Fisher Center for the Performing Arts at Bard College, American Dance Institute (Maryland), Chicago Department of Cultural Affairs and Special Events (Illinois), Portland Institute of Contemporary Art (Oregon), Institute of Contemporary Art (Massachusetts), BalletLab (Australia), and Théâtre de Vanves (France). His work has been critically acclaimed by the *New York Times*, *La Monde*, *Artforum*, the *New Yorker*, *Financial Times*, *TimeOut New York*, and *Village Voice*. Ferver is a recipient of the Foundation for Contemporary Arts Grant and has received residencies and fellowships from Gibney Dance (Dance in Process),

the Maggie Allesee National Center of Choreography at Florida State University, Baryshnikov Arts Center, Watermill Center, Institute of Contemporary Art at MECA, and Abrons Art Center. He teaches at Bard College and is guest faculty at New York University. jackferver.org

Michael A. Ferrara (Music Director) is a versatile and eclectic musician, equally at home conducting symphonic repertoire, or performing in musical theater and opera pit orchestras. Originally from Palm City, Florida, he studied trumpet performance at Interlochen Arts Academy, and went on to study piano with Leon Fleisher student Suzanne Newcomb, at Otterbein University in Ohio—where he also served as the founder of the school's new music ensemble, Red Noise, and produced, conducted, and performed several multimedia events. He went on to complete the MM in orchestral conducting at Bard College Conservatory of Music, where he studied with faculty such as Harold Farberman, Joan Tower, and Dawn Upshaw. As both an orchestral and choral member, Ferrara worked under conductors such as Leon Botstein, Jeffrey Malarsky, Adam Fischer, and James Bagwell, spanning a wide range of orchestral literature. Ferrara currently resides in New York City. Hailed as “impressive” (*Cabaret Scenes*), his recent credits include: music director and cofounder, the New American Songbook Orchestra (newamerican-songbook.org); music director, *Hairspray* (Laguna Playhouse—*LA Times*’ “Top Pro Show”); and music director and arranger, *Auntie Mame* (Lincoln Center).

Garth Edwin Sunderland (Orchestrations) is Vice President for Creative Projects for the Leonard Bernstein Office, representing the composer with productions of his work on Broadway (*West Side Story*, 2009; *On the Town*, 2014), and with such performing organizations as the New York Philharmonic, New York City Opera, Bayerisches Staatsoper, San Francisco Ballet, Tokyo's Shiki Theatre Company, and many others. For the Leonard Bernstein Office, he has created a new adaptation of *A Quiet Place*, the new orchestral work *Anniversaries for Orchestra*, the first theatrical performing edition of *Peter Pan*, and a reduced orchestration of *Trouble in Tahiti*, as well as new editions of many of Bernstein's concert works. He restored and adapted the film scores of *West Side Story* and *On the Waterfront* for live performance along with screenings of the film, projects that have been performed to great acclaim by major orchestras around the world. A composer and interdisciplinary artist, his own work encompasses the fields of music, dance, and theater. As a performer, he has wide-ranging experience in ballet and modern dance, butoh, and contemporary Commedia dell'arte technique, performing at BAM's Next Wave Festival, Dance Theater Workshop, and the New York Butoh Festival, among others. Sunderland lives in New York City, where he is artistic director of the Lost Dog New Music Ensemble.

Marsha Ginsberg (Scenic Design) works in the interdisciplinary overlap of design for theater and opera, installation art, and photography. She studied theater design at NYU Tisch School of Arts, and visual arts at the Whitney Museum ISP and Cooper Union. Her work creating clothes and environments for live performance have been presented in the United States and internationally at venues including: Lincoln Center Theater, BAM Next Wave, New York City Opera, Signature, Barrow Street, Vineyard, NYTW, PS 122, Trinity Rep, American Repertory Theater, Luminato Festival, Mass MoCA, Guggenheim, Tanglewood, Spoleto, SF Opera, Glimmerglass Opera, Théâtre de la Ville Paris, Konzert Theater Bern, Opera National de Bordeaux, Theater Basel, Festival Opera Quebec, Nationaltheater Weimar, Staatstheater Braunschweig, Nationaltheater Mannheim, Hans Opera Theater, Thalia Theater, Theater Rampe, and Athens Festival, among

others. Previously for Bard SummerScape: *Love in the Wars*. Previously with Christopher Alden: *A Rake's Progress*, *Die Entführung aus dem Serail*, *Carmen*, *Phaeton*, *Imeneo*, *In Mahler's Shadow*, *La Serve Padrona*, *Pauvre Matelot*, *Rita*. She is the recipient of an OBIE Award, NYSCA Fellowship, NYFA Architecture Fellowship, Foundation for Contemporary Arts Award, NEA/TCG Design Fellowship, and MacDowell Colony and Watermill Center residencies.

Terese Wadden (Costume Design) is a Brooklyn, New York City–based costume designer. Her work was last seen in Bard SummerScape's production of *Oklahoma*. Recent opera credits include *Acquanetta* (Prototype Festival); *The Wake World* (Opera Philadelphia); *Il Farnace* (Spoleto Festival USA); *Dr. Atomic* (Curtis Institute of Music); David Lang's *The Little Match Girl Passion* (Perez Museum, Miami, and Jack Shainman Gallery at The School, Kinderhook, New York); Philip Glass's *In the Penal Colony* (Boston Lyric Opera); *Pyramus and Thisbe* (Canadian Opera Company); and the Handel operas *Orlando* and *Alcina* (WhiteBox Art Center). Her work has been seen at the Glimmerglass Festival, Tanglewood, Lyric Opera of Chicago, Chicago Opera Theater, New York City Opera, Opera Colorado, Central City Opera, Portland Opera, Baryshnikov Arts Center, the Mark Taper Forum, Brooklyn Academy of Music, National Sawdust, LA Opera at REDCAT, and the San Francisco Opera. She has also collaborated with the architectural firm Diller Scofidio + Renfro on the exhibit, *How Wine Became Modern*, at the San Francisco MoMA. Wadden is a graduate of the Motley Theatre design course in London, and Vassar College.

JAX Messenger (Lighting Design) 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 (*The 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*); R. B. Schlather's exhibitions (*Mother of Us All*, *Alcina*, *Orlando*, *The House Taken Over*); Adam H. Weinert (*MONUMENT*); China's Wanda Culture Industry Group (*Princess Butterfly*); Les Ballets Trockadero de Monte Carlo (*Laurencia*, *Waltzpurgnacht*, *Majisimas*); Merola Opera (*Barber of Seville*, *Transformations*); Washington Ballet (*Sleeping Beauty*, *Fluctuating Hemlines*, *Shostakovich Concerto*, *Don Quixote*); San Francisco Opera (*Requiem*, *The Elixir of Love for Families*); and others. Upcoming projects include: *Orphée* (director Joel Ivany, Opera Columbus, Against the Grain Theatre, Banff Art Center); *Demon* (director Thaddeus Strassberger, Bard SummerScape); *Così fan tutte* (director R. B. Schlather, Santa Fe Opera).

Stowe Nelson (Sound Design) is a sound designer based in New York City. New York: *Queens*, *The Wolves* (Lincoln Center Theater); *Miles for Mary*, *The Essential Straight & Narrow*, *Samuel & Alasdair* (Drama Desk Nomination, The Mad Ones); *Small Mouth Sounds* (Lortel Nom, Ars Nova); *Animal Wisdom* (Bushwick Starr); *The Skin of Our Teeth* (Theatre for a New Audience); *Indian Summer* (Playwrights Horizons); *The Painted Rocks at Revolver Creek*, *The Wayside Motor Inn* (Signature). Regional Theater: *Richard II*, *The Heart of Robin Hood* (Hudson Valley Shakespeare Festival); *Evocation to Visible Appearance*, *Marginal Loss* (Actors Theatre of Louisville, Humana Festival); *Significant Other* (Geffen Playhouse); *Lost Laughs* (Merrimack Rep). More information: wingspace.com/stowe

Henry Russell Bergstein, CSA (Casting Director) Vineyard Theatre: *Harry Clarke*, *The Lyons* (and Broadway); *Gloria* (and Goodman); *Dot*, *Kid Victory* (and Signature D.C.); *Middletown*, *The Metal*

Children, Wig Out!, and others. Ars Nova: *The Lucky Ones*; *Kpop*; *Small Mouth Sounds*; *Natasha, Pierre, & the Great Comet of 1812*. Other theater: *Cruel Intentions: The Musical*. Sundance Theatre Lab: five seasons. Television: U.S. casting for *Black Mirror*; Amazon's *Mozart in the Jungle* (with Douglas Aibel); USA's *The Sinner* (with Stephanie Holbrook); HBO's upcoming *Succession*. Film: *It Felt Like Love*, *Saturday Church*, *Easy Living* (with Douglas Aibel); *Grandma*, *Love After Love* (with Allison Estrin); *Spider-Man: Homecoming* (New York casting); *Pirates of Somalia*. Associate credits include: *Manchester by the Sea*, *Grand Budapest Hotel*, *Frances Ha*, *Split*, *Two Lovers*.

Rona Figueroa (Mrs. Darling/Tiger Lily/Croc) Bard SummerScape debut! Recent stuff: *Elementary* (CBS); Wife in *Wild Goose Dreams* (La Jolla Playhouse); Misaki in *I Sing the Rising Sea* (Virginia Theater); Lady Thiang in *The King and I* (Chicago Lyric Opera); *Mysteries of Laura* (NBC); *Eye Candy* (MTV). Old stuff: Broadway: Eponine in *Les Misérables*; Kim in *Miss Saigon*; Carla understudy in *Nine* (revival); Yoko standby in *Lennon*. Regional: Woman 1 in *Jacques Brel Is Alive and Well...*; Mimi in *Rent* (Weston Theater); Scaramouche understudy in *We Will Rock You* (Vegas); Luciana in *Boys from Syracuse* (Center Stage). Film: *Dragonheart*, *a New Beginning*; and *Slow Jam King*. Recordings available on iTunes: *Quasilulu*, *Quasilulu2* (original rock albums).

Erin Markey (Wendy) The “hilariously sociopathic” (*New York Times*) Erin Markey is a performer and writer/creator of live performance works—often darkly comedic and driven by original music compositions. They were *Artforum*’s pick for Best Music of 2016. Markey recently completed a 2017 residency at Joe’s Pub at the Public Theater and was an artist in residence at Baryshnikov Arts Center, Brooklyn Arts Exchange, the Corporation of Yaddo (upcoming), and New York Theater Workshop. Their work has been presented at Abrons Arts Center, PS 122, New Museum, Mass MOCA, MoMA, American Realness Festival, Under the Radar Festival, UCB, and at Joe’s Pub. Their shows have toured nationally and internationally to ART (Cambridge, Massachusetts); the Yard Theater (London, United Kingdom); FringeArts (Philadelphia, Pennsylvania); Luminato Festival (Toronto); PICA’s TBA Festival (Portland, Oregon); Fierce Festival (Birmingham, United Kingdom); Fusebox Festival (Austin, Texas); San Francisco Film Society; and more. Markey recently appeared as Lynette “Squeaky” Fromme in *Assassins* at New York City Center *Encores!* They are a company member of the Obie Award-winning *Half Straddle*, and cocomposed music for *Ghost Rings* (New York Live Arts, 2016). Markey’s most recent music/theater works include *Boner Killer* (2017), *A Ride on the Irish Cream* (2016), and *Singlet*, which premiered at the Bushwick Starr in May, 2018. As an actor, Markey has worked with John Cameron Mitchell, Anne Kauffman, Dave Malloy, Young Jean Lee, Paula Pell, Scott Wittman, Michael Friedman, Rachel Chavkin, and Stephen Sondheim.

William Michals (Mr. Darling/Captain Hook) starred as Emile De Becque in the landmark Lincoln Center revival of Rodgers and Hammerstein’s *South Pacific*. Michals made his Broadway debut as the Beast in Disney’s *Beauty and the Beast* (he later returned to play Gaston in the same production). His career has continued in such roles as Javert in *Les Misérables*, Billy Flynn in *Chicago*, Don Quixote in *Man of La Mancha*, Harold Hill in *The Music Man*, Captain von Trapp in *The Sound of Music*, Chauvelin in *The Scarlet Pimpernel*, and the title role in *Phantom*. Most recently, he was in the cast of Steve Martin and Edie Brickell’s *Bright Star*. Michals regularly appears with the country’s leading orchestras and conductors, including the San Francisco, San Diego, Utah, and Hartford symphonies, Michael Tilson Thomas and his New World Symphony,

and the late Marvin Hamlisch and the New York Pops. He has sung the national anthem for major league sporting events from coast to coast, and enjoys the rare distinction of performing for the joint leadership of the house and senate inside the U. S. Capitol. Operatic roles include Figaro and the Count in Mozart’s *Le nozze di Figaro*, Escamillo in Bizet’s *Carmen*, Marcello in Puccini’s *La bohème*, and the dark Hunding in Wagner’s *Die Walküre*. WilliamMichals.com

Peter Smith (Peter Pan) is a comedian and actor from the American Midwest. Comedy, as well as theater, fashion, and art, allowed for them to cope with and celebrate being a gender nonconforming person in parts of the country where that was unheard of. At a young age, they trained at Second City in Chicago, and recently ended a comedy residency at Carolines on Broadway. Smith has a history of playing queer figures, such as “Catlyn” Jenner in *Katdashiens: Break the Musical* (off-Broadway) and as performance art pioneer Antonin Artaud in *Artaud*, *Artaud* (off-off Broadway). Smith’s family lives in Montana but New York City is home. Thank you to all the lady Peters of the past. I hope I make you proud. Instagram: @ptrsmth

Catherine Bloom ’18 (Ensemble) is a recent graduate of the Theater & Performance Program at Bard College. Recently, she played twelve-year-old Betsy DeVos in a cowritten piece, *#Lovewins*, as a part of the student-produced festival, FEST. At the Fisher Center, Bloom has performed in *Attempts on Her Life*, *The Skin of Our Teeth*, *These Young Men and Women*, and *Iphigenia in Tauris*. She has also performed at Williamstown Theater Festival, Bard College Berlin, and Allenberry Playhouse. She is excited to announce that she will be moving to Chicago in August to further pursue her thespian lifestyle.

Milo Cramer ’12 (Ensemble) is a playwright and actor. With New Saloon Theater Co. (cofounder), Cramer cocreated and performed in *Minor Character: Six Translations of Uncle Vanya at the Same Time*, at the Public Theater’s Under the Radar Festival, the Invisible Dog, PS 122’s Catch: Coil, and the Sharon Playhouse. Cramer’s play *Cute Activist* recently premiered at the Bushwick Starr in association with Clubbed Thumb and New Saloon (“a brilliant match of material and theater ... a fable for our times”—*New York Times*). Cramer is an alumni of SoHo Rep’s Writer/Director Lab, Ars Nova’s Play Group, and the Lincoln Center Directors Lab as a visiting playwright. Other works include *William Shakespeare’s Mom* (Ars Nova’s ANT Fest), *I’m Miserable but Change Scares Me* (Brick), *Apology Circle* (finalist for Page 73 and Playwrights Realm Fellowships), and *Business Ideas* (Mabou Mines). Cramer has upcoming residencies at Baryshnikov Arts Center and SPACE on Ryder Farm, and is under commission from Playwrights Horizons.

Jewel Evans ’18 (Ensemble) makes her professional acting debut in Leonard Bernstein’s *Peter Pan*, and has been acting since she was 10 years old. A graduate of Bard College, she starred in main stage shows like *The Kitchen*, directed by Geoff Sobelle, two short films, and also pursued opera, choral singing, composing, and music production. She has a wealth of friends and family to thank for supporting her dreams.

Alec Glass ’18 (Ensemble) is a 2018 graduate from Bard College’s Theater & Performance Program. He previously performed on the LUMA stage in various productions as a student, including *Attempts on Her Life*, and *These Young Men and Women* (written, choreographed, and directed by Jack Ferver). He was also an apprentice at the Williamstown Theater Festival in

summer 2016, and appeared in the short 10-minute plays *Many People Believe* and *Kids* as part of the 5 x 10 projects presented in the directing studio there.

Charles Mai '18 (Ensemble) works in performance, sculpture, and print. He recently graduated from Bard College.

Ryu Cipris (Flute) has performed with the New York Pops, Queens Symphony Orchestra, Riverside Symphony, Chamber Orchestra of New York, and Washington Heights Chamber Orchestra, among others. As a theater musician, he worked for years as a substitute on Broadway, currently with *The Lion King*. He has held chairs at the Paper Mill Playhouse, San Francisco's Orpheum Theater, and the 25th anniversary tour of *Les Misérables*. Cipris received degrees from the Peabody Conservatory in Baltimore and the Conservatorium van Amsterdam in The Netherlands; while pursuing postgraduate studies in Holland, he performed with the Amsterdam Symphony Orchestra and won the Dutch International Flute Competition. Cipris is of Japanese and Yugoslav descent, and is the first member of his family to be born in the United States.

Melody Giron (Cello) An award-winning cellist, Giron has performed in concert halls of China, Europe, South America, Central America, and the United States with orchestras, chamber groups, and as a soloist. Performances include venues such as Carnegie Hall (New York City), Symphony Hall (Boston), Jordan Hall (Boston), Snape Maltings Concert Hall (Aldeburgh, England), Radio City Music Hall (New York City), Madison Square Garden (New York City), and Prudential Center (New Jersey), among many others. In addition to an active solo classical and orchestral career, Giron has engaged in many new music collaborations, performances on off-Broadway stages, and collaborations with pop stars such as Stevie Wonder, Andra Day, and Eminem. Giron plays cello on multiple TV shows and stars in a car commercial for GMC. She received her bachelor's degree at New England Conservatory of Music and earned her master's degree at Peabody Institute of Johns Hopkins University. melodygiron.com

Charles Kiger (Percussion) is one of New York's most active musicians and concert producers. He appears regularly as timpanist and percussionist with American Symphony Orchestra, The Orchestra Now, New York City Opera, Washington Square Music Festival, Albany Symphony, Richmond Symphony, and Handel Society of Dartmouth. Formerly timpanist of the Jupiter Symphony under conductor Jens Nygaard and solo percussionist of the Jupiter Symphony Chamber Players, he has performed extensively in recent Broadway productions of *A Chorus Line*, *West Side Story*, *Billy Elliot*, and more, as well as nearly 1000 performances of the *Radio City Christmas Spectacular*. Currently, he is timpanist and personnel manager for Spectrum Symphony of New York, founder and artistic director of New York Orchestra, co-founder and personnel manager of Orchestra at St. Veronica's, and drummer for the smash-hit *Drunk Musicals* cabaret show. Since 2004, he has appeared regularly as a guest performer at Bard College. His principal teacher was conductor Jens Nygaard.

Patrick Sikes (Clarinet) A native of Fort Lauderdale, Florida, Sikes is a New York-based clarinetist, chamber musician, and teacher. Sikes has performed throughout the United States and Europe as a soloist, chamber musician, and orchestra member. He has appeared with groups such as the Richmond (IN) Symphony; Kentucky Symphony; Metro Chamber Orchestra, New York City; and the New York Pops. As an educator, he has maintained private studios in Florida, Ohio,

Indiana, and New York City. He is passionate about teaching student of all ages and skill levels. Additionally, he regularly works with high school band programs as a sectional and group class coach. He received his bachelor of music degree from the University of Florida, under the tutelage of Mitchell Estrin. He received his master of music degree from the University of Cincinnati College-Conservatory of music, where he studied with Ixi Chen and Jonathan Gunn.

Una Tone (Violin) enjoys an international career as a soloist, chamber musician, and orchestral player. Born in Riga, Latvia, in the family of a pianist and a ballet dancer, Tone began playing the violin at the age of four. Her first solo appearances with a symphony orchestra performing Beethoven's Violin Concerto, took place while still at Special School of Music of Emils Darzins. In New York City Tone performs with Radio City Orchestra, New York Pops, Opera Orchestra of New York, and American Ballet Theatre Orchestra, among others. She is a concertmaster of Metro Chamber Orchestra, New York Symphonic Ensemble, New Choral Society, Fontenay Chamber Players, and Vali Entertainment, and she regularly collaborates with leading musicians in a variety of genres and styles: she has toured with U2, Andrea Bocelli, José Carreras, Savion Glover, Il Divo, Boyz II Men, Brian Wilson, and many more. She has played in many Broadway shows including *Bridges of Madison County*, *The Lion King*, *Kinky Boots*, *Pippin*, *Young Frankenstein*, *The Producers*, *Wicked*, *Ragtime*, *On the Town*, and *Miss Saigon*. She also records with many artists such as Carly Simon, Diana Krall, and Tony Bennett, and has often appeared on radio and TV: *Late Night with David Letterman*, *Good Morning America*, *The Today Show*, *Conan*, *The View*.

Chris DeCamillis (Production Stage Manager) Broadway: *Les Liaisons Dangereuses*, *Misery*, *It's Only a Play*, *The Glass Menagerie*. Off-Broadway: *Parable of the Sower* (Public/UTR and International Tour); *The Rape of the Sabine Women* by Grace B. Mathias (Playwrights Realm); *Building the Wall* (New World Stages); *The Total Bent* (Public); *Much Ado About Nothing* (NYSF/Delacorte); *Pride's Crossing* (Lincoln Center); *SLAVS!* (NYTW); *Oliver Twist* (TFANA); and *Raised in Captivity* (The Vineyard). Regional: American Repertory Theater; artistic coordinator and resident stage manager, 32 productions between 1998 and 2013.

Heather Englander (Assistant Stage Manager) Broadway: *Amazing Grace*, *Finding Neverland*, *If/Then*. National Tours: *Fun Home*, *If/Then*. Off-Broadway/Regional: *Summer and Smoke*, Classic Stage Co; *Bedlam's Sense & Sensibility*, American Repertory Theater; *Doctor Faustus*, Classic Stage Co; *Dying for It*, Atlantic Theater Co; *Much Ado About Nothing*, Shakespeare in the Park/the Public Theater; *Far From Heaven*, Playwrights Horizons; *Killers and Other Family*, Rattlestick Playwrights Theater; *Talley's Folly*, Roundabout; *Giant*, *Into the Woods*, *Love's Labor's Lost*, Public Theater; *The Bad Guys*, Second Stage Uptown. Education: Barnard College. e²

Peter Littlefield (Dramaturge) codirected Handel's *Partenope* with Christopher Alden at English National Opera. It won the Olivier Award. They began collaborating 20 years ago with Stein/Thomson's *The Mother of Us All* at Glimmerglass Opera, New York City Opera, and San Francisco Opera. *Tristan und Isolde*, *The Rake's Progress*, *Vec Macropulos*, *Nabucco*, *Die Entführung aus dem Serail*, *Imeneo*, *Die Walküre*, *Threepenny Opera*, and *Wozzek* followed. His collaborations with other directors include *Così fan tutte*, *Ariadne auf Naxos*, *Don Pasquale*, *Transformations*, and *Rigoletto*, here, and in Europe. Among original theater pieces, *Methusalem Project* with Roy Rallo and Marsha Ginsberg at Deutsches Nationaltheater, Weimar.

Glen Sheppard (Assistant Director) is an assistant director and director working primarily in opera and film. Trained as an actor at Ryerson Theatre School in Toronto, he is a regular staff director at the English National Opera. His short film *A Tale* won the Grand Prix at Belfort, and he is in post with a feature documentary, *Horror Vacui*, codirected with husband Fritz Polzer, with whom he has just produced a feature film-theater happening *Faust/Sandwich*. *Peter Pan* is his fourth production with Christopher Alden. Next: *Carmen* with SummerScape's *Demon* director Thaddeus Strassberger and directing *Wie verklärt*, a feature-length film adaptation of Wagner's *Wesendonck-Lieder*.

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

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

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.

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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.

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Leon Botstein
Marina Frolova-Walker
Christopher H. Gibbs
Richard Wilson
Irene Zedlacher

Development

Zia Affronti Morter '12, *Assistant Director of Development and Partnerships*
Kielely Michasiow-Levy, *Individual Giving Manager*
Francesca Chorenge '18, *Development Assistant*

Theater & Performance and Dance Programs

Jennifer Lown, *Program Administrator*

Production

Vincent Roca, *Production Manager*
Hellena Schiavo, *Assistant Production Manager*
Stephen Dean, *Production Coordinator, Concerts and Lectures*
Rick Reiser, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Shop Supervisor*
Seth Chrisman, *Audio/Video Supervisor*

Communications

Mark Primoff, *Associate Vice President of Communications*
Eleanor Davis, *Director of Public Relations*
Darren O'Sullivan, *Senior Public Relations Associate*
Brittany Brouker, *Marketing Associate*
Amy Murray, *Videographer*
Anneke Stern '18, *SummerScape Marketing Intern*

Publications

Mary Smith, *Director of Publications*
Diane Rosasco, *Production Manager*
Cynthia Werthamer, *Editorial Director*
Ann Forbes Cooper, *Editor*
Karen Spencer, *Designer*

Audience and Member Services

David Steffen, *Director of Audience and Member Services*
Nicholas Reilingh, *Database and Systems Manager*
Maia Kaufman, *Audience and Member Services Manager*
Triston Tolentino '18, *Audience and Member Services Assistant*
Maria Whitcomb, *Senior House Manager*

Jesika Berry, *House Manager*
Claire Thiemann '11, *House Manager*
Joao De La Cruz '20, *Assistant House Manager*

Cemre Erim '20, *Assistant House Manager*
Rebecca Rivera, *Assistant House Manager*
Hazaiah Tompkins '18, *Assistant House Manager*

Facilities

Mark Crittenden, *Facilities Manager*
Ray Stegner, *Building Operations Manager*
Doug Pitcher, *Building Operations Coordinator*
Chris Lyons, *Building Operations Assistant*
Robyn Charter, *Fire Panel Monitor*
Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*

SUMMERSCAPE SEASONAL STAFF

Company Management

Stacey-Jo Marine, *Company Manager*
Jacob Schott, *Assistant Company Manager*
Kerry Frye, *Company Management Intern*
Lisa Hornick, *Company Management Intern*
Max Pitman '18, *Company Management Intern*

Spiegeltent

Hannah Gosling-Goldsmith, *Venue Manager*
Laura Hirschberg, *Production Stage Manager*
Audrey Rosenblith '17, *Artist Services Coordinator*
Eric Oloffson, *Site Supervisor*
Chelsea Rose, *Host Captain*
Arti Tripathi '18, *Host Captain*
Olivia Berkey '20, *Host*
Liam Mayo '22, *Host*
Jada Smiley '16, *Host*
Micah Thomas '17 *Host*
Gemma Goodspeed '20, *Merchandise*

Scene Shop

Ryan Naso, *Assistant Technical Director*
Mark Quiles, *Seasonal Assistant Technical Director*
Hickory Renadette, *Head Rigger/Flyman*
Shane Crittenden, *Assistant Rigger/Flyman*
Sheridan Alexander, *Stage Carpenter*
Bradley Armstrong, *Stage Carpenter*
Andrew Boucher, *Stage Carpenter*
Nicola Gillotte, *Stage Carpenter*
JP Misciagna, *Stage Carpenter*
Michael Murphy, *Stage Carpenter*
Robert Strickstein, *Stage Carpenter*
Sam Dickson '19, *Stage Carpenter Intern*
Mitch Hoover, *Stage Carpenter Intern*
Alex Theisen, *Stage Carpenter Intern*

Electrics

Nick Ligon, *Sosnoff Master Electrician*
Matthew Holcombe, *LUMA Master Electrician*
Matthew Griffen, *Sosnoff Programmer*
Shane Crowley '18, *LUMA Programmer*
Stephanie Lutz, *Spiegel tent Lighting Designer*
Zack Riviere, *Spiegel tent Electrician and Programmer*
Faith Craig, *Stage Electrician*
Walter Daniels, *Stage Electrician*
Connor Gibbons, *Stage Electrician*
Dale Gibbons, *Stage Electrician*
Emily Quigley, *Stage Electrician Intern*
Nicole Sliwinski, *Stage Electrician Intern*
Maggie Turoff, *Stage Electrician Intern*

Wardrobe

Joy Havens, *Opera Supervisor*
Anna Hafner, *Assistant Opera Supervisor*
Miranda Loeber, *LUMA Supervisor*
Abigail Hackney, *Head Stitcher*
Addie Rose Forstman, *Stitcher*
Asa Thornton, *Draper*
Jaclyn Vela, *Opera Dresser*
Amanda Finamore, *Sosnoff Wardrobe Intern*
Aishe Roche Garcia, *Sosnoff Wardrobe Intern*
Emma Holyst '18, *Sosnoff Wardrobe Intern*
Victoria Lowell, *Sosnoff Wardrobe Intern*
Sydney Martin, *LUMA Wardrobe Intern*
Sharon Green '20, *Stitching Intern*
Caleb Krieg, *Stitching Intern*
Isabella Yannoni '18, *Stitching Intern*

Audio Video

Connor Martin, *Sosnoff Theater Audio 1*
Henry Birdsey '17, *Sosnoff Theater Audio 2*
Ryan Burgdorf, *LUMA Theater Audio 1*
Vincent Laino, *LUMA Theater Audio 2*
Kurt Fischer, *Spiegel tent Audio Engineer*
Jesse Chason, *Spiegel tent Audio 2*
Nina Field, *Sosnoff Audio Intern*
Owen True, *LUMA Audio Intern*
Telo Hoy '18, *Audio Intern*

Properties

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

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*
Sam Gohl, *Stagehand*
Jarvis Harrison, *Stagehand*
Valory Height, *Stagehand*
Scot Moore, *Stagehand*
Michael Rau, *Stagehand*
Fennel Skellyman, *Stagehand*
Matt Streider, *Stagehand*
Mu-Ying - Tsai *Stagehand*

Audience and Member Services

House Staff

Samuel Abate '20, *Usher*
Douglas Appenzeller, *Usher*
Emily Appenzeller, *Usher*
Midori Barandiaran '20, *Usher*
Isabella Barbuto, *Usher*
Mia Barbuto, *Usher*
Anna Billeci, *Parking 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*
Willia 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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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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