

ACQUANETTA



Fisher Center at Bard
LUMA Theater
July 11–21, 2019

Dear Friends,

Welcome to the 2019 SummerScape Festival—seven weeks of dance, film, music, opera, theater, and cabaret celebrating the life and works of Erich Wolfgang Korngold (1897–1957), the great pioneer of Hollywood film music.

The festival opens with a dance program in part inspired by Korngold's contemporary, Duke Ellington, whose standard "Come Sunday" is the centerpiece of the choreographer Ronald K. Brown's magnificent *Grace*. Ron originally created *Grace* for the Alvin Ailey American Dance Theater in 1999, and it has since been acclaimed by audiences around the world as one of the greatest dances of the past century. *Grace* is usually performed to a recorded soundtrack, but for the work's 20th anniversary we invited Ron to reconceive it as an entirely live experience, now premiering in these SummerScape performances. We're thrilled to welcome Ron and his Brooklyn-based dance company, Evidence, to the Fisher Center for the first time.

The second half of the dance program is the world premiere of *Mercy*, a SummerScape commission that unites Ron with singer, musician, and composer Meshell Ndegeocello. In May, when Meshell was awarded this year's Herb Alpert Award in the Arts for music, the panelists praised her as "a rare constellation in the artistic firmament, whose generosity of spirit defies the confines of genre and whose work dwells in both darkness and deliverance." It's an honor to welcome this musical legend back to Sosnoff Theater to perform her brand-new score.

Our Korngold celebration continues with Deborah Artman and Michael Gordon's hallucinogenic music-theater performance inspired by the mysterious B-movie star Mildred Davenport, better known by her screen name—Acquanetta. Acquanetta's most famous role was Paula Dupree, the "Gorilla Girl" in the sci-fi horror film *Captive Wild Woman*, released in 1943 (the same year that Duke Ellington wrote "Come Sunday"). The film's campy excesses form the basis of Deborah and Michael's deconstruction of the glamour and illusion of early Hollywood.

Acquanetta is directed by Daniel Fish, who staged the 2015 SummerScape production of *Oklahoma!*, now playing at Circle in the Square Theatre on Broadway (which won the 2019 Tony Award for best revival of a musical). It's wonderful to have Daniel back with us at the Fisher Center, and to share with you a very different aspect of his virtuosic stagecraft.

We hope you enjoy both *Grace and Mercy* and *Acquanetta*, and look forward to seeing you at the Fisher Center and Spiegeltent throughout the summer.

Best wishes,



Gideon Lester
Artistic Director for Theater and Dance

Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Bob Bursey

Artistic Director for Theater and Dance Gideon Lester

presents

ACQUANETTA

Music by Michael Gordon

Libretto by Deborah Artman

Directed by Daniel Fish

Conducted by David Bloom '13 GCP '15

Scenic Design by Amy Rubin

Video Design by Joshua Higgason

Costume Design by Terese Wadden

Lighting Design by Barbara Samuels

Sound Design by Garth MacAleavey

Dramaturgy by Michael R. Jackson

Produced by Beth Morrison Projects

The chamber version of *Acquanetta* was commissioned and produced by Beth Morrison Projects with lead commissioning support by Linda and Stuart Nelson. Additional support comes from Chris Ahearn and Marla Mayer, Miles and Joni Benickes, Stephen Block, Sarah Brown, Emilie Corey, Jeanne Donovan Fisher, Marian Godfrey, Joel Graber, Raulee Marcus, James Marlas and Marie Nugent-Head Marlas, Jill Matichak, Charles and Jane Morrison, and Anna Rabinowitz.

The chamber version of *Acquanetta* premiered at the 2018 PROTOTYPE Festival at Gelsey Kirkland Arts Center. PROTOTYPE Festival is a collaboration between Beth Morrison Projects and HERE.

The 2019 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, Board of the Fisher Center, Board of the Bard Music Festival, and Fisher Center members, 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.



Company

(in alphabetical order)

Ape	Eliza Bagg
Director	Christopher Burchett
Acquanetta	Rebecca L. Hargrove
Doctor	TIMUR
Brainy Woman	Amelia Watkins

Choir of Trinity Wall Street

Kristin Gornstein, Madeline Healey, Catherine Hedberg, Chloe Holgate, Melanie Long, Kate Maroney, Kirsten Sollek, and Elena Williamson

Bang on a Can Opera

Ashley Bathgate, *cello*
Greg Chudzik, *double and electric bass*
Taylor Levine, *electric guitar and bass*
Hannah Levison, *violin and viola*
Red Wierenga, *keyboard*
Heather Wittels, *violin*

Stage Manager	Ryan Gohsman
Production Manager	Brian Freeland
Assistant Stage Manager	Savannah Kurtz
Assistant Director	Alexandra Kuechler Caffall
Associate Lighting Designer	Alejandro Fajardo
Lighting Assistant	Abigail Hoke-Brady
Costume Assistant	Rachel Townsend
Camera Assistant	Moe Shahrooz
Platform Technician	Sergio Gomez
Sound Associate	Jason Rosenthal
Rehearsal Pianist	Harrison Jarvis '20

Special Thanks

Beth Morrison Projects would like thank Jim Findlay for his contributions to *Acquanetta*.

Gazing at *Acquanetta*

The *New York Times* obituary in 2004 makes no mention of Mildred Davenport. “Acquanetta, 83, a Star of B Movies,” the headline reads, with a few brief paragraphs describing the local celebrity, former model, and actress, who died in Arizona. “There’s something intriguing and not quite right about this obit,” the composer Michael Gordon said to me then, before asking me to discover more about the woman with the one-word moniker.

Her past is a mystery. Acquanetta arrived in New York City in the early 1940s, claiming Native American roots. With a come-hither stare and sensuous pout, she quickly became a pinup model and a darling of the celebrity press. To boost her career, gossip columnist Walter Winchell and newspaper tycoon William Randolph Hearst changed her identity: she was now a Latin bombshell—the Venezuelan Volcano—whose good fortune continued with a Hollywood movie contract.

In 1943, Acquanetta lit up the screen in the B-movie horror film and now cult classic, *Captive Wild Woman*. Stunning and exotic, she played the untamable and gorgeous creation resulting from a mad scientist’s experiment on an ape, a role in which the young actress sizzled and played so well that a sequel was soon in the can. So began a brief career in bread-and-butter films that ended only a few years later, when Acquanetta inexplicably walked away from the Hollywood studio system.

Why did Acquanetta turn her back on her contract with Universal Pictures at the height of her career? In 2004, when I first researched her past, I found very little. The more I unearthed, the more elusive her origins became. Was she born on an Indian reservation near Cheyenne, Wyoming? Was she raised in industrial Norristown, Pennsylvania?

Michael and I decided to base our narrative on the defining moment of Acquanetta’s career: the extraordinary scene in *Captive Wild Woman* where the mad doctor conducts his experiment and unveils his ravishing creation. Researching the lives of the actors and director of *Captive Wild Woman* gave me plenty to work with. The mad scientist Doctor, the insistent Ape, the reluctant Brainy Woman, the visionary Director, and the beautiful monster herself, Acquanetta, gather in this reimagining of that fateful experiment. These vivid characters reveal their inner longings and emotional shadows in what is ultimately a meditation on the meaning of identity, transformation, stereotypes, and typecasting, set in the heyday of Hollywood gloss.

Deborah Artman, Librettist

Acquanetta takes an abstracted, behind-the-scenes peek into the filming of the 1943 film, *Captive Wild Woman*, focusing on its star, Mildred Davenport, better known to the world as Acquanetta. The opera meditates upon questions of identity by continuously shifting audience perspective from spectator to object. Whether looking through the eyes of the performer, the camera, or the audience, a question arises of whose gaze reigns supreme. In the competition between gazes, who is captive and who is free?

Michael R. Jackson, Dramaturg

ACQUANETTA

libretto by Deborah Artman
music by Michael Gordon
2005/2018

SCENE 1: THE MOOD

CHORUS, ACQUANETTA, APE,

BRAINY WOMAN

(stylized scream) Ahhh ...

(spooky) Oooh ...

Ohhh ...

SCENE 2: CONCEAL ME

ACQUANETTA: ARIA

ACQUANETTA *(mysterious, ethereal + revelatory)*

Conceal me, disguise me, obscure me,
exchange me.

Obliterate me, reword me, imagine me.

Shield me, mask me, shroud me, blind me,
screen me, veil me.

Bury me, transform me, convince me,
remake me.

Conceal me, disguise me, turn me,
translate me.

Blur me, invert me, camouflage me,
transmute me.

Sway me, convert me, transfigure me.

Metamorphose me, cancel me, abandon me.

Revise me, elide me, alter me—*Mildred me.*

Alias me, modify me, cover me up.

Repudiate me, covert me—*Norristown me.*

Shadow me, model me, vanish, disclaim,
pass me.

Conceal me, disguise me, erase me, escort me.

Appropriate me, annihilate me, hide me.

Davenport me—lose me, sever me, omit me.

Dissolve me, conceive me, extinguish me,
assimilate me.

SCENE 3: INTRODUCING ACQUANETTA

CHORUS, DIRECTOR, ACQUANETTA

CHORUS *(playful)*

(stylized scream) Ahhh ... *(Gasp!)*

(spooky) Oooh ...

Ahhh ... *(Gasp! Gasp!)* Ahhh ...

Introducing Acquanetta.

Ahhh ... *(Gasp!)* Oooh ...

Ahhh ... *(Gasp!)*

Burning fire in deep water.

Ahhh ... *(Gasp!)* Oooh ...

Ahhh... *(Gasp!)*

Introducing *(Gasp!)* Acquanetta.

DIRECTOR *(curious)*

Do you remember—?

CHORUS

Burning fire *(Gasp!)*

in deep water

DIRECTOR

Do you remember any—?

CHORUS

Introducing

ACQUANETTA

Ahhh ...

CHORUS

Acquanetta

ACQUANETTA

Ahhh ...

DIRECTOR

Do you remember anything
from your past life?

CHORUS

(Gasp!) Introducing Acquanetta.

SCENE 4: MAD SCIENTIST

DOCTOR: ARIA

DOCTOR *(urgent + possessed)*

Who am I today?

The mad scientist.

I live in the inner sanctum.

The fantastic world of my dreams.

Who do I play today?

I transmutate an ape into a woman.

I glandulate an ape into a captive wild
woman.

I'll transmutate an ape into a woman.

SCENE 5: INSIDE THIS COSTUME

APE: ARIA (+ CHORUS)

APE *(plaintive, with growing confidence)*

Because I'm inside this costume—

CHORUS

Ahhh ... Oooh ... Ohhh ...

APE

You can't tell if I'm good or bad.

You can't tell if I'm black or white.

You can't tell if I'm thin or round.

Would it surprise you if I were a woman?

Because I'm inside this costume—

CHORUS

Ahhh ... Oooh ... Ohhh ...

APE

You don't know if I'm decisive or persuasive.

You don't know if I'm commanding or
alluring.

You don't know if I'm enlightened or
disheartened.

Would it surprise you if I were a woman?

SCENE 6: THE EXPERIMENT

DOCTOR/APE: DUET (+ DIRECTOR)

(in separate worlds, obsessively)

DOCTOR

Gown, gloves, mask,

magnifying glass.

Razor, drape,

forceps, scalpel, hand drill.

Bulb syringe,

Kellies, tweezer, morphine.

Blood, more blood, more morphine.

Electric coagulator.

APE

Last week I played the Bones from Beyond.

DOCTOR

Transmutate—

APE

Before that the Black Widow.

DOCTOR

Glandulate—

APE

It was so hot I almost fainted.

DOCTOR

Trephinate—

APE

The Demon Without a Face—
the mask alone took six hours.

DOCTOR

Evolution, fluctuation—

APE

A hairy tarantula, the Fog Creature.

DOCTOR

Plasmatic transfusion.

APE

The Doppelganger, Ooze, a killer bee.

DOCTOR

Gown, gloves, mask,
magnifying glass.
Razor, drape,
forceps, scalpel, hand drill.

APE

Would it surprise you if I were a woman?

DOCTOR

I'll transmute an ape into a woman.

APE

Would it surprise you if I were a woman?

DOCTOR

I'll transmute an ape into a woman.

DIRECTOR (*with authority, directing the film*)

And cut!

SCENE 7: SHADOWS AND LIGHT**DIRECTOR: ARIA (+ CHORUS)**

(*confident + poetic*)

DIRECTOR

Well done. Let's take five. That was swell.
Acquanetta, don't say a word. It's all in your eyes.

And Doctor, be more intense.
Ape, from inside the cage to outside the cage,
step into that light, then step into that shadow.
(*to Brainy Woman*) And sweetheart: Think,
what is real?

CHORUS

Ahhh ...

DIRECTOR (*dreamily, to audience*)

The medium is black and white.
Movies are made with shadows and light.
I use chiaroscuro, deep shadows that are
practically black.
We call them bread-and-butter pictures.
That's where the big money is—the B's.
We've got to make this movie in ten days.
It might gross over a million the first week.

CHORUS

She had a certain something.

CHORUS + DIRECTOR

She had a certain something.

DIRECTOR

All right. Quiet, please.
Lights! Wind! Fog!
Roll camera.

CHORUS

Rolling.

DIRECTOR

Sound.

CHORUS

Sound rolling.

DIRECTOR

Action!

SCENE 8: BRAINY WOMAN**BRAINY WOMAN (+ APE + CHORUS)**

BRAINY WOMAN (*frightened*)
Please don't take my brain.
(*hopeful*) I could be the Queen of Scream.
I could be the ingénue.
I could be the femme fatale.
I could play a real woman.

CHORUS

(*yodels*) Ahhh ...

BRAINY WOMAN

Please don't take my brain.
I could be a bathing beauty.
I could be desirable.

BRAINY WOMAN + APE

Ahhh ...

CHORUS

(*Gasp!*)
(*demanding + emphatic*)
I want to play a real woman.

BRAINY WOMAN + APE

I want to play a real woman.

CHORUS

I want to play a real woman.

BRAINY WOMAN + APE

I want to play a real—

BRAINY WOMAN

I could be the ingénue.
I could be the femme fatale.
Please don't take my brain.

SCENE 9: CELLULOID WORLD**QUINTET**

(*reflective + lyrical*)

ACQUANETTA, APE, BRAINY WOMAN, DIRECTOR, DOCTOR

In the celluloid world,
once you are cast, or miscast,
you are that forever.

**SCENE 10: BEAUTIFUL MONSTER
ACQUANETTA (+ CAST + CHORUS)**

ACQUANETTA (*cheeky + proud*)
I am your beautiful monster.
Lovely and shy,
I can stop a lion in its tracks.

I am your beautiful monster.
The one with an invented past.
Who will I play today?
The Venezuelan Volcano.
It all happened so fast.

I am your beautiful monster.
Lovely and shy,
I can stop a lion in its tracks.

I am your beautiful monster.
My shadow cast upon the wall
causes fear in people's hearts.
The secret you want to ignore
is inside this costume.
(*yodels*) Ahhh ...

ACQUANETTA + APE + BRAINY WOMAN + CHORUS

(*yodels*) Ahhh ...

DIRECTOR (+ DOCTOR + CHORUS)

I know you want everything
to be clear and simple as black and white.

ACQUANETTA + APE + BRAINY WOMAN + CHORUS

I am your beautiful monster.
Lovely and shy,
I can stop a lion in its tracks.

DOCTOR + CHORUS

The one with an invented past
Burning fire in deep water
Once you are cast or miscast

ACQUANETTA + APE + BRAINY WOMAN

Ahhh ...

DIRECTOR + APE + BRAINY WOMAN + DOCTOR + CHORUS

I know you want everything
to be clear and simple—

Who's Who

Over the past 30 years, **Michael Gordon (Composer)** has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio and kaleidoscopic works for groups of identical instruments. Transcending categorization, his music represents the collision of mysterious introspection and brutal directness. Gordon's recent works include *House Music* for cellist Ashley Bathgate, a solo to be performed inside houses; "8" for the Amsterdam Cello Octet, the latest addition to Gordon's concert-length music for multiples; *A Western*, premiered by the Theatre of Voices; a new chamber version of his opera *Acquanetta*, commissioned/premiered by Beth Morrison's PROTOTYPE Festival in New York City; *Big Space*, commissioned and presented by the BBC Proms; a concert-length work for choir, *Anonymous Man*, commissioned/premiered by the Crossing; and three new works for orchestra—*Natural History*, written for the 100th anniversary of the United States National Parks and premiered at Crater Lake in Oregon; *Observations on Air*, a concerto for bassoon for soloist Peter Whelan, commissioned by the Orchestra of the Age of Enlightenment; and *The Unchanging Sea*, a piano concerto for Tomoko Mukaiyama with a new film by Bill Morrison commissioned/premiered by the Seattle Symphony and Rotterdam Symphony. Gordon is cofounder and coartistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

Deborah Artman (Librettist) is a fiction writer, poet, and librettist whose career is defined by a restless urge to explore new forms and collaborate often with artists in other media. She worked previously with composer Michael Gordon as well as David Lang and Julia Wolfe on the oratorios *Shelter* and *Lost Objects*, which had their U.S. premieres at the Brooklyn Academy of Music and have toured the world. Other music projects include *The Highwater Trilogy*, a film by Bill Morrison, and *Music for Gracious Living*, for actor and string quartet by Lang. She has collaborated with an extraordinary array of performing artists including Laurie Carlos, Jenny Romaine, Samuel L. Jackson, Deborah Karpel, Jawole Zollar, Evangeline Johns, and Risa Mickenberg. As an editor, she has worked on books by the legendary bass player Tony Levin and the performance artist John Kelly, and about the mercurial choreographer Jerome Robbins. Artman's awards include fiction fellowships from the New York Foundation for the Arts, Fine Arts Work Center in Provincetown, and MacDowell Colony. Her stories, poems, and essays have appeared in the *New York Times Magazine* and *American Short Fiction*, among other journals. Her CD *Lost Objects* is available through Atlantic Records/Teldec Classics, and *Shelter* and *Acquanetta* (forthcoming) are available through Cantaloupe Records. Instagram @deborahartman99

Daniel Fish (Director) is a New York-based, Tony-nominated director who works across the boundaries of theater, film, and opera. He draws on a broad range of forms and subject matter including plays, film scripts, contemporary fiction, essays, and found audio. His recent work includes the Tony Award-winning *Oklahoma!* (Broadway, St. Ann's Warehouse, Fisher Center), *White Noise*, inspired by the novel by Don DeLillo (Theater Freiburg and Ruhrfestspiele Recklinghausen), *Don't Look Back* (Chocolate Factory), Leonard Bernstein's *A Quiet Place* (Curtis Opera), *Who Left This Fork Here* (Baryshnikov Arts Center, Onassis Center), Ted Hearne's *The*

Source (BAM Next Wave, LA Opera, San Francisco Opera), and *Eternal*. His work has been seen at theaters and festivals throughout the United States and Europe, including the Walker Arts Center, PUSH, Teatro Nacional D. Maria, Lisbon/Estoril Film Festival, Vooruit, Festival TransAmériques, Noorderzon Festival, the Chocolate Factory, Public Theater's Under the Radar, Opera Philadelphia, American Repertory Theater, Fisher Center, Yale Repertory Theatre, McCarter Theatre, Signature Theatre, Shakespeare Theatre Company, Düsseldorfer Schauspielhaus, Staatstheater Braunschweig, and the Royal Shakespeare Company. Residencies and commissions include the MacDowell Colony, Baryshnikov Arts Center, MASS MoCA, the Chocolate Factory, Bushwick Starr, and LMCC/Governor's Island. He is a graduate of Northwestern University's Department of Performance Studies, and is the recipient of the 2017 Herb Alpert Award in the Arts for theater. danielfish.net

David Bloom '13 GCP '15 (Conductor) is founding artistic codirector of Contemporaneous, a 22-member, New York-based ensemble, and artistic codirector of Present Music, Milwaukee's long-running new music ensemble. He has conducted more than 200 world premieres and has worked with such artists as Bang on a Can All-Stars, David Byrne, Helga Davis, Donnacha Dennehy, Kronos Quartet, Courtney Love, NOW Ensemble, and Dawn Upshaw. He will appear as guest conductor with the Los Angeles Philharmonic next season. Bloom has conducted productions for Opera Omaha, PROTOTYPE Festival, Beth Morrison Projects, American Opera Projects, and Experiments in Opera, among others. He is resident conductor of the Dream Unfinished, an activist orchestra for social justice that promotes music by composers of color, and conductor of Face the Music, New York's new music youth orchestra. He leads frequent educational programs throughout the United States, including at his alma mater, Bard College.

Eliza Bagg (Ape) is a Los Angeles-based experimental musician. Along with creating her own work, she has collaborated with a number of prominent and emerging composers, from John Zorn to Caroline Shaw. Recent projects include Meredith Monk's *Atlas* with the LA Philharmonic, new operas by David Lang and Bryce Dessner with Roomful of Teeth, soloing with the North Carolina Symphony and on the San Francisco Symphony's Soundbox Series, a collaboration with Daniel Wohl for voice and electronics, and new works by Ben Frost and Julianna Barwick for a performance on the Liquid Music Series. Bagg has been noted for her unique sound, which *Pitchfork* compared to "a lovelorn alien reaching out from the farthest reaches of the galaxy." Bagg also writes, produces, and performs as Lisel, a solo future-pop performance project. Lisel's debut album, *Angels on the Slope*, will be released in July on Luminelle Records. She has also collaborated as one half of the band Pavo Pavo for the last three years, and sings regularly with Roomful of Teeth and ModernMedieval Trio.

Christopher Burchett (Director), whom *Opera News* described as a "fearlessly vulnerable performer who gave an unflinchingly, heroically human performance that will linger long in the memory," has performed with opera companies throughout the United States and Europe, including New York City Opera, Santa Fe Opera, Boston Lyric Opera, Beth Morrison Projects, Estates Theatre, Kennedy Center for the Performing Arts, BBC Orchestra at the Barbican Centre, Holland Festival, Chicago Opera Theater, Opera Orchestra of New York, Virginia Opera, PROTOTYPE Festival, Eugene Opera, Indianapolis Opera, Kentucky Opera, Glimmerglass Opera, and Opera Theatre of Saint Louis. Burchett has long been a champion of new music, having

created roles in 14 world premieres to date and participated in the revival of several 21st-century works. He can be heard on the Naxos, Albany Records, Bridge Records, VIA, and Canteloupe labels.

Soprano **Rebecca L. Hargrove (Acquanetta)** recently made her Carnegie Hall debut in *Two Wings: The Music of Black America in Migration*. This spring, Hargrove joined the national tour of *The Mikado* as Peep-Bo with the New York Gilbert & Sullivan Players. Last season, she performed the world premiere of Joseph C. Phillips's one-woman opera *The Grey Land* at Roulette Intermedium. Next season, she looks forward to joining the company of *Porgy and Bess* at the Metropolitan Opera. Previous stage credits include *Cabin in the Sky* with New York City Center Encores!; *Los Elementos* (Lites), *La Campana Sommersa* (Respighi), *I Pagliacci* (Leoncavallo), and *Aleko* (Rachmaninoff) with New York City Opera; as well as *Afram ou la belle Swita* (Jenkins, world premiere) with Spoleto Festival USA. Hargrove is a proud graduate of Mannes College the New School for Music and Oberlin College Conservatory. She has won distinguished awards from the National YoungArts Foundation, Opera Ebony, and NSAL Shirley Rabb Winston Vocal Competition. Follow her updates at RebeccaLHargrove.com and on Instagram @rhargrov.

TIMUR (Doctor), “the extravagantly transgressive tenor, dangerously seductive” (*L.A. Times*), has made solo appearances with LA Philharmonic, Bang on a Can All-Stars, Sarasota Opera, PROTOTYPE, Utah Opera, Santa Cecilia Academy, Nouvel Opéra Fribourg, Budapest Palace of the Arts, Hawaii Opera Theater, and the Industry LA, among others. He collaborated with many composers, including Thomas Adès, Evan Ziporyn, David Lang, Silvano Bussotti, David T. Little, Mohammed Fairouz, Louis Andriessen, Gerald Barry, Anne LeBaron, the late Gian Carlo Menotti, Péter Eötvös, Veronika Krausas, Michael Gordon, Tobias Picker, Kate Moore, and Nick Urata. His band, Timur and the Dime Museum, performed a critically acclaimed rock opera, *Collapse*, produced by Beth Morrison Projects, at Redcat, Miami Light Project, Operadagen Rotterdam, and BAM 2015 Next Wave Festival. His upcoming projects include *Klaus From Space*, with songwriter Kristian Hoffman; *One Body* by John Kennedy; *Nueva Cancion: Songs of Mercedes Sosa*; and David T. Little's *Artaud in the Black Lodge*. More info: theoperaoftimur.com

Described as having “a rich, glowing lyric sound destined for the heights” (*Opera News*), soprano **Amelia Watkins (Brainy Woman)** has performed with leading orchestras and opera companies, including the Los Angeles Opera, New York City Opera, Prague National Opera, Carnegie Hall, Weill Hall, Brooklyn Academy of Music, Verbier Festival, Leipzig Gewandhaus, National Arts Center, and in concert in Hong Kong. Embracing musical styles from Bach to Berio and beyond, Watkins specializes in the works of living composers. She drew praise for her performance as Brainy Woman in Michael Gordon and Deborah Artman's *Acquanetta*, directed by Daniel Fish at the 2018 PROTOTYPE Festival, and is excited to reprise this role at Bard SummerScape. Watkins can be heard on Albany Records in *New Growth*, the Grammy-nominated Bobby McFerrin album *Vocabularies*, Missy Mazzoli's *Song From the Uproar*, the upcoming studio recording of *Acquanetta*, and in various film and television scores. amelia Watkins.com

Amy Rubin (Scenic Designer) is a designer of environments for theater, opera, dance, and live events. Recent credits include *Octet* (Signature); *Thom Pain (based on nothing)* (Signature); *Gloria* (Daryl Roth Theatre); *Cyrano* (Goodspeed); *Miles for Mary* (Playwrights Horizons); *Mahagonny/Medium* (Philadelphia Opera/Curtis); *Acquanetta* (PROTOTYPE); *All the Fine Boys* (the New Group); *Aging Magician*, a collaboration with Julian Crouch (BMP) (New Victory Theater); *Mönster Outside* (Sidra Bell Dance); *Quiet, Comfort* (Jack); *Ike at Night* (Under the Radar); and *The Wholehearted* (Abrons). Her designs have been seen at La Jolla, Walker Arts Center, MASS MoCA, Z Space, Baryshnikov Arts Center, Bushwick Starr, HERE, the Flea, Cherry Lane, 3LD, and numerous TED Talks.

Joshua Higgason (Video Designer) is a video, lighting, scenic, and interactive designer for live events. For Beth Morrison Projects: *Acquanetta* (video); *Aging Magician* (lighting and projections); and *Persona* (lighting, video, live camera). Recent projects include *The Infinite Hotel* (video design); *Hänsel und Gretel* (projections, La Scala); *King Arthur* (projections, Statsoper Berlin, Theater an der Wien); *Die Dreigroschenoper* (projections, Salzburger Festspiele); *La Rondine* (projections, Minnesota Opera); *Nico Muhly's Control* (Five Landscapes for Orchestra) (video, scenic, Utah Symphony); *Ira Glass's Seven Things . . .* tour (projections); Sufjan Stevens's *Carrie and Lowell* tour 2015 (video); *Round Up* (scenic and projections, BAM); Radiolab's Apocalyptic Tour (video, scenic, lighting); *Powder Her Face* (video, New York City Opera); and *The Ambassador* (video, BAM). He has designed and consulted for Builders Association, Big Dance Theater, MoMA, Theatre for One, Windmill Factory, Candystations, Carrie Mae Weems, and TED. Designs have been at Carnegie Hall, MoMA, BAM, Panorama Festival, the Public, Beacon Theatre, and many others. He teaches design at MIT.

Terese Wadden (Costume Designer) is a Brooklyn-based costume designer. Recent credits include *Così fan tutte* (Santa Fe Opera); *Oklahoma!* (Broadway, St. Ann's Warehouse, Bard SummerScape); Bard SummerScape's production of *Peter Pan*; *A Quiet Place* (Curtis Institute of Music); *Acquanetta* (PROTOTYPE Festival); and *The Wake World* (Opera Philadelphia). She has designed costumes for *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 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 San Francisco Opera.

Barbara Samuels (Lighting Designer) is a New York City-based lighting designer for opera, new performance, and dance. Select opera: *Onegin* (New School), *Acquanetta* (PROTOTYPE/Beth Morrison Projects), *A Quiet Place* (Curtis Opera Theater), *The Rape of Lucretia* (Curtis Opera Theater), *Three Sisters, Who Are Not Sisters* (Manhattan School of Music). Select New York: *Hurricane Diane* (NYTW/WP Theater); *Rags Parkland Sings the Songs of the Future* (Ars Nova, Lortel nomination); *Dance Nation* (Playwrights Horizons, Hewes nomination); *The Things That Were There* (Bushwick Starr); *Singlet* (Bushwick Starr); *The Rape of the Sabine Women* (Playwrights Realm); *Orange Julius* (Rattlestick/P73, Hewes nomination); *Don't Look Back* (Coil); *Caught* (PlayCo); . . . *Great Lakes* (New Georges/WP Theater); *The Terrifying* (Minor Theater/Julia Jarcho); *O, Earth* (Foundry Theatre,

Hewes nomination); and *A Ride on the Irish Cream* (Erin Markey). Regional: Long Wharf, the Alley, Playmakers, Cincinnati Playhouse, Trinity Rep. Dance: Vim Vigor Dance; L.A. Dance Project. BA, Fordham; MFA, NYU. Member USA829. barbarasamuels.com

Cutting his teeth on the New York City new music scene since 2008, **Garth MacAleavey (Sound Designer)** specializes in site-specific, surround-sound design and transparent reinforcement for traditional and experimental music performance. A talented musician since childhood, MacAleavey was strongly influenced by his time as a student of avant-garde percussion at UCSC. He is acting technical director and chief audio engineer of Brooklyn's National Sawdust. Recent design credits include: Ellen Reid's Pulitzer Prize-winning opera *p r i s m*, LA Opera/ PROTOTYPE; Brooklyn Youth Chorus's *Silent Voices: Lovestate*, New Victory Theater; David Lang and Joe Hisaishi with Bang on a Can, Zankel Hall; artist Nick Cave's *The Let Go*, Park Avenue Armory; Michael Gordon's *Acquanetta*, PROTOTYPE; David T. Little's *Soldier Songs* and *Dog Days*, LA Opera; Paola Prestini's *The Hubble Cantata*, LA Opera; Ted Hearne's *The Source*, SF Opera; David Lang's *anatomy theater*, LA Opera; and *The Colorado Project* with Glenn Kotche, Jeff Zeigler, and Roomful of Teeth.

Michael R. Jackson (Dramaturg) holds a BFA and MFA in playwriting and musical theater writing from the NYU Tisch School of the Arts. As a songwriter, he has seen his work performed everywhere from Joe's Pub to NAMT. He wrote lyrics and cowrote book for the musical adaptation of the 2007 horror film *Teeth*, with composer and coauthor Anna K. Jacobs. He wrote book, music, and lyrics for the musicals *White Girl in Danger* and *A Strange Loop* (2019 world premiere at Playwrights Horizons in coproduction with Page 73 Productions). He has received a 2017 Jonathan Larson Grant, 2017 Lincoln Center Emerging Artist Award, 2017 ASCAP Foundation Harold Adamson Award, 2019 Whiting Award, and was a Dramatist Guild Fellow. He has commissions from Grove Entertainment, Barbara Whitman Productions, and LCT3.

Mezzo-soprano **Kristin Gornstein (Chorus)** brings her "rich-voiced mezzo-soprano" and "lines of an uncannily silky legato" (*New York Times*) to her work, ranging from the traditional to the edgy and imaginative. She was lauded for her recent portrayal of Ramiro in Mozart's *La finta giardiniera* in a coproduction by On Site Opera and Atlanta Opera, a role she reprised in 2018 at Caramoor. The 2017/18 season also brought debuts with the PROTOTYPE Festival (*Acquanetta*), and the Little Opera Theatre of New York as Piramo in Johan Hasse's baroque gem *Piramo e Tisbe*. Gornstein made her Carnegie Hall debut in spring of 2018, winning third place in the Lyndon Woodside Oratorio Competition. Gornstein has toured extensively with Mark Morris Dance Company's acclaimed production of Purcell's *Dido and Aeneas* as an ensemble member, appeared at Lincoln Center with the New York Philharmonic for Honegger's *Jeanne d'Arc au bûcher*, and has made numerous appearances with New York City's Heartbeat Opera, with whom she is an associate artist. She is also a regular soloist with Honegger's *Jeanne d'Arc au bûcher*, and will appear next season singing Brahms's song cycle "Zigeunerlieder." Learn more at kristingornstein.com

Soprano **Madeline Apple Healey (Chorus)** is known for her "gorgeous singing" (*Washington Post*) and "fetching combination of vocal radiance and dramatic awareness" (*Cleveland Plain*

Dealer). This season's engagements include Ellen Reid's Pulitzer Prize winning opera *p r i s m*, Handel's *Messiah* with Trinity Baroque Orchestra, and appearances at Aldeburgh Festival/ Snape Proms, Carnegie Hall, and the Ad Astra and PROTOTYPE Festivals. Specializing primarily in early and contemporary repertoire, she is passionate about polyphony and loves working on music that challenges the construct of beautiful sound. Operatic credits include Olympia (*Les contes d'Hoffmann*), La Musica/Ninfa (*L'Orfeo*), Héb   (*Les Indes galantes*), Papagena (*Die Zauberfl  te*), Despina (*Cos   fan tutte*), and Susanna (*Le nozze di Figaro*). Healey is a member of the Choir of Trinity Wall Street, cofounder of vocal chamber ensemble Ampersand, and appears internationally as a soloist and ensemble singer. A native of Cleveland, Ohio, she now resides in Brooklyn. madelineapplehealey.com

Praised for her "soulful singing" (*Boston Globe*), mezzo-soprano **Catherine Hedberg (Chorus)** is a concert soloist and ensemble musician based in New York City. She is a member of the Handel and Haydn Society, with whom she has appeared as soloist in works including Bach's B Minor Mass, *Magnificat*, and cantatas. As a chamber musician, she has often collaborated with the period ensemble Musicians of the Old Post Road, including performances and a recording of music from Spain and New Spain, and with Exsultemus Period Ensemble. Among her favorite concert highlights are Copland's "In the Beginning" (True Concord), Haydn's *Stabat Mater*, and Vivaldi's "Introduzione e Gloria in D" (Church of St. Luke in the Fields), the Requiems of Durufl   and Mozart (Central City Chorus), Cage's "4'33'" (MoMA), and concerts of Spanish and Latin art song with guitarist Francisco Rold  n.

Soprano **Chloe Holgate (Chorus)** is thrilled to join the fantastic cast of *Acquanetta*, after performing the opera at PROTOTYPE festival in 2017. As a soloist, she has had engagements with Hunter College and William Paterson University in performances of *Carmina Burana*, and was recently featured in "Virtuostic Handel," performing arias from *Alcina* and *Dixit Dominus* in the inaugural Jean Stein Memorial Concert with the Melius Consort in New York City. Holgate has enjoyed playing such roles as Anne in *A Little Night Music* and Sharon Graham in *Master Class*, as well as joining the original cast of the new musical *ICON* with the New York Musical Festival. Equally passionate about ensemble singing, Holgate has performed with Bard Festival Chorale, Bard SummerScape, Trinity Wall Street, Musica Sacra, and the PROTOTYPE Festival. She is a member of the early music group Pomerium and a founding member of the vocal quintet Ping.

Melanie Long (Chorus) is an American mezzo-soprano whose unique vocal prowess has been described as "easily switch-hitting from high coloratura to Broadway belt" (*New York Post*). In high demand as a soloist and for her powerfully interpretive stagecraft, Long has been featured in several premieres, including the East Coast premiere of Stewart Wallace's *Hopper's Wife* with New York City Opera. Long began this season starring as Anna in Encompass New Opera Theatre's world premiere of *Anna Christie* by Edward Thomas. She went on to make her Cedar Rapids Opera Theatre debut, creating several complex characters in the company's commission of *The Grant Wood Operas: Strokes of Genius*, by Michael Ching and Jean-Francois Charles. Long appeared as Patron 7 in the ensemble cast of New York City Opera's *Stonewall* by Iain Bell, before returning this summer to the cast of *Acquanetta*, and will perform at the 2020 PROTOTYPE Festival as Fury 3 in Julian Wachner's *Rev 23*. melanie-long.com

Recognized for “vibrant and colorful” singing (*New York Times*) mezzo-soprano **Kate Maroney’s (Chorus)** recent soloist appearances include with the Orlando Philharmonic Orchestra, Indianapolis Symphonic Choir, New York City Ballet, Santa Fe Desert Chorale and Symphony, Tenet, Carmel Bach Festival, Opera Grand Rapids, New York Baroque Incorporated at Trinity Wall Street, LA Opera, Lincoln Center Festival, Musica Sacra, Princeton Pro Musica, Mark Morris Dance Group, Yale Choral Artists, American Opera Projects, Berkshire Bach Society, and Clarion. In addition to noted interpretations of concert and oratorio repertoire from Bach to Mendelssohn, Maroney is sought after by composers, and has premiered works and collaborated closely with Philip Glass, John Corigliano, David Lang, Julia Wolfe, Missy Mazzoli, Hannah Lash, Dominick Argento, Christopher Cerrone, Matthew Welch, Paola Prestini, Ted Hearne, Lisa Bielawa, and Scott Wheeler. She holds a DMA from Eastman, degrees from SUNY Purchase and Yale, teaches voice pedagogy at Mannes (The New School), and resides in Brooklyn with musician-husband Red Wierenga, son Ossian, and two adorable felines named Misha and Ayler. For schedule and more info: katemaroney.com

Called “... an appealingly rich alto” (*New York Times*) and an alto with “elemental tone quality” (*Philadelphia Inquirer*), contralto **Kirsten Sollek (Chorus)** has been a featured soloist with the Glyndebourne Festival, Tafelmusik, Minnesota Orchestra, Bach Collegium Japan, Kansas City Symphony, Boston Baroque, Seattle Baroque, Musica Angelica Baroque, and the Helicon Foundation. An active presence in contemporary music, Sollek works extensively with John Zorn, premiering his music in the United States, Europe, Australia, and Israel. She was featured in the role of the Dying Cow in Lisa Bielawa’s serial TV opera, *Vireo*. As part of the 2018 Time’s Arrow Festival at Trinity Wall Street, she performed Pierre Boulez’s *Le marteau sans maître*. She has had numerous collaborations with Alarm Will Sound and Ensemble Signal, has sung with the JACK Quartet, Juilliard’s Axiom, and Sandbox Percussion. Sollek will be premiering Hannah Lash’s new opera *Desire* for Miller Theatre’s 2019 season.

From gorillas to Rolling Stones. . . . Ending up on stage in costume with Mick Jagger, or as a bloodied murder victim, is a destiny for **Elena Williamson (Chorus)**. Surrounded by music from an early age with amateur musician parents who loved horror movies and very dramatic opera, Williamson is a local (Greenwich, Connecticut) who joined every orchestra, choir, and special ensemble available to her as a young girl. After graduating from and achieving a master’s degree from UC Irvine, she returned to Connecticut to start a career that has taken amazing twists and turns on a continuous successful journey since 1996. While keeping busy in the Choir of Trinity Wall Street, Voices of Ascension, Amor Artists, Musica Sacra, and Ghostlight, she also leads the Advanced Women’s Choir at the Special Music School in Manhattan. Williamson has prepared and conducted choirs for the New York and Los Angeles Philharmonics; additionally, she has sung with those ensembles and many more as a choir member or soloist. Now living in New Jersey with her husband of almost 20 years and her two children, she surrounds her family with all types of music, drama, and, of course, horror movies.

American cellist **Ashley Bathgate (Cello)** has been described as an “eloquent new music interpreter” (*New York Times*) and “a glorious cellist” (*Washington Post*), who combines “bittersweet lyricism along with ferocious chops” (*New York Magazine*). Her “impish ferocity,” “rich tone,” and “imaginative phrasing” (*New York Times*) have made her one of the most sought-after

performers of her time. The desire to create a dynamic energy exchange with her audience, and build upon the ensuing chemistry, is a pillar of Bathgate’s philosophy as a performer. Dynamism drives her to venture into previously uncharted areas of groundbreaking sounds and techniques, breaking the mold of a cello’s traditionally perceived voice. For the past 10 years Bathgate was a member of the acclaimed sextet Bang on a Can All-Stars. She is also a member of the chamber music group HOWL; the duo TwoSense, with pianist Lisa Moore; and Bonjour, a low-strung, percussive quintet. ashleybathgate.com

Greg Chudzik (Bass) is a double bassist and bass guitarist from New York City performing across an eclectic array of genres and influences internationally. He has performed in premieres by Steve Reich, Steve Coleman, Brian Ferneyhough, Johnny Greenwood, Mark Appelbaum, Alex Mincek, Eric Wubbels, Sam Pluta, Ted Hearne, and Anthony Cheung. He has appeared at Carnegie Hall, La Philharmonie, Village Vanguard, Disney Hall, Darmstadt Music Festival, and Saalfelden Jazz Festival. He performs regularly with Ensemble Signal, Talea Ensemble, and Wet Ink Ensemble, as well as the bands Empyrean Atlas and Briars of North America. In 2019, he released his first second album, *Solo Works Vol. 2*, for double bass.

Taylor Levine (Guitar) is a guitarist and circuit builder. He often works within experimental, improvised, composed, classical, and noise music communities. Besides playing in his quartet, Dither, he makes music with a diverse range of artists such as John Zorn, Steve Reich, Weasel Walter, Marc Ribot, Erykah Badu, Tyondai Braxton, Bang on a Can, and Kronos Quartet. When not performing, Levine lives in Brooklyn, developing electronic circuits for himself and others in the music community.

Hannah Levinson (Violin and Viola) is an active performer of contemporary and classical music in New York City. She is a founding member of the violin/viola duo, andPlay, described by *I Care If You Listen* as “enthusiastic champions for new music and collaboration.” She is also a member of Talea Ensemble, Fair Trade Trio, Albany Symphony Orchestra, and the Pittsburgh Opera. She has performed with contemporary ensembles including counter)induction, AMOC, ACME, Cantata Profana, Contemporaneous, and the Rhythm Method. Equally passionate about education, Levinson taught at Western Connecticut State University for six years. She completed her MM in contemporary performance at the Manhattan School of Music, and graduated from Oberlin College and Conservatory with degrees in both Russian and East European studies and viola performance. She is currently pursuing a PhD in performance at NYU Steinhardt. hannahlevinsonmusic.com

Red Wierenga (Keyboard) is a pianist, accordionist, keyboardist, electronic musician, improviser, and composer. His longest creative association is with the Respect Sextet, called “a group which has released one of the most compelling recordings of the year” by the *Wall Street Journal*, and “one of the best and most ambitious new ensembles in jazz” by *Signal to Noise*. He has performed and/or recorded with artists including the Claudia Quintet, Ensemble Signal, Salo, the Fireworks Ensemble, and David Crowell. Wierenga builds and performs with new interfaces for electroacoustic improvisation, working with analog and digital synthesizers. He received his bachelor’s degree from Eastman School of Music, studying with Kevin Puts, Harold Danko, and Ralph Alessi. After having studied at the Institute of Sonology in The Hague with Joel Ryan and Paul Berg, he received his PhD from CUNY Graduate Center, where his teachers included

Jason Eckardt, Douglas Geers, and David Grubbs. He has taught at Baruch College and currently teaches at the Brooklyn College Center for Computer Music.

Heather Wittels (Violin) is a member of the Chicago Lyric Opera Orchestra first violin section, associate concertmaster of the Glimmerglass Festival Opera Orchestra, and an adjunct professor at Roosevelt University. She has been a featured soloist with groups including the Lakeview Orchestra, Chicago Metropolitan Symphony Orchestra, and Joffrey Ballet. Her chamber music projects have been presented by the Illinois Holocaust Museum, Historic Hyde Hall in Cooperstown, New York, and Glimmerglass Festival. A frequent recitalist, she has performed in many venues including on the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center. Wittels graduated cum laude from Yale University with a bachelor of science in chemistry with distinction. She earned a master of music and graduate diploma in violin performance studying with Malcolm Lowe at the New England Conservatory as beneficiary of the 2007 Tourjée Alumni Scholarship Award. A native of Brookline, Massachusetts, Wittels began the violin at age three.

Alexandra Kuechler Caffall (Assistant Director) is a director and artist based in Red Hook, Brooklyn. Prior to her time in New York City, she worked as a resident designer at Artists Repertory Theater in Portland. In 2015, she cofounded Bonneville Theater Company. Caffall holds an MFA in directing from the New School for Drama in New York City. She is currently a faculty member for Egg Summer Academy with Isinglass in Portland, Oregon.

Ryan Gohsman (Stage Manager) is a New York City–based stage manager specializing in the development and production of new plays, music-theater, and opera. Beth Morrison Projects/ PROTOTYPE: *Train with No Midnight*, *Angel's Bone* (Hong Kong's New Vision Arts Festival), anatomy theater, Thumprint Theatre (also LA Opera); *Ouroboros Trilogy*, *Sumeida's Song*. Other recent new music/opera: *Triptych (Eyes of One on Another)* (Holland Festival, Toronto's Luminato Festival, Greece's Stavros Festival, BAM, LA Philharmonic); *The Head and the Load* (Holland Festival); *The Last Hotel* (London's Royal Opera House, Edinburgh International Festival, Dublin Theatre Festival, St. Ann's Warehouse, filmed for Sky Arts TV). New York: *Here Lies Love* (the Public, also consultant for National Theatre, London production); *Mary Jane*, *Hundred Days* (New York Theatre Workshop); *The Light Years*, *Antlia Pneumatica*, *Detroit*, *Maple and Vine*, *The Shaggs . . .*, *Kin*, *After the Revolution* (Playwrights Horizons); *The Death of the Last Black Man . . .*, *Chéri* (Signature); *Paul Swan Is Dead and Gone*, *Pretty Filthy* (Civilians).

Savannah Kurtz (Assistant Stage Manager) is a New York City–based freelance stage manager. A transplant from Arkansas, Kurtz moved to New York City in 2015 to take part in the Juilliard Professional Apprentice Program. She has collaborated with Opera Omaha, Florentine Opera Company, Dallas Opera, Santa Fe Opera, Manhattan School of Music, Experiments in Opera, and Beth Morrison Projects. Recent credits include the world premiere of *Chunky in Heat* with Experiments in Opera, *Albert Herring* at the Manhattan School of Music, *Madame White Snake* presented as part of the Hong Kong Arts Festival with Beth Morrison Projects, and *The Flying Dutchman* with Dallas Opera. She is thrilled to be at Bard SummerScape this summer, and looks forward to a wonderful festival!

Since 2006, **Beth Morrison Projects (BMP)** has been a tastemaker at the forefront of musical and theatrical innovation by supporting living composers and their collaborators during the creation of groundbreaking new works in opera-theatre and other kinds of vocal theatre. “More than any other figure in the industry, Beth Morrison has helped to propel the art form into the 21st century” (*Opera News*). BMP encourages risk-taking in all its artists, resulting in provocative works that represent a dynamic and lasting legacy for a new American canon. Over the past five years alone, BMP has produced works in 43 venues in 22 cities around the world. BMP's commitment to cutting-edge musical expression has created “its own genre” (*Opera News*) of originality. In 2013, Beth Morrison Projects and HERE Arts Center cofounded the PROTOTYPE Festival, which showcases contemporary opera-theatre and music-theatre projects over 10 days each January. The *New Yorker* recently wrote that the festival is “essential to the evolution of American opera,” and the *New York Times* called it “Bracingly innovative . . . a point of reference.” The 2014 bicoastal expansion to Los Angeles sprang from growing partnerships with institutions such as LA Opera, LA Phil, Ford Theatres, and RVCC. BMP is a National Sawdust Artist in Residence. bethmorrisonprojects.org, PROTOTYPEfestival.org

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Richard and Jane Katzman
Stephen Simcock
Sarah and David Stack

+ *ex officio*

ADMINISTRATION

Bard College Senior Administration

Leon Botstein, *President*
Coleen Murphy Alexander '00, *Vice President for Administration*
Myra Young Armstead, *Vice President for Academic Inclusive Excellence*
Norton Batkin, *Vice President; Dean of Graduate Studies*
Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
James Brudvig, *Vice President for Finance and Administration; Chief Financial Officer*
Erin Cannan, *Vice President for Student Affairs; Dean of Civic Engagement*
Deirdre d'Albertis, *Dean of the College*
Malia K. Du Mont '95, *Chief of Staff*
Mark D. Halsey, *Vice President for Institutional Research and Assessment*
Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Dimitri B. Papadimitriou, *President, Levy Economics Institute*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Taun Toay '05, *Vice President for Enrollment and Strategic Initiatives*
Stephen Tremaine '07, *Vice President for Early Colleges*

Fisher Center

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Bob Bursley, *Executive Director*
Kristy Grimes, *Director of Finance*
Michael Hofmann VAP '15, *Executive Assistant*
Jewel Evans '18, *Postbaccalaureate Fellow*
Kelly Harper, *Administrative Intern*

Artistic Direction

Leon Botstein, *President, Bard College*
Gideon Lester, *Artistic Director for Theater and Dance*
Caleb Hammons, *Senior Producer*
Nunally Kersh, *SummerScape Opera Producer*
Cathy Teixeira, *Associate Producer*
Jesse Heffler, *Artist Services and Programs Manager*

Development

Alessandra Larson, *Director of Development*
Kieleigh Michasiow-Levy, *Individual Giving Manager*
Franchesca Chorenge '18, *Development Assistant*
Elise Alexander '19, *Development Intern*

Production

Vincent Roca, *Director of Production*
Sarah Jick, *Associate 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*
Brynn Gilchrist '17, *Production Administrator*

Communications

Mark Primoff, *Associate Vice President of Communications*
Eleanor Davis, *Director of Public Relations*
Darren O'Sullivan, *Senior Public Relations Associate*
Amy Murray, *Videographer*

Publications

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

Marketing and Audience Services

David Steffen, *Director of Marketing and Audience Services*
Nicholas Reilingh, *Database and Systems Manager*
Maia Kaufman, *Audience and Member Services Manager*
Brittany Brouker, *Marketing Associate*
Triston Tolentino '18, *Audience and Member Services Assistant*
Garrett Sanger, *Marketing Intern*
Claire Thiemann '11, *Senior House Manager*
Jesika Berry, *House Manager*
Emily Appenzeller, *Assistant House Manager*
David Bánóczy-Ruof '22, *Assistant House Manager*
Cemre Erim, *Assistant House Manager*
Rebecca Rivera, *Assistant House Manager*
Hazaiah Tompkins '19, *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*
Sarah Dunne, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*

Bard Music Festival Artistic Directors

Leon Botstein
Christopher H. Gibbs

Executive Director

Irene Zedlacher

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2019

Daniel Goldmark
Kevin C. Karnes

Program Committee 2019

Byron Adams
Leon Botstein
Christopher H. Gibbs
Daniel Goldmark
Kevin C. Karnes
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Producer, Staged Concerts

Nunally Kersh

SUMMERSCAPE SEASONAL STAFF

Company Management

Stacey-Jo Marine, *Company Manager*
Jacob Schott, *Associate Company Manager*
Ella Bennett '19, *Intern*
Allison Campbell, *Intern*
Avalon Packer '20, *Intern*

Spiegeltest

Hannah Gosling-Goldsmith, *Operations Manager*
Laura Hirschberg, *Production Stage Manager*
Erik Cuthell '85, *Site Supervisor*
Kurt Fischer, *Audio Engineer*
Duane Laughiniger, *A2*
Stephanie Lutz, *Lighting Designer*
Nick Hawrylko, *Lighting Assistant*
Catherine Bloom '18, *Host Captain*
Emmett Dienstag '18 MAT '19
Host Captain
Karianne Canfield '21, *Host*
Cluno Clark-Bruno '20, *Host*
Kerry Frye, *Host*
Marissa Gaylin, *Host*
Carly Newman, *Host Alternate*
Mariya Andoniyu Andonova TON '21
Merchandiser
Kaden Henderson TON '22, *Merchandiser*

Scene Shop

JP Misciagna, *Assistant Technical Director*
Mark Quiles, *Seasonal Assistant Technical Director*
Shane Crittenden, *Scene Shop Foreman/Flyman*
Hick Renadette, *Head Rigger/Flyman*
Gina Coatney, *Stage Carpenter*
Brian Kafel, *Stage Carpenter*
Michael Murphy, *Stage Carpenter*
Shane Rogers, *Stage Carpenter*
Sam Dickson '19, *Stage Carpenter Intern*
Brendan Dromazos, *Stage Carpenter Intern*
Devin Richard, *Stage Carpenter Intern*
Kathleen Taylor, *Stage Carpenter Intern*
Alexandra Theisen, *Stage Carpenter Intern*
Quinland Thompson, *Stage Carpenter Intern*

Electrics

Nick Ligon, *Sosnoff Master Electrician*
Matthew Holcombe, *LUMA Master Electrician*
Matthew Griffen, *Sosnoff Programmer*
Shane Crowley '18, *LUMA Programmer*
Faith Craig, *Stage Electrician*
Walter Daniels, *Stage Electrician*
Connor Gibbons, *Stage Electrician*
Dale Gibbons, *Stage Electrician*
Nicole Sliwinski, *Stage Electrician Intern*
Maggie Turoff, *Stage Electrician Intern*

Costumes

Joy Havens, *Costume Coordinator*
Sarah Knight, *Sosnoff Wardrobe Supervisor*
Katelyn Barrow, *LUMA Wardrobe Supervisor*

Gabrielle LaRoche, *Costume Shop Foreman*
Leah Foley, *Draper*
Johnna Fettinger, *First Hand/Sosnoff Dresser*
Abbie Hackney, *First Hand/Sosnoff Dresser*
Emma Holyst '18, *Costume Assistant Sosnoff*
Heidi Johnson, *Stitcher*
Sarah Sa, *Stitcher*
Isabelle Tabet, *Stitcher/Sosnoff Dresser*
Jules Capuco, *LUMA Dresser*
Jackie Vela, *First Hand/Sosnoff Dresser*
Camily Begley, *Stitching Intern/Sosnoff Dresser*
Sharon Greene '19, *Stitching Intern/Sosnoff Dresser*
Katie Radford, *Stitching Intern/Sosnoff Dresser*
Amanda Finamore, *Stitching Intern*
Kat Karl, *Stitcher/Sosnoff Wardrobe Intern*
Maddie Prentice, *Stitcher/Sosnoff Wardrobe Intern*
Emma Jackson, *LUMA Wardrobe Intern*
Chris Minter '21, *LUMA Wardrobe Intern*
Angela Woodack '21, *LUMA Wardrobe Intern*

Audio and Video

Noah Firtel, *Sosnoff Audio 1*
Anya Kopishchke '17, *Sosnoff Audio 2*
Sean Leo '14, *LUMA Video 1*
Connor Martin, *Audio Technician*
Jesse Chason, *AV Technician*
James Garver, *LUMA Audio 2*
Nick Fopeano, *Sosnoff Intern*

Properties

Patrice Escandon, *Properties Master*
Abigail Cain, *Assistant Prop Master*
Zach Faber, *Assistant Prop Master*

Hair and Makeup

Stephanie Tomey, *Wigs and Makeup Department Head*
Tony Lauro, *Wigs and Makeup Department Head*
Noah Glaser, *Hair and Makeup Staff and Crew*
Pelle Melio, *Hair and Makeup Staff and Crew*
Caroline Schettler, *Hair and Makeup Staff and Crew*

Bard Music Festival

Emily Beck, *Assistant Stage Manager*
Amy Cassiere '19, *Assistant Stage Manager*
Lynnae Dean, *Assistant Stage Manager*
Lisa Krueger, *Assistant Stage Manager*
Fennel Skellyman, *Assistant Stage Manager*
Robert Strickstein, *Assistant Stage Manager*
Eric Brodbeck, *Stagehand*
Joseph Chandler, *Stagehand*
Ricardo Chinchilla, *Stagehand*

Jon Collazo '20, *Stagehand*
Petra Elek '19, *Stagehand*
Sam Gohl '20, *Stagehand*
Valory Hight '19, *Stagehand*
Luis Herrara, *Stagehand*
Shay Holihan, *Stagehand*
Harrison Jarvis '21, *Stagehand*
Viveca Lawrie '22, *Stagehand*
Gavin Roca, *Stagehand*
Matt Strieder '21, *Stagehand*

Audience and Member Services

House Staff

Sam Abate '20
Doug Appenzeller
Midori Barandiaran '20
Mia Barbuto
Ingrid Baumann '22
Sarah Berns
Harris Billici
Nellie Bowen '20
Miles DeMartino
Eric Dougherty '20
Nina Sielski Elizalde '22
Alexis Ferrara
Livvy Ferrari '21
Alice Finta
Abigail Foster
Jake Foster
Sammy Furr '21
Peter Gorga
Samantha Gorga
Anyata Hamilton '22
Julian Matthews
Kira Milgrim
Ivy O'Keefe
Jack Pagliante '20
Oliver Pflaum
Michael Picciuolo
Heather Pinchbeck
Isabel Polletta '20
Aleksandra Ratnikova
Emma Reed
Alex Rivera
Evan Rohrmeier
Zach Schott
Freddie Schultz
Tristan Schumer
Alex Snyder
Alex Theisen
Brooke Tyborowski '20
Maggie Wainwright
Maia Weiss
Kristen Westerduin '19

Audience and Member Services Representatives

Emily Appenzeller
Jonathon Comfort VAP '19
Jewel Evans '18
Noah Hoagland '22
Emma Houton '20
Lea Rodriguez '22
Mia Schiffer '20
Paulina Swierczek VAP '19
Katherine Skinner '21, *Coach Ambassador*

Fisher Center at Bard

The Fisher Center at Bard develops, produces, and presents performing arts across a range of disciplines through new productions and programs that challenge and inspire. As a premier professional performing arts center and hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present, as well as visions of the future. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center provides outstanding programs to many different communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity.

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 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 159-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 liberal arts education. The undergraduate program at our 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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By Erich Wolfgang Korngold
New Production/U.S. Premiere
American Symphony Orchestra,
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Directed by Christian R  th

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BARD SUMMERSCAPE

OPERA

July 26 – August 4

THE MIRACLE OF HELIANE

New Production / U.S. Premiere

Music by Erich Wolfgang Korngold

American Symphony Orchestra,

conducted by Leon Botstein

Directed by Christian R  th

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