


DAS WUNDER DER HELIANE

(The Miracle of Heliane)



Fisher Center at Bard
Sosnoff Theater
July 26 – August 4

Fisher Center at Bard

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Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Bob Bursey

presents

DAS WUNDER DER HELIANE

(The Miracle of Heliane)

By Erich Wolfgang Korngold

Libretto by Hans Müller-Einigen

Premiere, Hamburg State Opera, October 7, 1927

Stage Director Christian Räth

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Bard Festival Chorale

Chorus Master James Bagwell

Set and Costume Design Esther Bialas

Lighting Design Thomas C. Hase

Projection Design Elaine J. McCarthy

Movement Direction Catherine Galasso

Wig, Hair, and Makeup Design J. Jared Janas

Sung in German, with English supertitles

Sosnoff Theater

July 26 at 7:30 pm

July 28 and 31 at 2 pm

August 2 at 4 pm

August 4 at 2 pm

This performance includes two intermissions.

Cast

Heliane Aušrine Stundyte
The Ruler Alfred Walker
The Stranger Daniel Brenna
The Messenger Jennifer Feinstein
The Porter Nicholas Brownlee
Blind Chief Justice David Cangelosi
The Judges Nathan Berg, Scott Conner, Michael J. Hawk, Derek Taylor, Kevin Thompson, Richard Troxell

Young Man Joseph Demarest*
Celestial Voices Aine Hakamatsuka*, Caroline Miller*
Aged Child Ezra Quinn Lombino
Young Boy Vladimir Villano Vazquez

*Member of Bard Festival Chorale

Bard Festival Chorale

Sopranos	Altos	Tenors	Basses
Megan Chartrand	Sarah Bleasdale	Sean Clark	David Baldwin
Margaret Dudley	Katharine Emory	Jack Cotterell	Paul Holmes
Jennifer Gliere	Agueda Fernandez	Joseph Demarest	Daniel Hoy
Laura Green	Jessica Kimple	Matthew Deming	Aaron Ingersoll
Aine Hakamatsuka	Erica Koehring	Mark Donato	Andrew Martens
Manami Hattori	Martha Mechalakos	Ethan Fran	Thomas McCargar
Marie Mascari	Guadalupe Peraza	John Cleveland Howell	Brian Mummert
Caroline Miller	Elizabeth Picker	Matthew Krenz	Mark Rehnstrom
Ellen Taylor Sisson	AnnMarie Sandy	Eric William Lamp	Michael Riley
Elizabeth Smith	Abigail Wright	Michael Steinberger	Aaron Theno
Martha Sullivan			Peter Van Derick

Dancers

David Gonsier Niko Tsocanos
Joey Kipp Meg Weeks
Doug LeCours Mei Yamanaka
Karla Quintero
Tara Sheena

Assistant Conductor Zachary Schwartzman
Principal Music Coach David Sytkowski
Vocal Casting Josh Winograde
Choral Contractor Nancy Wertsch
Rehearsal Pianist Bethany Pietroniro

Producer Nunally Kersh
Stage Manager Lynn Krynicki
Supertitle Creation Celeste Monte

Assistant Director Birgit Kajtna
Associate Set Designer Daniel Unger
Associate Lighting Designer Joe Beumer
Associate Costume Designer Miriam Stöcklin
Costume Coordinator Joy Havens
Associate Video Designer Maxwell Bowman
Assistant Stage Managers Patty Garvey, Eileen Goodrich
Supertitle Operation Lisa Jablow
Watchout Programmer Clara Ashe-Moore
Assistant to the Choreographer KC Athol
Assistant to the Video Designer Christine Franzen
Production Assistants Roza Gavriilidis, Sierra Hammond

Director, HD Recording Bruce Bryant
Stage Manager, HD Recording Robert Klein

Synopsis

Act 1

Das Wunder der Heliane (The Miracle of Heliane) is set in an unnamed totalitarian state governed by the Ruler, whose cruelty masks his own deep longing to be loved by his wife, Heliane. As the piece opens, the Ruler vents his spleen toward a recent arrival—the young, charismatic Stranger. Envious of the attention the Stranger is attracting, the Ruler has him arrested and sentenced to death. When the Ruler visits his cell, the Stranger pleads for mercy, but the Ruler is unyielding. Drawn by curiosity, Heliane secretly visits the Stranger. She finds herself deeply attracted to him against her will. Prompted by the Stranger’s desire, Heliane reveals her hair, feet, and body to him. But when he asks to make love to her on his last night alive, Heliane refuses, and retires to pray. The Ruler returns and proposes a curious bargain—if the Stranger can instruct and assist him in winning over Heliane’s love and desire, then he will spare his life. When Heliane unexpectedly returns to the cell, her husband is shocked to find her there. In a jealous rage, the Ruler orders Heliane’s arrest and trial for adultery.

Act 2

The Ruler and his Messenger await the arrival of the six Judges to try Heliane. The Messenger (formerly the Ruler’s lover, whom he has rejected) takes a diabolic pleasure in inciting his jealousy and thirst for revenge. When accused of adultery, Heliane acknowledges her attraction to the Stranger but insists she only succumbed in thought, rather than deed. When the Stranger is brought to testify, he requests to be alone with Heliane. When alone, he implores her to kill him as he believes this will absolve her in the eyes of the Ruler. When she refuses, he stabs himself and dies. At the same time, a tumultuous crowd of people pushes into the court and claims the liberation of the Stranger, who has brought them light and hope. The Ruler dismisses the court and addresses the crowd, proclaiming that Heliane will be on trial before God. If she is innocent, as she insists, she will be able to awaken the Stranger from the dead. Half shocked and half entranced, she agrees to undergo the trial.

Act 3

A crowd has assembled outside the Ruler’s palace. The Judges arrive to witness Heliane’s attempt to bring the Stranger back to life. Heliane refuses to lie—she overcomes her doubts and hesitations and admits that she loved the Stranger. When the enraged mob threatens Heliane, the Ruler offers to spare her life if she will become his. Heliane proudly refuses his entreaties. The crowd is about to drag her to the stake, but a crash of thunder halts the throng. The Stranger’s corpse miraculously rises from the funeral bier. When Heliane pledges her love and commitment to the Stranger, the enraged Ruler stabs her. The Stranger banishes the Ruler, and thus sets the people free. The Stranger and Heliane are united on a transcendent, emotional journey.

Director’s Note

“Nicht göttlich bin ich, nicht rein! Menschen sehnen sich! Menschen entbrennen! Ja! Ich bin ein Weib!”

“I am not divine, nor pure! Human beings desire! Human beings burn! Yes, I am a woman!”
Das Wunder der Heliane, Act 3, Scene 2

Das Wunder der Heliane is a dark mystery play, an intimate psychodrama, and an epic dystopian political thriller all at once. While exploring the eternal questions of the human condition and its constant struggle between good and evil, this opera feels remarkably relevant for our times.

Korngold involves us in the riveting emotional journey of a woman who defies a brutal and contemptuous dictatorship by overcoming her fears and doubts and claiming her right to compassion, love, and desire—and to be a woman. She’s neither a saint nor the prey of a ruthless ruler husband but the equal partner of the man she loves, both in body and in spirit.

Heliane’s courage and strength of belief in humanity may well be the actual miracle that opens the gates to freedom and redemption—not only for herself but also for the whole society in which she lives. However, *Heliane* is not merely a political manifesto or realistic drama, it is, rather, an enigmatic, mystical, and spiritual phantasmagoria in which reality and dream constantly overlap and intertwine.

The entrancing power of Korngold’s music explores the peaks and chasms of the human soul and takes us right into the emotional labyrinth inside each character. Our vision is colored by their fears, desires, and obsessions. And it is this exuberant, irrational, and sometimes surreal aspect that makes this opera so fascinating.

The question of what the “miracle” of Heliane means is one that audiences must answer for themselves. Korngold’s opera and his music bear a spiritual mystery, which should be experienced but cannot be rationally explained, and is a miracle in and of itself.

Christian Räth
June 2019

Opera Note

Glancing Backward, from the Nonsmoking Section

Speaking both historically and sociologically, the question of which cigarette you'd pick given the choice between an inexpensive, "American-style" one or a super-pricey, prettily fragrant, mauve-papered item is pretty out-of-date in today's cultural climate. But in late 1927, Austria Tabak, the Austrian tobacco company, figured it had a market for both, considering the controversy and commotion surrounding the Vienna State Opera's runs of Erich Wolfgang Korngold's extravagantly beautiful *Das Wunder der Heliane* (The Miracle of Heliane) and Ernst Krenek's irreverently jazz-influenced *Jonny spielt auf* (Jonny Plays). Creating dueling cigarette brands styled after each opera probably seemed like a stroke of commercial genius. However, the tobacco monopoly wasn't entirely correct in its market calculations. The cheap, American-style, unfiltered "Jonny" smokes, produced in a striped red pack with plain paper simply printed in cursive script, not only far outsold the luxuriously gold-packaged "Heliane" cigarettes but also outlived them by a long shot: Jonny-inspired embers were still burning literally decades later (indeed, into the next millennium—Austria Tabak finally closed its Vienna operations in 2011). The gold-tipped offering was too expensive, too perfumed, and too gaudy for a soberly new-realist age. It simply didn't constitute a sustainable product line.

There's no doubt that Korngold's *Heliane*, seen here in its U.S. premiere, may be praised as the outstanding instance of his most gorgeous music. Its ravishing orchestral sonorities are characteristic of him, with massive sounds distinguished by a liberal-yet-nuanced employment of percussion and an array of keyboard instruments, all helping to create the unique Korngold sound. For the longest time there was little opportunity to hear all this sensuous opulence, but now that recent concerts and staged performances in Europe, as well as recordings and videos, have made his music available again, many are wont to follow Korngold's lead in declaring this his greatest work. Excitement about the opera's rediscovery, both in Europe and for this American premiere, is palpable, although the glare of today's floodlights conceals its less-than-stellar reception history. For the truth is that *Heliane* missed out on the wild success enjoyed by its predecessor *Die tote Stadt*, despite eclipsing it in musical intensity and erotic tension (almost always a selling point). While *Heliane* pleased operagoers and critics on its first outings in Hamburg and Vienna, it crashed critically in Berlin, and cancellations of one-third of future performances planned for other cities sealed its fate.

Most of the blame for *Heliane*'s poor reception from critics and audiences is frequently heaped on the head of the composer's father, the powerful music critic Julius Korngold, whose vitriolic press campaign against Krenek—in hindsight—only whetted the public's appetite for the exciting novelty of *Jonny* as against *Heliane*'s vaunted seriousness. And, given how obnoxious Julius's personality, attitudes, and actions were, it is difficult to object to such an explanatory strategy. Without doubt, his near-rabid polemic on behalf of his son shoveled more than sufficient compost onto the bed of the contemporary controversy surrounding *Jonny* to allow it to flourish in true hothouse fashion (that is, extravagantly, and artificially—were the stakes truly high enough to warrant an all-out culture war?). It's worth asking, however, if father-Korngold-as-villain

deserves the criticism he typically gets for deflating *Heliane*'s chances at anything more than slight and temporary success, whether or not the fantastically successful *Jonny* had been sweeping stages in the preceding months. The point is not to defend the ultraconservative Julius but to consider what other circumstances surrounding the creation and premiere of his son's work predisposed it to critical failure, despite the richness, complexity, and utter beauty of its score, which many listeners clearly appreciated. What makes the difference between opposing moments in this complex reception history, between today's excited admiration and yesterday's indifference?

Clearly, Korngold's choice of Expressionist poet and playwright Hans Kallneker's play *Die Heilige* (The Saint) as a libretto source proved a risky speculation on the opera market. The heavy symbolism of *Heliane*, its mythical-otherworldly and quasi-religious aura, its grand manner, perhaps even the very loveliness of its music in tandem with such seriousness about redemptive love, pose fascinating challenges and spurs to interpretive creativity in today's productions. Yet even 90-some years ago, these characteristics imbued *Heliane* with a quality of backward-looking nostalgia in a forward-leaping historical moment. The Weimar era was an emancipatory time, but could a modern woman find a hint of contemporary feminism in the purity of the miraculous Heliane? What interwar populace might have voiced itself in Korngold's heavenly offstage choruses? Was there time for magic in an era wedged between hyperinflation and rampant unemployment, or for resurrections from the dead amidst the acceleration of Austro-German modernity in the late 1920s?

Heliane is often compared with operas by Richard Strauss, whose own late-1920s Helen, the mythical *Die ägyptische Helena*, also fell into oblivion shortly after its well-received premiere. A more apt correlation may be to the phenomenon of Franz Schreker, whose timbrally experimental and sexually suggestive dramas were the leading operatic successes of the 1910s and early 1920s. With Schreker's latest effusions of mystic eroticism suddenly garnering scant interest from mid-1920s audiences, in stark contrast to the astounding acclaim his similarly lush-sounding works had received just a decade prior, could one expect a work like *Heliane* to fare much better, since massive sonorities, harmonic richness, and luxuriant orchestration were not enough to counterbalance an untimely drama in the ears of the opera-going public? Tellingly, one Viennese journalist pronounced that Korngold's opera, "while experimenting freely with new tonal and expressive possibilities, faithfully preserves the pure substance and essence of post-Wagnerian musical dramas." This is a laudatory review from a conservative critic whose intention was probably not to highlight the notion that Wagnerisms were possibly retrograde, much less to suggest that, from the moment of its premiere, *Heliane* was already after the fact. And yet, given what loomed right around the corner in the 1930s, perhaps the rigidly autocratic and murderous character of the Ruler is one of the opera's distinctly prescient features.

If Korngold's own stance remained earnest rather than ironic, even in the wake of the Great War and amid the radical instabilities of the Weimar Republic's first phase, he might be labeled as merely naïve, but that tendency has been all too common: the "childlike" aura of "prodigy" status has clung to him tenaciously. This does not give a fair impression of Korngold's awareness of, or attitude toward, his worldly surroundings. His love of the operetta genre and the time and care he devoted to successful arrangements of the lighter, undeniably popular works of his predecessors and contemporaries, even while composing his own "serious" works, already shows the range of his sensibilities, even before he launched himself across the ocean to shape the

sound aesthetic of the ultramodern American film industry. So he cannot be deemed antimodern. Even so, these factors don't purge *Heliane* of the sense that its "miracles" were resounding from another age. The era of so-called *Neue Sachlichkeit* (New Objectivity) was characterized by a general sense of cynicism and resignation after a period of intense, devastating conflict and a more exuberant hope for newness. This energy was vented in the immediate postwar efflorescence of Expressionism, the creative rebellion that had begun years before 1914 but had not quite exhausted itself: there was still rage to be expressed after the Treaty of Versailles. But the eminent historian Peter Gay makes particular note of the year 1924 for an uptick in calls, from various quarters, for an end to Expressionism's gushing exorbitance in favor of a new, matter-of-fact authenticity. And this happened to be the same moment that Korngold was forging ahead with the musical-dramatic realization of Kaltneker's otherworldly, erotic-mystical effusions. But if, in 1927, this astonishing work fell victim to mere trendiness, it certainly wasn't alone. Even Krenek's big hit had a limited shelf life, and recent efforts at reviving *Jonny* scarcely suggest its viability as more than a period exhibit. Rarer is the fate that *Heliane* is experiencing now: that of being resurrected decades later to audience enthusiasm and critical acclaim.

So why, then, might Korngold have glanced over his shoulder at the past? The truth is somewhat radical: the willful nostalgia at work in *Heliane* is, in fact, just as telling about its historical moment as are the seemingly more timely modernisms of both the serialist revolution and the Jazz Age. Indeed, so many ingredients of Weimar-era style and aesthetics predated the Republic itself—many of its rebellious characteristics had emerged in the years of artistic revolt ahead of the Great War. It is a differently motivated reorientation to the past, if no less a looking-backward one, that enables us to hear Korngold's music anew today—and Krenek's, too—for regardless of the immediate dynamics of reception enjoyed or suffered by each, both were smothered (albeit for different reasons) by the National Socialists' campaign against "degenerate" art. During the decades of silence Korngold's works endured in Europe, his distinctive sound remained audible in the background, literally, in all those classic Hollywood soundtracks; and when his operas were heard again, through projects devoted to performing and recording works eclipsed by historical trauma, it was at first challenging to reconcile them with prevailing notions of what 20th-century modernist music should sound like.

Yet the very tones of nostalgia that were detectable even at the time of *Heliane*'s premiere have been crucial, it turns out, in retuning our perceptions of what sounds modern, and in the growing recognition that the "contemporary" has always been diversely constituted: "progressive" trends may be writ large by historiography, but they don't encompass any given historical moment. Musicologist Julian Johnson has noted that musical modernism itself is never solely pitted against what is older, and thus presumably "antimodern," but consists rather in a tension between apparent contradictions, a "slippage between the idea of a stable past and the sense of a disjunct present"; and he points to the complexity of Korngold's oeuvre as exemplary in this regard. Surely, to have a conscience about what is new demands some memory of what has come before, even—or especially?—if the prevailing tendency is to shed it all. As for Korngold's opera . . . well, after the last smoldering spark of controversy is ground out like the lingering stub of an overly expensive cigarette, what remains is so much beautiful music, and that is the backward-glancing legacy of *The Miracle of Heliane*

—Sherry Lee, University of Toronto

Who's Who



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Leon Botstein, Conductor

Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Last summer he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with American Symphony Orchestra, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and The Orchestra Now, among others. Many of his live performances with the American Symphony Orchestra are available online. He is editor of *The Musical Quarterly* and the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.



PHOTO COURTESY OF THE ARTIST

Christian Räch Stage Director

Christian Räch, a native of Hamburg, is renowned throughout Europe, Japan, and the United States. His work takes him to many of the world's leading opera houses, including the Metropolitan Opera, San Francisco Opera, Washington National Opera, Vienna State Opera, Teatro alla Scala Milan, Opéra national de Paris, and Royal Opera House, Covent Garden. Recent projects include new productions of *Der Freischütz* at Vienna State Opera, *Le Baron Tzigane* at Grand Théâtre de Genève, and *Kiss Me Kate* for Haut école de musique de Genève. Other recent work includes *Macbeth* at Vienna State Opera (currently in repertoire), *L'italiana in Algeri* at Portland Opera, Tchaikovsky's *Iolanta* for Dallas Opera, Verdi's rarely performed comic opera *Un giorno di regno* (King for a Day) for Glimmerglass Festival, and the design and direction of the acclaimed *Tristan und Isolde* for Dallas Opera. Upcoming productions include a new première for Opera Philadelphia.

CREATIVE TEAM



PHOTO COURTESY OF THE ARTIST

Esther Bialas Set and Costume Designer

Esther Bialas studied costume design in Hamburg. She has long collaborated with theater director Nicolas Stemmann, designing costumes for his productions of *Hamlet* (Schauspiel Hannover), Jelinek's *The Work* (Burgtheater, Vienna), and Schiller's *The Robbers* (Thalia Theater, Hamburg). Together with director Christiane Pohle, she founded the women's theater company Laborlavache!, presented at the Schauspielhaus Zürich. She has designed set and costume designs for Theater Basel, Vienna Burgtheater, Deutsche Theater Berlin, and for opera productions in Lucerne and Basel, as

well as for film. Her collaborations as a set and costume designer with director Barrie Kosky include Strindberg's *A Dream Play* (Deutsche Theater Berlin), Strauss's *Die schweigsame Frau* (Bayerische Staatsoper), as well as *Ball im Savoy*, *Seven Songs/The Seven Deadly Sins*, *West Side Story*, and *The Magic Flute* (LA Opera, Komische Oper Berlin). Other design credits include *Les contes d'Hoffmann* (Bregenz Festspiele, dir. Stefan Herheim); Eötvös's *Three Sisters* (Vienna State Opera); costumes for *La cenerentola* (Oslo Opera, dir. Herheim); and costumes for *La traviata* (Theater Basel/ENO, dir. Daniel Kramer).



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Catherine Galasso Movement Director

Catherine Galasso is an independent choreographer and director based in Brooklyn. In addition to being presented by venues such as Danspace Project, La MaMa, SFMoMA, Bibliotheque nationale de France, and MCASB, Galasso also creates performance works for underground bank vaults, decaying four-story homes, and grand marble staircases. Her work has been supported by the New York State Council on the Arts, Lower Manhattan Cultural Council, Brooklyn Arts Exchange, Robert Wilson's Watermill Center, Headlands Center, Kaatsbaan, and ODC Theater in San Francisco, among others. Her collaboration with choreographer Andy de Groat (*get dancing*) was nominated for a 2016 New York Bessie, and her *Bring On the Lumière* for a 2012 San Francisco Izzy Award. Galasso also works as a choreographer for theater, creating dances for internationally touring multimedia troupe TPO of Italy, and has assisted Annie-B Parson on David Lang's *The Public Domain* at the Mostly Mozart Festival, Lincoln Center. She holds a European baccalaureate in painting from the Istituto Statale d'Arte in Venice, Italy, and a BA in film from Cornell University. catherinegalasso.org

Thomas C. Hase Lighting Designer

Thomas C. Hase's body of work includes many regional opera companies such as Santa Fe Opera, Washington National Opera, LA Opera, Seattle Opera, Boston Lyric Opera, San Diego Opera, Florida Grand Opera, Philadelphia Opera, Minnesota Opera, and Dallas Opera. His work has also been seen at regional theaters such as Chicago Shakespeare Theater, Cincinnati Playhouse, and Milwaukee Repertory Theater. In New York City, his work has been seen both on Broadway—*Company* (Tony

Award for best revival)—and off Broadway with Ping Chong + Company, as well as at New York City Opera and BAM Next Wave Festival. He has designed throughout Europe, Asia, and South America; including Vienna State Opera, Bayerische Staatsoper, Deutsche Oper am Rhein; the Barbican and Sadler's Wells in London; Opera North in Leeds; Abbey Theater and for Riverdreams in Dublin; Gran Teatre del Liceu in Barcelona; Malmö Opera in Sweden; Stageholdings and the Nationale Reisopera in Holland; Opéra de Marseille; Canadian Opera Company; Luminato Festival in Toronto; Singapore International Festival of Arts; and Tokyo Metro Arts Center. Hase has been the head of lighting and lighting design for Cincinnati Opera Association for 23 years.

J. Jared Janas Wig, Hair, and Makeup Designer

Bard SummerScape: *The Wreckers*, *Iris*, *Dimitrij*. Two seasons at Glimmerglass Festival (2016–17). On Broadway: *Frankie and Johnny in the Claire de Lune*, *Gettin' the Band Back Together*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *The Visit*, *The Real Thing*, *Lady Day at Emerson's Bar and Grill*, *Motown*, *Peter and the Starcatcher*, *The Gershwins' Porgy and Bess*, *All about Me*, and *Next to Normal*. Recent off Broadway and regional: *Toni Stone* (Roundabout), *BLKS* (MCC), *Nantucket Sleigh Ride* (Lincoln Center), *Alice by Heart* (MCC), *Jagged Little Pill* (A.R.T.), *Miss You Like Hell*, *The Low Road*, and *Father Comes Home from the Wars . . .* (Public Theater), *The Amateurs* (Vineyard Theatre), *Jerry Springer—the Opera* (New Group), *Yours Unfaithfully* (Mint Theater, Drama Desk nomination). Film/TV: *Madam Secretary*, *The Good Fight*, *Six by Sondheim*, *Scream Queens*, *Gotham*, *Mozart in the Jungle*, *Inside Amy Schumer*, *Angelica*, and *The Night Before*.

Elaine J. McCarthy Projection Designer

Elaine J. McCarthy's background in photography, film, and architecture has led to a 24-year, worldwide career as an award-winning projection designer in nearly every area of live performance. Over the past decade she has collaborated on six world-premiere operas by renowned composers Tan Dun, Jake Heggie, Jennifer Higdon, and Joby Talbot. McCarthy's Broadway credits include *Wicked*, *Spamalot*, *Man of La Mancha*, *Thurgood*, *Into the Woods*, and many other hit shows. Her recent work on Anna Deavere Smith's *Notes from the Field*—an exploration of this country's school-to-prison pipeline plaguing our minority communities—was nominated for multiple awards, including both Lucille Lortel and Drama Desk Awards. The 2018–19 season had her working on three new off-Broadway collaborations, all focusing on the lives of women.

CAST



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Nathan Berg Second Judge

Nathan Berg's career has spanned a vast range of repertoire on the concert and operatic stage. The Canadian bass-baritone's recent dramatic work has earned global acclaim for performances such as the title role in *Der fliegende Holländer*, in his Bolshoi Theatre debut; Alberich in *Das Rheingold*, with the Seoul Philharmonic Orchestra and Opéra de Montréal; Doktor in *Wozzeck*, with the BBC Scottish Symphony Orchestra and Houston Symphony, for which he won a Grammy Award; and his company debut at Teatro alla Scala, in Robert Carsen's world-premiere production of Battistelli's

CO². In the upcoming season, Berg makes his house and role debuts as Jochanaan in *Salome*, with Atlanta Opera and Hawaii Opera Theatre. On the concert stage, Berg joins the Toronto Symphony to sing Palemon in *Thaïs*, as well as the Rotterdam Philharmonic on a European tour to sing Der Einarmige in *Die Frau ohne Schatten*, with Yannick Nézet-Séguin, and he performs Berlioz's *Lélio* with the Helsinki Philharmonic.



©EMELIE KROON

Daniel Brenna Stranger

Tenor Daniel Brenna's international career began in 2011, when he portrayed Aron in *Moses and Aron* at the Zurich Opera House. He already had success with this role at the Miskolc Festival and Palace of Arts, Budapest. His Siegfried has been celebrated in theaters in San Francisco, Washington, Stuttgart, Karlsruhe, and Dijon; in Theater an der Wien, Vienna, Budapest Wagner Days; the Odense Symphony Orchestra; and Hong Kong Philharmonic Orchestra, with which a complete recording of *Götterdämmerung* was released by Naxos. In 2012, Brenna made his widely noticed debut as Desportes

in Zimmermann's *Die Soldaten* at the Salzburg Festival, a role that also took him to the Bavarian State Opera in Munich and Teatro alla Scala, Milan. He sang at the Metropolitan Opera (ALWA and LACA), in Amsterdam, Helsinki, Bilbao, Berlin, Essen, and Leipzig, and at the Ravello Festival. His repertoire includes also such roles as Tannhäuser, Siegmund, Herodes, Aegisth, Boris in *Kát'a Kabanová*, Eisenstein in *Die Fledermaus*, and Drum Major in *Wozzeck*.



©TIM REDMAN

Nicholas Brownlee Porter

Bass-baritone Nicholas Brownlee is the first-prize winner of the Hans Gabor Belvedere Singing Competition, winner of the Zarzuela Prize at Operalia, and Metropolitan Opera National Council Auditions grand-prize winner. Brownlee is a member of the ensemble at Badisches Staatstheater Karlsruhe, where he was heard in new productions of *Der Freischütz*, *Les contes d'Hoffmann*, *Simon Boccanegra*, and *Anna Bolena*. He made his Metropolitan Opera debut as the First Soldier in *Salome*, and is a former Domingo-Colburn-Stein Young Artist at LA Opera, where

he was heard in many roles, most notably as Colline in *La bohème*, conducted by Gustavo Dudamel. He debuted at Teatro Nacional de São Carlos, Lisbon; as Escamillo in Calixto Bieto's production of *Carmen*; and at Santa Fe Opera as Don Fernando in *Fidelio*, conducted by Harry Bicket. Recent concert engagements include Verdi's *Requiem* with Melbourne Symphony and Montreal Symphony Orchestra, conducted by Kent Nagano; Dvořák's *Te Deum* with the Houston Symphony and Andrés Orozco-Estrada; and Beethoven's Choral Fantasy with Los Angeles Philharmonic, conducted by Dudamel.

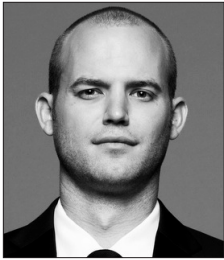


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David Cangelosi Blind Chief Justice

Tenor David Cangelosi made his Metropolitan Opera debut in 2004 as Mime in *Das Rheingold*, and has returned to the Met in multiple roles over the past 14 years. He has performed his signature role of Mime with the Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, Opéra de Montreal, and Boston Symphony Orchestra. Additionally, he performed Mime in *Das Rheingold* and Siegfried with the Hong Kong Philharmonic, both of which were recorded on Naxos and conducted by Jaap van Zweden.

Cangelosi recently sang a highly acclaimed U.S. premiere of Martinů's *Julietta: The Key to Dreams* at Carnegie Hall with the American Symphony Orchestra under the direction of Leon Botstein. He returns to Washington, D.C. for *The Magic Flute* in fall 2019, and *Le nozze di Figaro* and *Tosca* with Dallas Opera in the 2020–21 season. Cangelosi serves as distinguished artist in residence at Huntingdon College and is artistic/program director of the Vann Vocal Institute, both in Montgomery, Alabama.



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Scott Conner Third Judge

A Kansas native, bass Scott Conner has been lauded by critics and audiences as a major talent on the rise. His warm, flexible voice and elegant stature bring proficiency to a wide range of repertoire, including Mozart, Rossini, Handel, and Verdi. Recent seasons have included major debuts at the Metropolitan Opera and Royal Opera House, Covent Garden (Police Commissioner, *Der Rosenkavalier*); Santa Fe Opera (Mustafa, *L'italiana in Algeri*); Opéra National de Paris (Nerbulone, *Eliogabalo*); San Francisco Opera (Tom, *Un ballo in maschera*; Colline, *La bohème*); and Zürich Opera (Don Profondo, *Il viaggio a Reims*). His upcoming season includes a debut with Opera Philadelphia as the King in *The Love for Three Oranges*, and returns to the Metropolitan Opera and Santa Fe Opera.



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Jennifer Feinstein Messenger

Mezzo-soprano Jennifer Feinstein has been likened by the *Los Angeles Times* to “a young Horne, so rich is her mezzo and so full of spark was she on stage.” She has performed the title role in *Carmen* and Adalgisa in *Norma* with St. Petersburg Opera in Florida; the title role in Bizet’s *Djamileh* at the Ludwig van Beethoven Easter Festival in Warsaw; Giovanna Seymour in *Anna Bolena* and Sara in *Roberto Devereux* with Badisches Staatstheater Karlsruhe; Laura in *La Gioconda* with Tiroler Landestheater; Donna Elvira in *Don Giovanni* with Opera Memphis; Santuzza in *Cavalleria rusticana*

with Theater Münster; Olga in *Eugene Onegin*; Maddalena in *Rigoletto* with Pflanztheater Kaiserslautern; and Giulietta in Verdi’s *Un giorno di regno* with Sarasota Opera. Concert highlights include Verdi’s *Requiem* and Mahler’s Symphony No. 2 with Richmond Symphony Orchestra, Beethoven’s Symphony No. 9 at Caramoor Festival, and Mozart’s *Requiem* with Oratorio Society of New York at Carnegie Hall.



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Michael J. Hawk Fifth Judge

Baritone Michael J. Hawk is a member of LA Opera’s Domingo-Colburn-Stein Young Artist Program. He made his LA Opera debut as Prince Arjuna in *Satyagraha* in October 2018. In the 2018–19 season, he also sang the title role in the world premiere of Henry Mollicone’s *Moses*, under the baton of James Conlon, and Caireles in *El gato montés* with LA Opera. This summer, he made his role debut as Escamillo in *Carmen* with the Buffalo Philharmonic; in August, he will also sing the baritone solo in Zemlinsky’s *Lyrische Symphonie* with the Bard Music Festival, under the baton of Leon

Botstein. Next season, at LA Opera, he will sing Schaunard in *La bohème* and the Speaker in *Die Zauberflöte*, both productions spearheaded by Barrie Kosky and Komische Oper Berlin, as well as the role of Sir Walter Raleigh in *Roberto Devereux*.



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Aušrine Stundyte Heliane

Lithuanian soprano Aušrine Stundyte specializes in strong female personalities onstage: Renata in Prokofiev’s *The Fiery Angel*, Katarina Ismailova in Schostakovitch’s *Lady Macbeth of the Mtsensk District*, the title role in Strauss’s *Salome*, Leonore in *Fidelio*, *Heliane*, and the title role in *Tosca*—all of which she performs in the major European opera houses in Paris, Florence, Venice, Berlin, Cologne, Munich, Vienna, Zurich, Amsterdam, and Helsinki, as well as Seattle and São Paulo. She works frequently with such stage directors as Christof Loy, Calixto Bieito, Dmitri Tcherniakov, Robert

Carsen, Peter Konwitschny, Graham Vick, Krzysztof Warlikowski, and Barrie Kosky; and with conductors such as Fabio Luisi, Zubin Mehta, Dmitri Jurowski, Gianandrea Noseda, Kazushi Ono, and Ingo Metzmacher.



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Derek Taylor First Judge

Hailed for his “ringing top” and “blazing good looks,” tenor Derek Taylor has garnered wide praise for his appearances in the United States and Europe. During the current season, Taylor returns to Theater St. Gallen, Switzerland, for a role debut as Pollione in *Norma*, and joins the roster of the Metropolitan Opera for Tchaikovsky’s *Iolanta*. Concert engagements include Cassio in *Otello* with Austin Lyric Opera, and Don José in *Carmen* with the Plano Symphony Orchestra. Last season, Taylor joined the Vienna State Opera for *Samson et Dalila*, singing the title role; returned to

Oper Leipzig as Calaf in Puccini’s *Turandot*; and debuted with the Los Angeles Philharmonic at the Hollywood Bowl.



PHOTO COURTESY OF THE ARTIST

Kevin Thompson Sixth Judge

Kevin Thompson’s recent engagements have included Verdi’s *Requiem* with the National Chorale at Avery Fisher Hall, Wagner’s *Rienzi* at the Kennedy Center, Handel’s *Messiah* with the National Philharmonic, Osmin in Mozart’s *Die Entführung aus dem Serail* at Walnut Creek Festival, and the role of Captain in Daniel Catán’s *Florencia en el Amazonas* with New York City Opera. Prior to that the bass singer performed as Ahmed Sumani in the world premiere of *Qadar* at the Kennedy Center, Mephistopheles in *Faust* with West Bay Opera, and Mozart’s *Requiem* with David Robertson

and the St. Louis Symphony. Last season, he returned to Bob Jones University as Raimondo in *Lucia di Lammermoor* and performed Thibaut in *The Maid of Orleans* with Odyssey Opera. In concert he returned to the National Chorale as a soloist for *Thy Will Be Done*, performed Verdi’s *Requiem* with the Chautauqua Institution, and *Lord Nelson’s Mass* at Carnegie Hall. This season he makes his debut as Sparafucile with the New Orleans Opera, and performs the role of Solomon in Gounod’s *La reine de Saba* with Odyssey Opera.

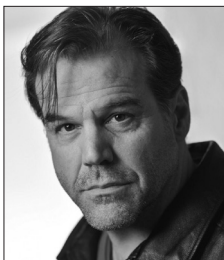


PHOTO COURTESY OF THE ARTIST

Richard Troxell Fourth Judge

Richard Troxell's recent engagements include *Madama Butterfly* with Vancouver Opera; a return to the Metropolitan Opera for *Die Fledermaus*, *Rigoletto*, and *Lulu*; Alfred in *Die Fledermaus* with Nashville Opera; and his Broadway debut in the role of Renato di Rossi in Richard Rodgers's *Do I Hear a Waltz?* at New York City Center in its Encores! series. This past season he returned to Santa Fe Opera for *Candide*, the Metropolitan Opera for Adès's *The Exterminating Angel*, and debuted at Chicago Opera Theater for the world premiere of Kevin Puts's *Elizabeth Cree*. Prior engagements

included Vancouver Opera as Don José in *Carmen* and the Metropolitan Opera for *Le contes d'Hoffmann*. He made his Italian debut as Don José at Teatro Petruzzelli and sang Massenet's des Grieux in *Manon* at L'opéra de Montreal. He also sang the title role in Philip Glass's *Galileo Galilei* with Cincinnati Opera, Don José at the Castleton Festival, and Pinkerton with Sydney Opera. This season, Troxell returns to the Metropolitan Opera for Verdi's *La traviata* and *Otello* and will sing *Oculus* in the world premiere of the opera *Artemisia* at Trinity Church in Manhattan. He returns to the Met next season for *Kát'a Kabanová*.



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Alfred Walker Ruler

This season, Alfred Walker returned to the Metropolitan Opera as the Speaker in *The Magic Flute*. He also sang the Man with the Helmet in *Julietta* with the American Symphony Orchestra, and joins Bard SummerScape as the Ruler in *The Miracle of Heliane* (Das Wunder der Heliane). Last season, he sang Orest in *Elektra* (San Francisco Opera), Titirel in *Parsifal*, the Speaker in *The Magic Flute* (Metropolitan Opera), Amonasro in *Aida*, Porgy in *Porgy and Bess* (Seattle Opera), and Méphistophélès in *Faust* (Portland Opera).

Recent engagements include: *Der fliegende Holländer*, Amfortas in *Parsifal*, and Amonasro in *Aida* (Theater Basel); Parsi Rustomji in *Satyagraha* (Metropolitan Opera); Méphistophélès in *La damnation de Faust* (Teatro Municipal de Santiago); Wotan in *Das Rheingold* (North Carolina Opera); Orest in *Elektra* (Teatro alla Scala, Deutsche Opera Berlin, Seattle Opera, San Sebastián Festival); Bluebeard in *Bluebeard's Castle* (New Japan Philharmonic); Pizarro in *Fidelio* (Caramoor Music Festival); Josh Gibson in *The Player King* (Pittsburgh Opera); Four Villains in *Les contes d'Hoffmann* (Den Norske Opera, Komische Oper Berlin); and *Der fliegende Holländer* (Geneva Wagner Festival, Oper Köln, Seattle Opera, Théâtre de Caen, and Grand Théâtre de Luxembourg).

MUSIC/PRODUCTION STAFF

James Bagwell Chorus Master

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

Zachary Schwartzman Assistant Conductor

Zachary Schwartzman has conducted around the United States, in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for Deutsche Oper Berlin, Opera Atelier (Toronto), Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor at New York City Opera, as well as conductor in its VOX series, and served as associate/assistant conductor for 15 productions at Glimmerglass Opera. Schwartzman's credits as assistant conductor include recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated, world-premiere recording for Chandos. He had a 12-year tenure as music director of the Blue Hill Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He is currently resident conductor of The Orchestra Now (TÖN). In addition to degrees in piano performance and orchestral conducting, he earned a BA in East Asian studies from Oberlin College.

David Sytkowski Principal Music Coach

David Sytkowski, pianist and vocal coach, is a visiting artist in residence at Bard College. Recent engagements include the New York premiere of Gregory Spears's *Fellow Travelers* for the PROTOTYPE Festival in January 2018 and Virgil Thomson and Gertrude Stein's *The Mother of Us All* for the reopening of the Hudson Opera House in fall 2017, with R. B. Schlather. Past Bard SummerScape productions include Rubinstein's *Demon*, Dvořák's *Dimitrij*, Mascagni's *Iris*, Ethel Smyth's *The Wreckers*, and Weber's *Euryanthe*. Other recent engagements include Berkshire Opera Festival's inaugural production of *Madama Butterfly*, Hindemith's *The Long Christmas Dinner*, and Von Schillings's *Mona Lisa* with American Symphony Orchestra. He frequently appears as a symphony pianist and collaborator at venues such as Carnegie Hall, Weill Recital Hall, Jazz at Lincoln Center, and the Fisher Center at Bard.

Joe Beumer Associate Lighting Designer

Joe Beumer's recent designs include *Yardbird* (Atlanta Opera), *Peter and the Starcatcher* (Playhouse on Park), *Tosca* (Long Island Lyric Opera), *What We Wanted* (Clurman Theatre), *Piece by Piece* (Dixon Place), *Pippin*, and *The 39 Steps* (Summer Rep Theatre, Sonoma, California). With Thomas Hase: *Revival: The Resurrection of Son House* (Geva Theatre Center), *Fellow Travelers* (PROTOTYPE Festival, Lyric Opera of Chicago), *Mary Poppins* (Syracuse Stage). Other companies include Michigan Opera Theatre, Opéra de Montréal, Norwegian Cruise Lines, the Public Theater, Networks National Tours, Asolo Repertory Theatre, Philadelphia Theatre Company, and Cincinnati Opera.

Maxwell Bowman Associate Video Designer

Maxwell Bowman is a lighting and multimedia designer with side endeavors in interactive art and design. He has collaborated all over the country on productions by such organizations as the American Repertory Theater, Atlanta Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, Des Moines Metro Opera, Philadelphia Theatre Company, San Diego Opera, Second Stage, and National Sawdust Factory, among others. Bowman is a contributing member of the collective GLMMR, in areas of lighting and technology integration. He is originally from Tumwater, Washington, and is based in New York City.

Joy Havens Costume Coordinator

In her fifth season with Bard SummerScape, Joy Havens is a costume designer, dancer, choreographer, and dance educator based in Chinatown, New York. Design credits include collaborations with Renegade Performance Group; Pappas and Dancers with artists Jill Spector, Elke Rindfleisch and Sarah Weber Gallo; Jordan Fuchs; Spoleto Festival (asst. designer, *Porgy and Bess*); and reconstructions of *Emeralds* (Balanchine), *Foray Forêt* (Trisha Brown/Robert Rauschenberg), *Frail Demons* (Alwin Nikolais), and baroque period costume reconstructions for the New York Baroque Dance Company. As a dancer, she has performed with the Metropolitan Opera (dir. Mark Morris), toured 12 cities in India with Thresh Dance Company (Preeti Vasudevan), appeared in numerous baroque operas across the United States, and revisited the 1920s with Dreamland Follies.

Birgit Kajtna Assistant Director

Birgit Kajtna first began work as assistant director at the Salzburg Festival and Staatstheater Stuttgart, working with Jossi Wieler, Sergio Morabito, and Martin Kušej. She then worked with Staatstheater Mainz, Wuppertaler Bühnen, and the Schwetzingen Festival as assistant director, revival director, and director. From 2007 to 2018 Kajtna was assistant director and revival director at Vienna State Opera, where she assisted Christian Rätz on *Macbeth* (2015) and *Der Freischütz* (2018). She works with many leading directors such as Andreas Homoki, Kasper Holten, Sven-Eric Bechtolf, Marco Arturo Marelli, Claus Guth, Matthias Hartmann, Otto Schenk, David Pountney, Alvis Hermanis, and Barrie Kosky. Kajtna is a director, assistant director, and revival director at Hamburg State Opera. She has also worked as a director at Vienna State Opera and Wuppertaler Bühnen.

Lynn Krynicki Stage Manager

Lynn Krynicki just finished her 19th consecutive season at Washington National Opera (WNO) at the John F. Kennedy Center for the Performing Arts. This summer she enjoys her 16th consecutive season as opera stage manager for Bard SummerScape. At WNO, her opera stage managing credits include

Die Walküre and Siegfried in WNO's first *Der Ring des Nibelungen* cycle, the world-premiere revision of Philip Glass's *Appomattox*, *Dead Man Walking*, *Der fliegende Holländer*, *Don Carlo*, *Candide*, and *Eugene Onegin*. Other notable credits include the Latino Inaugural 2013 at the Kennedy Center; Taneyev's *Oresteia* at Bard SummerScape; North American premiere of *The Picture of Dorian Gray* at Florentine Opera; *Carmen* at Opera Grand Rapids; and the world premiere of *Gabriel's Daughter* at Central City Opera.

Miriam Stöcklin Associate Costume Designer

Miriam Stöcklin graduated in fashion design from the FHNW Academy of Art and Design, Basel. Shortly after graduating, she worked for designer Sruli Recht and managed the development and planning of his upcoming collections, as well as organizing the production process. She began work as a costume supervisor at Theater Basel. Her most recent project was *La traviata* (dir. Daniel Kramer) in 2017, for which she was costume production manager. There, she met costume designer Esther Bialas, and began a close collaboration. Today, Stöcklin works as a freelance assistant, dresser, and stylist. She also works in the movie industry on numerous films; on several theater productions at Theater Basel, including *Three Sisters*, *Angels in America*, and *The Night Just Before the Forest*; and on opera work, also at Basel.

Daniel Unger Assistant Set Designer

Daniel Unger resides in Berlin and studied architecture at the Technical University of Stuttgart. After graduation he worked as staff assistant for Theaterhaus Jena; Deutsches Schauspielhaus Hamburg; Burgtheater, Vienna; and the Stuttgart Staatstheater. He works closely with designers Katrin Nottrodt (*Rein Gold*, Staatsoper Unter den Linden Berlin) and Philipp Fürhofer (*Les Vêpres siciliennes*, Royal Opera House, Covent Garden). His own designs have been seen in Schlachthaus Theater Bern (*Darlings Alive*, dir. Meret Matter), Stuttgart Staatstheater (*Bab und Sane*, dir. Markus Klemenz), and at Opera Lyon/ Opera Oslo (*La Cenerentola*, dir. Stefan Herheim), which was subsequently invited to the Edinburgh International Festival in 2018.

American Symphony Orchestra

Now in its 58th season, the American Symphony Orchestra (ASO) was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The ASO's Vanguard Series consists of multiple concerts annually at Carnegie Hall and Lincoln Center. ASO has also performed at the Fisher Center in Bard's SummerScape festival and the Bard Music Festival. It has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live performances are also available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

American Symphony Orchestra

Leon Botstein, Music Director

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Cyrus Beroukhim,
Concertmaster
Ragga Petursdottir
Pauline Kim Harris
Philip Payton
Yukie Handa
Patricia Davis
Ashley Horne
John Connelly
Dorothy Han
Mayumi Wyrick

Violin II

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Annabelle Hoffman
Emily Brausa
Deborah Assael
Anik Oulianine

Bass

William Ellison, *Principal*
Jack Wenger
Louis Bruno
Richard Messbauer
William Sloat

Flute

Laura Conwesser, *Principal*
Karla Moe
Anna Urrey
Diva Goodfriend-Koven,
Piccolo

Oboe

Keisuke Ikuma, *Principal*
Hugo Souza
Ryan Walsh, *English horn*

Clarinet

Shari Hoffman, *Principal*
Amalie Wyrick-Flax
Christopher Cullen
Nuno Antunes, *Bass clarinet*

Bassoon

Harrison Miller, *Principal*
Maureen Strenge
Andrea Herr, *Contrabassoon*

Horn

Zohar Schondorf, *Principal*
David Smith
David Peel
Steven Sherts
Sara Cyrus, *Assistant*

Trumpet

Carl Albach, *Principal*
John Dent
Matthew Gasiorowski

Banda Trumpet

Christopher Delgado
Alex Bender
Wayne DuMaine

Trombone

Richard Clark, *Principal*
Bradley Ward
Jeffrey Caswell,
Bass trombone

Banda Trombone

Thomas Hutchinson
David Read
Ivan Schmich Kinney

Tuba

Kyle Turner, *Principal*

Timpani

Ben Herman, *Principal*

Percussion

Charles Descarfino, *Principal*
Matthew Beaumont
Sean Statser
James Musto
David Nyberg

Banda Percussion

Andy Blanco

Harp

Victoria Drake, *Principal*
Frances Duffy

Celeste

Elizabeth DiFelice, *Principal*

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Mark Mitchell

Harmonium/Organ

Norman Weiss

Guitar

Jasper Lewis

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Moe Schell, *Costume Shop Supervisor*
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Cemre Erim, *Assistant House Manager*
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Hazaiah Tompkins '19, *Assistant House Manager*

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Sarah Dunne, *Environmental Specialist*
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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

American Symphony Orchestra

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James Bagwell, *Principal Guest Conductor*

Zachary Schwartzman, *Assistant Conductor*

Richard Wilson, *Composer-In-Residence*
Joshua Winograde, *Vocal Casting Director*

SUMMERSCAPE SEASONAL STAFF

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

Spiegel tent

Hannah Gosling-Goldsmith,
Operations Manager
Laura Hirschberg, *Production Stage Manager*
Erik Cuthell '85, *Site Supervisor*
Kurt Fischer, *Audio Engineer*
Duane Lauginiger, *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 Andoniya 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*

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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*

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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*

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

Bard Music Festival

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Lisa Krueger, *Assistant Stage Manager*
Fennel Skellyman, *Assistant Stage Manager*
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Joseph Chandler, *Stagehand*
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Sam Gohl '20, *Stagehand*
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Luis Herrara, *Stagehand*
Shay Holihan, *Stagehand*
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Viveca Lawrie '22, *Stagehand*
Gavin Roca, *Stagehand*
Matt Strieder '21, *Stagehand*

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Audience and Member Services

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Jewel Evans '18
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