

SUMMERSCAPE 2022



# THE SILENT WOMAN

(DIE SCHWEIGSAME FRAU)

FISHER  
CENTER

JULY 22-31, 2022  
SOSNOFF THEATER

Bard

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## LAND ACKNOWLEDGMENT FOR BARD COLLEGE IN ANNANDALE-ON-HUDSON

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

## Fisher Center at Bard

**Chair** Jeanne Donovan Fisher

**President** Leon Botstein

**Executive Director** Liza Parker

**Artistic Director** Gideon Lester

Presents

# THE SILENT WOMAN

(DIE SCHWEIGSAME FRAU)

**Composed by** Richard Strauss

**Libretto by** Stefan Zweig

Premiere, Semperoper Dresden, June 24, 1935

New Production

Sung in German with English supertitles

**American Symphony Orchestra**

**Conductor** Leon Botstein, Music Director

**Bard Festival Choral**

**Chorus Master** James Bagwell

**Director and Set Design** Christian R  th

**Choreography** David Neumann

**Costume Design** Mattie Ullrich

**Lighting Design** Rick Fisher

**Associate Set Design** Daniel Unger

**Hair/Make-Up Design** Kate Casalino

**Supertitle Translation** Peter Filkins

Running time for this performance is approximately three and a half hours with two intermissions.

*The 2022 SummerScape season is made possible in part by the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, and Fisher Center and Bard Music Festival members.*

# CAST

*In order of vocal appearance*

<b>Sir Morosus</b>	Harold Wilson
<b>Housekeeper</b>	Ariana Lucas
<b>The Barber</b>	Edward Nelson
<b>Henry</b>	David Portillo
<b>Aminta</b>	Jana McIntyre
<b>Isotta</b>	Anya Matanović
<b>Carlotta</b>	Chrystal E. Williams
<b>Morbio</b>	Jorell Williams
<b>Vanuzzi</b>	Matthew Anchel
<b>Farfallo</b>	Federico De Michelis
<b>Parrot</b>	Jacoby Pruitt

## DANCERS

Joey Kipp  
Sabrina Lobner  
Nicholas Lovalvo  
Jacoby Pruitt  
Chloe Singer

## BARD FESTIVAL CHORALE

### ALTOS

Sarah Bleasdale  
Teresa Buchholz  
Jessica Kimple  
Samantha Martin\*  
Margaret O'Connell  
Heather Petrie

### SOPRANOS

Kirby Burgess\*  
Meg Dudley  
Sarah Griffiths  
Christina Kay  
Liz Lang  
Elizabeth Van Os

### BASSES

Blake Burroughs  
Roosevelt Credit  
Juan Ibarra  
Thomas McCargar  
Aaron Theno  
Makoto Winkler

### TENORS

Jack Cotterell  
Sean Fallen  
Aaron Casey Gould  
John Cleveland Howell  
Eric Lamp  
Nathan Siler

*\*Members of Bard Vocal Arts Apprentice Program*

**Producer** Nunally Kersh

**Vocal Casting** Josh Winograde

**Assistant Conductor** Zachary Schwartzman

**Musical Preparation** Brendon Shapiro, Douglas Sumi, James Bassi

**Diction Coach** Rainer Armbrust

**Supertitle Creator** Megan Young

**Chorus Contractor** Nancy Wertsch

**Consulting Scholar** Bryan Gilliam

**Stage Manager** Lynn Krynicki

**Assistant Stage Director** Andrea Beasom

**Associate Choreographer** Courtney Cairncross

**Associate Costume Designer** Scott Penner

**Costume Coordinator** Joy Havens

**Associate Lighting Designer** Abigail Hoke-Brady

**Cover Costume Coordinator** Maureen Wynne

**Supertitle Operator** Isabel Martin

**Assistant Stage Managers** Hope Griffin, Patty Garvey

**Production Assistants** Roza Gavrilidis, Faith Williams

## HD Video

**Video Director** Habib Azar

**Video Stage Manager** Robert Klein

Scenery construction by Hudson Scenic, Yonkers, New York

Costume construction by Arel Studio, Bard Costume Shop, Carmel Dundon, Conservatory by Primadonna, Jill DiGiuseppe, and Siam Costume International

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Thanks to Dr. Matthew Werley, Senior Lecturer in Musicology, Mozarteum University Salzburg, and to Dominique Sedivy, Director, Richard Strauss Institute, for gracious assistance

Additional thanks to Brian Goldstein of GG Arts Law

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# SYNOPSIS



Stefan Zweig (1881–1942), Librettist



Richard Strauss (1864–1949), Composer

## Act One

The wealthy retired admiral Sir John Morosus cannot bear noise of any kind, including his chatty housekeeper (with designs on marrying him). His barber urges him to replace her with a docile young wife, insisting many “quiet doves” would be thrilled to marry him. At first Morosus categorically refuses but reconsiders due to his fear of solitude—and then his long-lost nephew Henry appears. Morosus is overcome with delight and decides to make Henry his son and heir rather than getting married.

However, his expectations are quickly dashed when he realizes that Henry’s accompanying “troupe” does not include any soldiers but is rather a company of eccentric opera singers, including Henry’s wife Aminta. Horrified at the dishonor brought upon the family name, Morosus insults the troupe roundly, dismisses them, and disinherits Henry for good measure.

He instructs the Barber to seek a silent woman to be his wife immediately. The Barber and the vengeful opera troupe hatch a plan to induce Morosus into a sham marriage with a supposedly silent woman, played by Aminta. Once married, she will make Morosus’s life so miserable that he will call for a divorce. And presumably the reinstatement of Henry’s inheritance. All rejoice at the clever plan.

## Act Two

The Barber introduces three potential brides to Morosus: Carlotta, who acts the role of a country girl; Isotta, playing the role of an affected young socialite; and Aminta as the modest and shy “Timidia.” Morosus rejects the first two but is captivated by Timidia.

The Barber brings in members of the troupe disguised as a parson and notary. Once Morosus and Timidia are married, the raucous intrusion of other members of the troupe in disguise turns things into a nightmare for the elderly groom. The Barber then rescues him by prompting the “guests” to leave.

While touched by Morosus’s genuine kindness and concern for her, Timidia must still execute the plan, and so she begins making loud scenes and generally wreaking havoc, driving Morosus to desperation. Henry magically arrives to deal with her and put things to rights.

## Act Three

Chaos reigns—Timidia, as the new lady of the house, begins to reorganize, complete with “handymen” who loudly hammer nails and move in new furniture and a noisy squawking parrot.

Henry, disguised as a music master (with Farfallo as accompanist), arrives to offer a noisy singing lesson to Timidia. Morosus is undone by the constant racket and orders the Barber to arrange for a divorce.

Vanuzzi arrives in the guise of a Lord Chief Justice along with Morbio and Farfallo as lawyers. Evidence is heard supporting the charge that Timidia had deceived Morosus about her “virtue” before marrying him. The mysterious witness who testifies against Timidia is none other than Henry incognito. Morosus seems to have won his case, but the Chief Justice maintains that these are not grounds for divorce due to an omission in the wedding contract.

Morosus despairs until Henry calls an end to the charade and the scheme is revealed. After Morosus realizes he has been duped, his anger turns to laughter as he sees the humor of a troupe of actors outwitting him. He gives his blessing to Henry and Aminta’s union and reinstates Henry as his heir. The opera ends with a monologue by Morosus: “A rare delight it is to find a silent, beautiful girl, but it is more delightful when she belongs to another man.”



# MUSIC DIRECTOR'S NOTE

Dear Members of the Audience,

First and foremost, let me thank you for coming to a performance of this year's SummerScape opera, *The Silent Woman* (*Die schweigsame Frau*), a masterpiece that has been hidden from view, so to speak, since its first performance. The chance to see and hear this opera has been rare at best, especially in America. The work's genesis and fate are perhaps unique in the history of opera, as the astonishing circumstances behind its composition and first performance suggest. As we approach the 20th anniversary of SummerScape, Bard takes pride in its advocacy of rarely performed fabulous operas, an aspect of our mission to promote new work while simultaneously revising the way we tell the story of our artistic past and the way we construct and maintain the repertory for our concert halls and opera stages.

I am using the epistolary form because I would like to deliver something that has become familiar and customary: a trigger warning. What you are about to hear and see may offend you. This opera is comic and irreverent. It can be described as misogynistic. It skewers marriage, moralists, lawyers, musicians, actors, and priests, and all those who are self-righteous about their beliefs and prejudices. Its music is experimental, unsettling, and arresting. If you have arrived expecting to hear music reminiscent of *Der Rosenkavalier*, or *Salome*, or even *Die Liebe der Danae* (a rare Strauss opera seen on this stage some years back), you may be disappointed. This opera is one of Richard Strauss's most adventuresome. It is one of his boldest contributions to modernism, filled with rapidly contrasting sonorities, fast moving and elusive harmonic motion, and wily allusions, quotations, and reworkings from the operatic past. Above all, it explores the many ways music and words can work together.

Richard Strauss was at one and the same time an egotist, a philistine, and an opportunist, and also a man of deep learning, with profound human and philosophical insight, and with a gift for music matched perhaps only by Mozart. He wrote this opera as an old man. He remained a committed atheist and a sceptic about grandiose metaphysical claims about music. But music nevertheless remained for him the most essential and powerful means of human expression, particularly about love, loss, sorrow, illusions, dreams, and death. He was highly critical of post-World War I modernism but not unaware of what it was trying to do.

The experimental and modernist aspects of this opera are Strauss's answer to his contemporaries' demand for an art adequate to modern times. Its first distinctive feature is that it is comic without any pretense to profundity. Its point, if it has one, is that we need to be grateful and forgiving, and to value the simple things in life, as Morosus sings

at the opera's close. Joy, empathy, kindness, and a sense of humor—the absence of puritan moralizing—are all qualities we could use far more of in our time. Stefan Zweig and Strauss made sure that the libretto, which the highest of Nazi officials pored over in search of reasons to censor the opera (it has even been suggested that Hitler read it before its performance was authorized) as “un-Aryan” and “anti-German,” could not be accused of any overt political claims.

Second, the opera honors words as equal to the musical score. This opera contains singing and talking in a wide variety of ways that words and music might be combined. Strauss was obsessed with the question: What is more important in opera, the words or the music? What comes first? It is the overt theme of his final opera, *Capriccio*. By the late 1920s, Strauss had begun to doubt whether he had any real inspiration left in him, and by the time of the composition of this opera, three years after the death of his collaborator Hugo von Hofmannsthal in 1929, the critical consensus was that Strauss was an anachronism whom time had passed by. In order to refute this judgment, Strauss went in search of a writer whose words could inspire him to compose music.

He found Stefan Zweig, the world-famous Austrian writer, and the most popular writer in the German language at the time. Zweig was the author of short stories, novellas, plays, poetry, travel books, and popular biographies. The two hit it off and, as Bryan Gilliam so eloquently describes in his note, began a promising partnership. Strauss wanted to write a comic opera without the heavy philosophical and psychological overtones of his previous collaborator's libretti. In Zweig's adaptation of Ben Jonson's play, he got precisely what he was looking for, material that allowed him to pay homage and to poke fun at the traditions of comic opera. If he had a model in mind, it was probably Mozart and Lorenzo Da Ponte's *Così fan tutte*.

But these two artists worked on this enterprise at the least comic of historical moments. The score and text of the opera were published in 1934 and the premiere took place in 1935. By the time the curtain rose in Dresden for the first performance, the Nazi dictatorship was securely in place. When Strauss insisted that Zweig's name appear on the program, contravening Nazi policy, Hitler and Goebbels decided not to attend. The opera closed after a few performances. A Jewish writer's name could not be publicly associated with a major cultural event in Nazi Germany. Zweig was already in exile in London. Strauss, who thought himself more important than any politician and believed that the regime would bend to his wishes, was furious with Zweig for his “Jewish” obstinacy and solidarity (refusing to work in secret, and demanding that his work be acknowledged in public—with which Strauss actually agreed). Strauss was also openly contemptuous of his Nazi bosses. They in turn did not trust him, intercepting his mail, among it a letter to Zweig showing Strauss's disregard for the Nazi regime and for politicians in general. Strauss was forced to resign his official position as head of the Reichsmusikkammer. And to make matters worse, the new opera was severely cut by the young conductor Karl Böhm, a careerist (whose talent Strauss nonetheless admired) and an ambitious musician who was also an adherent

of Nazi ideology. Böhm was aware of the delicate nature of its premiere and tried, I believe, to make the work as brief and insignificant as possible.

No wonder this opera is rarely performed. It demands a theatrical, exaggerated comic sensibility that is at the same time able to bring out its subtlety and refinement. Strauss, who was proud of what he and Zweig had created, predicted that it would be a hit only in the 21st century. Now that we have arrived in that century, this opera deserves a second chance. It is innovative in its treatment of words and music. The adventuresome nature of the form and structure is evident in the libretto and the music. Strauss, who could be sharply self-critical, regularly approved of cuts, but mostly minor adjustments. This production does not use the cut version of the premiere, as those cuts were made under adverse and threatening circumstances, and by an individual eager to curry favor with both a frightened Strauss and the ominous Nazi hierarchy. We present a version with minor tweaks and adjustments, and we do so with pride and delight.

Zweig, having lost his audience and vocation, committed suicide early in 1942, well before Stalingrad. He was convinced that the civilized world, particularly the world of arts and letters, was doomed. The Nazis seemed headed for victory. This production seeks to honor not only the composer but a distinguished writer and gifted librettist, one of the major German stylists of the 20th century.

On behalf of the cast, the staff of SummerScape, and everyone involved in this production, I hope you find joy and pleasure in *The Silent Woman*, and that you laugh and smile at its clever reimaginings of history while at the same time remembering that it was a desperate effort to turn the public gaze away from the impending catastrophe: war and crimes against humanity. Civilization, as represented by art and culture, failed to prevent the success of autocracy, tyranny, and oppression that in turn enabled the murder, using modern industry and technology, of millions of innocents, particularly European Jews like Zweig. *The Silent Woman* may not be political in its content, but its beauty, eloquence, and humor ought to evoke the magic and kindness each of us is capable of, and therefore remind us of our better selves, making us realize that our fellow human beings, our planet, and our freedoms are worth fighting for.

Thank you again for attending.

Leon Botstein  
Principal Conductor and Music Director  
American Symphony Orchestra

## DIRECTOR'S NOTE

In my eyes *Die schweigsame Frau* is first and foremost a declaration of love to the art of opera and a celebration of the deceitful magic and transcendence of the theater—where the reality is just a play, but the play is always the reality.

It's a brilliant and witty musical comedy about the deceptiveness of appearances and social roles, the clash of gender, sex, and generations. This “woman” is anything but silent—and even at age 87 feels surprisingly up to date—and the exuberant eccentricity of its characters as well as the rebellious and anarchic sense of humor are what make this opera so appealing and modern.

Stefan Zweig and Richard Strauss take us into a joyous madhouse that is the “theater” itself. A place where the suspension of disbelief rules and everything seems possible—as in a dream—or a nightmare. They freely serve themselves from the stock of dramatic and operatic history to concoct an explosive, eclectic mix.

But first impressions can be treacherous: behind the glittering surface of the farce, this opera reveals a deeply human and emotional side. A story of solitude, aging, and farewell—which is not only the story of the male protagonist, the misanthropic “music-hater” Sir Morosus, but also of its authors, Zweig and Strauss, during the unsettling times of its creation.

Written during the consolidation of Nazi power, in a climate of growing intolerance, fear, and persecution, this seemingly apolitical and harmless opera must have felt like a swan song to its authors to a vanishing era of social and artistic freedom.

Strauss and Zweig remind us that joy and melancholy, the prosaic and the extraordinary, the ephemeral and the eternal, are inextricably intertwined—on the stage as well as in life.

Christian Rätz

## JOY AND SORROW: *DIE SCHWEIGSAME FRAU*

With the sudden death of Hugo von Hofmannsthal of a stroke on July 15, 1929, nearly 25 years of artistic collaboration with Richard Strauss came to a tragic end. The composer was shattered, convinced he might never write another opera. Yet, just as Strauss was at his lowest point, he was visited by Anton Kippenberg, Stefan Zweig's publisher, who suggested the Austrian writer to Strauss as a librettist. The connection proved to be a stroke of good fortune, and the two men soon agreed upon a comic opera to be based on a work by Ben Jonson: *Epicoëne, or The Silent Woman*.

Work was Strauss's strongest source of joy, his most potent defense against sorrow. Composing a comic opera—the first of its kind for Strauss—strongly appealed to the troubled composer, who described *Die schweigsame Frau* as “a new type of opera buffa” that combined pure farce and poetic lyricism. This new genre of opera buffa was, indeed, unique for Strauss and was to be his only truly comic stage work from start to finish. Here was no pretense to the psychological, no cultural-political dimension as was to be found in Hofmannsthal's quasi-lighthearted *Arabella*. For the first time Strauss had found a librettist willing to produce pure comedy without serious overtones—and this at a moment in historical time that hindsight reveals to be so powerfully politicized.

Strauss was cheerfully sketching Act I just weeks before Hitler was made chancellor on January 30, 1933. Two years later, by the time Strauss had finished the score, Zweig, a Jew, had fled to safety in his London exile. Distraught by this separation, Strauss was forced to negotiate permission for the premiere on June 24, 1935, which Zweig could obviously not attend. Worse yet, Zweig's name was removed from the program and Strauss had to fight to get it replaced. Contrary to their promises, neither Hitler nor Goebbels attended the premiere, and the opera closed in Germany after only four performances.

This is the sad historical context for Strauss's cheerful opera. Neither before nor since had Strauss so committed himself to the Italianate style, complete with an unprecedented, self-contained overture in the spirit of opera buffa. Although the work is set in eighteenth-century London, it draws abundant thematic elements from such operas as *The Barber of Seville*, *Don Pasquale*, and even *Falstaff*.

The main character is Sir Morosus, a basso buffo and retired admiral who, from the explosion of cannon fire in his youth, has developed severe tinnitus in old age; his aversion to noise is the source of his torment. In Act I, a loud, loquacious, and gossipy housekeeper complains to Morosus's barber, Herr Schneidebart (“Beard-Cutter”), about her master's eccentricities and ailments. She imagines that all his problems could be solved if he could only find a modest, quiet wife. The Barber agrees to help.

Morosus's nephew, Henry, enters the scene, but the avuncular joy of seeing a long-lost relative, whom he has suddenly made his heir, soon becomes dismay when Morosus finds that Henry's

troupe is not a military one, but rather a noisy band of singers that includes Henry's wife, Aminta. Morosus, for whom music is just more noise, disinherits his nephew, thereby insulting the young man's wife and the band of singers. With the help of the Barber, Henry and the troupe plot their revenge. They offer to help Morosus find his “quiet wife” (in fact Henry's own wife, now to be called “Timidia”), who, after the wedding, will turn out to be a noisy nag, much to the consternation of Morosus, who will want to be rid of her. A mock divorce settlement would then allow the troupe (and the Barber) access to Morosus's fortune.

In Act II, the plan unfolds: Morosus marries Timidia in a mock ceremony, and she soon becomes a domestic nightmare. In the spirit of the elaborate ruse, Henry pretends to come to his uncle's aid by suggesting divorce proceedings the very next day. In Act III, complications mount when Timidia has redecorated the house and brought in a harpsichord to accompany her singing. The musical din brings Morosus to despair, made worse by a long-winded legal proceeding that recognizes no grounds for divorce. Out of pity, Henry relents and reveals the hoax. Laughing at himself, Morosus welcomes everyone into his home and reconciles with his nephew. In a touching final monologue, he sighs with the contentment of having family and friends and finding a true peace that he had never expected.

While this opera is all about painful noise, modern listeners can hear other, more painful sounds behind the work. The surrounding “noise” of political events was equally painful, but neither Zweig nor Strauss wished to address such matters in this work. With *Die schweigsame Frau*, Zweig offered Strauss pure comedy. The inner peace it proposed was not an ideal state of psychological or spiritual balance but merely the absence of noise, even the absence of music, for at the end of the opera, music does not triumph. Rather music is belittled, as when old Morosus sings: “How beautiful is music. But even more beautiful when it is over!”

Both poet and composer had envisioned the most non-Wagnerian music imaginable, a score devoid of psychology, with singers in a state (as Zweig wrote in a cheerful letter to Strauss in December 1932) “of happy relaxation . . . permitting the audience to savor the comedy more fully.” Zweig further suggests that music should be “sprinkled over from time to time with an ironic, illustrative spark . . . . The orchestra amuses itself, as it were, butting in, making brilliant asides while the people talk—this would go over as something new, modern, comedy-like.” The absence of noise may be equated with the absence of the psychological—and simultaneously of the political context as well.

For neither man, however, could politics be muted forever. Ten years of despair in exile took their toll on Zweig, who, along with his second wife, took his life in Brazil in 1942. In the suicide note he wished his friends “to see the dawn after the long night. I, all too impatient, go on before.” Political contexts change, while art may in fact survive to remind us of eternal mirth born in the shadow of past anguish. May it be so tonight as we enjoy this charming collaboration of Strauss and Zweig, *Die schweigsame Frau*.

Bryan Gilliam  
Professor Emeritus of Musicology, Duke University

## WHO'S WHO



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**Leon Botstein (Conductor)** is music director and principal conductor of the American Symphony Orchestra (ASO), 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 (JSO), 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.

Recordings include the Grammy-nominated Popov First Symphony with the London Symphony Orchestra, Hindemith's *The Long Christmas Dinner* with the ASO, Othmar Schoeck's *Lebendig begraben* with TÖN, and various recordings with the London Philharmonic, NDR Orchestra Hamburg, JSO, ASO, and TÖN, among others. He is editor of *The Musical Quarterly* and 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.



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**Christian Rätz (Director/Set Designer)** A native of Hamburg, Rätz's work takes him to many of the world's leading opera houses, throughout Europe, Japan, and the USA, including the Metropolitan Opera, San Francisco Opera, Washington National Opera, Wiener Staatsoper, Teatro alla Scala Milan, Opéra national de Paris, and the Royal Opera House London. Recent productions include Korngold's *Das Wunder der Heliane* at the Bard Summerscape festival 2019, *Der Freischütz* and *Macbeth* at the Wiener Staatsoper, *Le Baron Tzigane* at the Grand Théâtre de Genève, *L'Italiana in Algeri* in Portland, *Kiss Me Kate* for the Haut école de musique de Genève, Tchaikovsky's *Iolanta* and *Tristan und Isolde* for Dallas Opera, and *Un giorno di regno* for Glimmerglass Festival. In 2021, Rätz

conceived and directed two unique historical events in Egypt: "The Pharaoh's Golden Parade," celebrating the journey of 22 royal mummies through the city of Cairo, and the opening ceremony of the antique Sphinx Road at Luxor, both of which featured more than 1,000 participants and were broadcast worldwide. Future plans include the world premiere of *Woman with Eyes Closed* by Jennifer Higdon at Opera Philadelphia.

### CAST (in order of appearance)



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**Harold Wilson (Sir Morosus)** Wilson's 2021–22 season features a return to the Metropolitan Opera for multiple productions, including *Boris Godunov*, *Die Meistersinger von Nürnberg*, *The Rake's Progress*, and *Elektra*, in which he sings the Guardian, and an appearance with Grand Junction Symphony for Mozart's Requiem. Future seasons will see his return to Opera Colorado for two productions. As a member of the Deutsche Oper Berlin for five seasons, he sang more than 30 roles with the company, including Arkel in *Pelléas et Mélisande*, Raimondo in *Lucia di Lammermoor*, Sarastro in *Die Zauberflöte*, Zuniga in *Carmen*, and the Hermit in *Der Freischütz*. The bass also appeared in *La traviata*, *Il trittico*, *Tannhäuser*, *La fanciulla del West*, *Die Frau ohne Schatten*, *Un ballo in maschera*, *Tosca*, *Boris Godunov*, *Lohengrin*, *Idomeneo*, *Salome*, *Andrea Chenier*, and *Germania*.



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**Ariana Lucas (Housekeeper)** California native Lucas is an emerging dramatic contralto based in Germany. She sang Zita at the Badisches Staatstheater Karlsruhe in a new production of *Gianni Schicchi* in 2021 and Ortrud in scenes from *Lohengrin* at the Richard-Wagner-Festspiele im Vinke Garten in 2020. Lucas made her debut at the Badisches Staatstheater Karlsruhe as Erda in the 2015–16 season in David Hermann's new production of *Das Rheingold*. A frequent guest, she joined the ensemble in 2017–18, singing roles such as Schwertleite in *Die Walküre*, Third Dame in *Die Zauberflöte*, First Magd in *Elektra*, Genevieve in *Pelleas et Melisande*, Gertrude in *Roméo et Juliette*, Mademoiselle Dangeville in *Adriana Lecouvreur*, Marthe in *Faust*, Ute in *Die lustigen Nibelungen*, Stimme der Mutter in *Hoffmanns Erzählungen*, and Amastre in the widely celebrated production of *Serse* at the International Händel Festspiele. In previous seasons she sang Fricka in *Die Walküre* with Tianjin Symphony Orchestra, Floßhilde in *Surrogate Cities/Götterdämmerung* and Brigitta in *Die tote Stadt* at Wuppertaler Bühnen, and Alto Soloist in Bach's *St. Matthew Passion* and Szymanowski's *Stabat Mater* with the Heidelberger Philharmonisches Orchester. Recently she made her debut at the Staatsoper Berlin, singing First Maid in *Elektra*.





©Arielle Doneson

**Edward Nelson (The Barber)** Winner of the 2020 Glyndebourne Opera Cup and an alumnus of both the Merola Opera Program and the Adler Fellowship at the San Francisco Opera, the American baritone is quickly establishing himself as one of the most exciting singers of his generation. This season he returned to the Norwegian National Opera as the title role in *Il Barbiere di Siviglia* and made his debut at the Teatro de la Maestranza (Seville) as the title role in *Pélleas et Mélisande*. Next season he makes his debuts at the Metropolitan Opera in *Champion*, the Teatro Real as the title role in Philip Glass's *Orphée*, and the Semperoper Dresden in *Cenerentola*.

His many other engagements have included more than 70 appearances on the stage of the War Memorial Opera House and debuts at Opera Philadelphia, Palm Beach Opera, Detroit Opera, and Ópera de Oviedo. A native of California, Nelson is a graduate of the University of Cincinnati College-Conservatory of Music and received further training at Tanglewood Music Center.



©Simon Pauly

**David Portillo (Henry)** Praised by *Opera News* for "high notes with ease, singing with a luxuriant warm glow that seduced the ear as he bounded about the stage with abandon," the American tenor has established himself as a leading classical singer of his generation. In the 2021–22 season, Portillo portrayed Lurcanio in *Ariodante* with the Palau de les Arts Reina Sofia in Valencia, Spain; Lysander in *A Midsummer Night's Dream* with Opéra de Lille; and Tamino in *Die Zauberflöte* with Pittsburgh Opera. He has collaborated with Craig Terry for appearances with Vocal Arts DC and the Cleveland Art Song Festival. Projects for the 2022–23 season include Tamino

in *The Magic Flute* at the Metropolitan Opera; Ferrando in *Così fan tutte* with the Dallas Opera; Nadir in *The Pearl Fishers* with Austin Opera; and Don Ottavio in *Don Giovanni* in Osaka, Japan. Portillo will also present a recital as part of the Source Song Festival in Minneapolis, and perform Britten's *Serenade* and select Mozart arias with the St. Paul Chamber Orchestra.

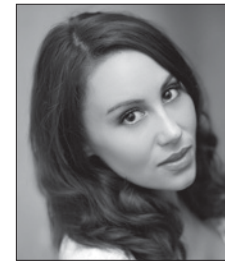


©Jiyang Chen

**Jana McIntyre (Aminta)** In addition to her role debut as Aminta in *Die schweigsame Frau* at Bard SummerScape, McIntyre will make her debut as Semele in Handel's *Semele* at Opera Santa Barbara. With Rally Cat in New York City, the soprano created the role of Marianne in a recording and workshop of Aferdian Stephens and Marella Martin Koch's *Elinor and Marianne*. She also performed in chamber concerts with Jerod Impichchaachaaha' Tate and Tulsa's Signature Symphony. McIntyre was lucky to perform through the pandemic singing Norina in *Don Pasquale* for Opera Santa Barbara, as well as joining the rosters of Palm Beach Opera (*Die Zauberflöte*)

and Tulsa Opera (*Rigoletto*). A top prize winner of the George London Foundation Competition as well as a Metropolitan Opera National Council grand finalist, McIntyre performed Ännchen in

Heartbeat Opera's production of *Der Freischütz* and joined Santa Fe Opera for its workshop of the completed version of *M. Butterfly*. She also debuted with the Sacramento Philharmonic singing from *Così fan tutte* and *Le nozze di Figaro* as Despina and Susanna in their "Mozart Favorites" concert.



©Arielle Doneson

**Anya Matanović (Isotta)** The 2021–22 season brings Matanović's highly anticipated return to Seattle Opera, singing one of the opera's most cherished roles, Susanna in *Le nozze di Figaro*. She also returns to Opera Santa Barbara as Violetta in *La traviata*. Praised for her "thrilling vocal color" and "sweetly winning" presence, Matanović made her international debut as Musetta in Franco Zeffirelli's production of Giacomo Puccini's *La bohème* with the New Israeli Opera. In her debut with the Glimmerglass Festival as Michaëla, she was lauded for her "sinuous soprano with its golden timbre and silky-smooth legato, [which] charmed the ears immediately. . ." and "first class performance" (*Musical Criticism*). An American, Matanović is a graduate of Seattle Opera's Young Artist Program, and has won prizes from Gerda Lissner Foundation, Opera Buffs, Léni Fé Bland, and Sun Valley Opera.



©Vanessa Briceño

**Chrystal E. Williams (Carlotta)** Acclaimed as "a singer of rare power and clarity," the mezzo-soprano's 2021–22 season sees her making her company and role debut as Carmen with Opera North; joining the City of Birmingham Symphony Orchestra for the UK premiere of Robert Nathaniel Dett's *The Ordering of Moses*; returning to the Metropolitan Opera as Meketaten in *Akhnaten*; making her role debut as Fricka in *Das Rheingold* with Birmingham Opera Company; and returning to the English National Opera as Helen in Michael Tippett's *King Priam* and Nefertiti in *Akhnaten*. The 2020–21 season saw Williams in multiple house debuts

including Minnesota Opera as the Stewardess in Jonathan Dove's *Flight*, and Seattle Opera and Pittsburgh Opera as Rebecca Parker in *Charlie Parker's Yardbird*.



©Faymous Studios

**Jorell Williams (Morbio)** Lyric baritone Williams, hailed by *Opera News* and *The New York Times* for both his tone and acting, performs a wide variety of repertoire from standard to premiere pieces. His 2021–22 season includes the world premiere of Ricky Ian Gordon and Lynn Nottage's *Intimate Apparel* in a coproduction with the Metropolitan Opera and Lincoln Center Theater (filmed for broadcast on PBS's *Great Performances*), Handel's *Messiah* with the Newfoundland Symphony Orchestra, *H.M.S. Pinafore* with Vancouver Opera, and *L'elisir d'amore* with Dayton Opera. Recognized for his concert work, he will be

featured in upcoming performances with the Caramoor Festival, New York Festival of Song, Seattle Opera, Tapestry Opera, and Finger Lakes Opera. He has had the opportunity to work alongside some of today's most multifaceted artists, including Grammy Award winners Jon Batiste, Wynton Marsalis, Lauryn Hill, Nico Muhly, Erykah Badu, and David Lang.



©Kristin Pulido

**Matthew Anchel (Vanuzzi)** Called “a voice to watch,” Anchel has performed with many of the world's leading companies and orchestras. In recent seasons, he has joined the Metropolitan Opera, covering in new productions of *The Exterminating Angel* and *Cendrillon*. In the 2021–22 season, Anchel performed as the bass soloist in Mozart: Requiem with Stiftsmusik Stuttgart, made his On Site Opera debut as Claggart in *What Lies Beneath*, returned to the Metropolitan Opera singing Master of Ceremonies in *Cinderella* and A Jailer in *Tosca*, covering Schwarz in *Die Meistersinger von Nürnberg*, Un moine in *Don Carlos*, Latinus in *Lavinia*, and John in *Anna Komnene* as well as two oratorios by Georgia Shreve at Alice Tully Hall. During the 2022–23 season, Anchel will make his debuts at the Lyric Opera of Chicago and Arizona Opera.



©Ashley Canario

**Federico De Michelis (Farfallo)** Praised by *Opera News* for “singing with a deep-voiced authority,” Argentinian bass-baritone De Michelis continues to debut with companies in both the United States and Europe. Recently, he made his Seattle Opera debut as Colline in *La bohème*, a role he sang earlier in 2021 for his return to Gran Teatre del Liceu in Barcelona. House debuts this season include Dutch National Opera as the Sacristan in a new production of *Tosca* by Barrie Kosky; he makes his role debut as Mephistopheles in Gounod's *Faust* at the Savannah VOICE Festival. On the concert stage, he debuted with the New York Festival of Song in an evening of music from his home country. In the 2022–23 season, De Michelis will make his role debut as Don Basilio in *Il barbiere di Siviglia* and return to Houston Grand Opera for *El milagro del recuerdo*.

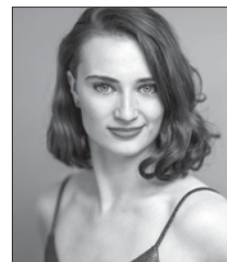
## DANCERS



©Sean Turi

**Joey Kipp (Dancer, Parrot Understudy)** Born in Brazil, raised in California, Kipp graduated from Marymount Manhattan College. He has collaborated with such artists as Luciana Achugar, niv Acosta, Miguel Gutierrez, Stacy Grossfield, and Heidi Latsky, among others. A Rauschenberg artist in residence for *solid objects* at the Walker Arts Center, Kipp has performed in the *Van Gogh Experience* in New York City choreographed by Chelsea Arce and David Byrne as well as Steven Hoggett's *SOCIAL!* and

Bill T. Jones/Arnie Zane Dance Co.'s *Deep Blue Sea*, both at the Park Ave Armory. Other theater and opera credits include *Newsies*, *Damn Yankees*, Kirsten Childs's *The Bubbly Black Girl Sheds Her Chameleon Skin* (Progressive Theater), *In the Heights* (Lincoln Park Performing Arts), and *The Miracle of Heliane* (Bard SummerScape).



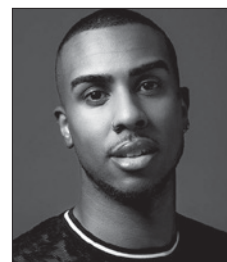
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**Sabrina Lobner** Lobner has been a company member with Martha Graham Dance Company's second company Graham 2, Northwest Florida Ballet, and Sheep Meadow Dance Theatre. She has performed for director Richard Stafford as well as choreographers Elizabeth Troxler, James Kinney, Luis Salgado, Mina Nishimura, and Na An. Lobner can be seen as a featured dancer in HBO's *The Plot Against America*.



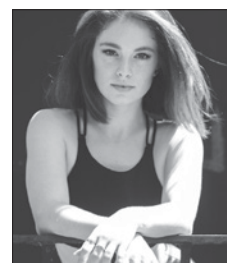
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**Nicholas Lovalvo** Lovalvo began his training in The Maltz Jupiter Theatre PTP Program. After graduation he moved to New York to continue training at Steps on Broadway for several years. He has appeared professionally in productions of *If I Reach You*, *Equus*, *A Chorus Line*, and *The Polar Express*.



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**Jacoby Pruitt (Dancer, Parrot)** A graduate of NYU's Tisch Department of Dance and a recipient of the Martha Hill Dance Fund's Young Professional Award, Pruitt began his dance training at Miami's New World School of the Arts. He has worked professionally with Ailey II, Company XIV, Seán Curran Company, and the Metropolitan Opera Ballet, among various other freelance projects. His TV/film credits include *Good Morning America*, Comedy Central's *Alternatino*, and the film *In the Heights*. Pruitt is currently a performer with the Bill T. Jones/Arnie Zane Company.



©acvpphotography

**Chloe Singer** Singer began her dance career studying classical ballet with Valentina Kozlova (Bolshoi Ballet) in New York and subsequently furthered her dance education at George Mason University. Since graduating, she has performed in works of various New York-based choreographers such as James Kinney and Chase Brock. Theater credits include *The Hunchback of Notre Dame*, *Footloose*, and *Pippin*. When not performing, Singer is teaching group fitness classes throughout New York City.

## MUSIC STAFF



©Daniel Welch

**James Bagwell (Chorus Master)** Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is 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 readied The Concert Chorale of New York for performances of Bernstein's "Kaddish" Symphony 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 at the Bard College Conservatory of Music.



©Matt Dine

**Zachary Schwartzman (Assistant Conductor)** Schwartzman has conducted around the United States and 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 work on recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated world premiere recording for Chandos. He had a 13-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.



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**Brendon Shapiro (Musical Preparation)** Pianist, vocal coach, and conductor Shapiro is quickly garnering a reputation as a champion of new music and opera of the 20th and 21st centuries. He is a recent alumnus of LA Opera's Young Artist Program, where he worked with such artists as Renée Fleming and Susan Graham and played a key role in the musical preparation of numerous productions including the world premiere of Matthew Aucoin's *Eurydice*. He is also a regular pianist and coach with Boston Lyric Opera, where you can see him perform in the virtual concert series on operabox.tv. Shapiro is a cofounder and music director of Catalyst New Music, where

he was the pianist for Omar Najmi's *En la ardiente oscuridad* and will conduct the upcoming workshop of Najmi's *This Is Not That Dawn*. Additionally, Shapiro is the executive director of Boston Singers' Resource, a nonprofit dedicated to helping singers pursue their careers.



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**Douglas Sumi (Musical Preparation)** American pianist Sumi is a frequent collaborator with many of today's artists and opera theaters. He is a versatile artist as a pianist and vocal coach, and has a recognized commitment to song and opera. He has assisted conductors such as James Conlon, Plácido Domingo, and Patrick Summers and has worked with many great performers like Renée Fleming, Itzhak Perlman, Carol Vaness, and many of today's emerging young artists. He has led singers to top prizes of premiere competitions including Operalia, Metropolitan National Council Auditions, BBC Cardiff Singer of the World, and Richard Tucker

Foundation. While in Los Angeles, he served on music staff at LA Opera and on faculty at the UCLA Herb Alpert School of Music. Currently, he serves as chair of voice at the School of Music of Boston University, and teaches courses in song literature, lyric diction, and opera for pianists.

**Rainer Armbrust (Diction Coach)** Born in Germany, Armbrust studied at the State Academy in Karlsruhe and then continued his studies as pianist and conductor in Paris and Avignon. He has taught at music schools in Karlsruhe and Mannheim as well as in Villeneuve-lez-Avignon and as a master teacher at the Metropolitan Opera's Lindemann Young Artist Development Program. He began his conducting career at the Staatsoper in Karlsruhe and has since conducted regularly at Würzburg Theater in addition to such venues as Teatro San Carlos (Lisbon and Naples) as well as the Century Theater in Beijing. Since 2005 he has served as assistant conductor at the Israeli Opera for German repertoire. He also assisted Gustavo Dudamel on a production of *Tannhauser* at Opera de Colombia in Bogotá. Armbrust has worked as German diction coach for opera houses in Kassel, Mainz, Trier, Ulm, Dortmund, Hamburg, and Hannover, among others.



## CREATIVE TEAM



©Maria Baranova

**David Neumann (Choreographer)** Neumann is an award-winning choreographer, director, performer, and intermedia artist based in New York. As choreographer of the Tony Award-winning Broadway musical *HADESTOWN*, he received the 2019 Chita Rivera Award for Choreography and was nominated for several other awards. In 2020, Neumann and his collaborator Marcella Murray received a Special Citation Obie Award for their creation and performance of *Distances Smaller Than This Are Not Confirmed*. Select choreography highlights for theater include the world premiere of the pre-Broadway musical *Swept Away* at Berkeley Rep, Sondheim's *Sweeney Todd* (Opera Omaha), Annie Baker's *The Antipodes* (Signature Theatre), César Alvarez's *Futurity* (Soho Rep, Ars Nova), Branden Jacobs-Jenkins's *An Octoroon* (Soho Rep), and Jennifer Kidwell and Scott R. Sheppard's *Underground Railroad Game* (Ars Nova). Film highlights include choreography and coaching for Noah Baumbach's *Marriage Story* (Netflix, starring Adam Driver and Scarlett Johansson); Francis Lawrence's *I Am Legend* (Warner Bros. Pictures, starring Will Smith); and the upcoming *White Noise* (Netflix, starring Adam Driver, Greta Gerwig, and Don Cheadle). Neumann is the artistic director of Advanced Beginner Group and the recipient of three Bessie Awards.



©Courtesy of Artist

**Mattie Ullrich (Costume Designer)** Known for large-scale, character-driven designs that focus on rich storytelling, Ullrich has designed costumes for opera, theater, film, and dance at major national and international venues. Opera highlights include the world premiere of David T. Little and Royce Vavrek's *JFK* (Fort Worth Opera and Opéra de Montréal); Israeli Opera's *Giulio Cesare* (performed in the medieval Crusader Fortress in Akko); Phillip Glass's *Satyagraha* (Ekaterinburg State Opera and the Bolshoi); and a coproduction of *I Due Foscari* with LA Opera, the Royal Opera House, Theater an der Wien, and Palau de les Arts. Ullrich has also designed costumes for numerous

opera productions at Bard SummerScape, including *Le roi malgré lui* and *The Oresteia* as well as *Der ferne Klang*. Notable theater designs include the Off-Broadway production of *The Starry Messenger* with Matthew Broderick; *The Pride* directed by Joe Mantello; *Fault Lines* directed by David Schwimmer; and *Things We Want* directed by Ethan Hawke.



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**Rick Fisher (Lighting Designer)** Originally from Philadelphia, he has been based in London for more than 40 years. Opera work includes: 27 operas for Santa Fe Opera over 15 seasons; *Carmen* (Opera North UK); *Man of La Mancha* (ENO); *La traviata* (Oman); *Don Carlos* (LA Opera); *Sweeney Todd* (Houston, San Francisco); *Falstaff*, *Salome* (Saito Kinen Festival); *The Little Prince* (New York City Opera, Houston Grand Opera); *Fiery Angel*, *Turandot* (Bolshoi, Moscow); *A Midsummer Night's Dream* (La Fenice,

Venice); and *The Tsarina's Slippers*, *Wozzeck* (ROH), and numerous semistaged operas with John Eliot Gardiner. Theater work includes: *Middle* (National Theatre); *The Audience* (Broadway and West End); *Billy Elliot* and *An Inspector Calls* (West End, Broadway and internationally); and *Jerry Springer The Opera* (National Theatre/West End). Awards include 1998 and 1994 Olivier Awards for Best Lighting Design and two Tony Awards, for *An Inspector Calls* and *Billy Elliot* (Broadway).



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**Daniel Unger (Associate Set Designer)** Berlin resident Unger studied architecture in Stuttgart and then was an assistant for Schauspielhaus Hamburg and Burgtheater in Vienna as well as at the Stuttgart State Theater. He has worked as a close associate of such designers as Katrin Nottrodt on various projects including *Das Rheingold* at Staatsoper Berlin and with Philipp Fürhofer on *Les vèpres Siciliennes* at Royal Opera House Covent Garden. Unger's own designs have been seen at Schlachthaus Bern, Stuttgart State Theater, Nationaltheater Weimar, Opernhaus Dortmund, and *La Cenerentola*, a

coproduction between Opéra de Lyon/Oslo Opera House, which then toured to the Edinburgh International Festival, Teatro Real Madrid, and Royal Danish Opera.

**Kate Casalino (Hair/Make-Up Designer)** Based in New York City, Casalino earned a BFA in theatrical design from the University of Utah. She has designed for numerous theater companies around the country, including Utah Opera, American Conservatory Theatre, Pioneer Theatre Company, and Opera Parallèle. Currently the hair and makeup supervisor for the Broadway show *Girl From the North Country* at the Belasco Theater, she has also worked on several films and TV shows, including *The Marvelous Mrs. Maisel* and the upcoming HBO series *The White House Plumbers*.



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**Peter Filkins (Supertitle Script)** A poet and translator, Filkins has translated Ingeborg Bachmann's collected poems, *Darkness Spoken*, and three novels by H. G. Adler. He is the recipient of fellowships from the National Endowment for the Humanities, American Academy in Berlin, US Fulbright Commission, and Guggenheim Foundation. He teaches classes in translation at Bard College, and serves as Richard B. Fisher Professor of Literature at Bard College at Simon's Rock.





©Karli Cadel

**Megan Young (Supertitle Creator)** A multidisciplinary communicator who aims to distill complex ideas into accessible language and experience, Young has created/edited/ collaborated on/translated titles for theater at Lincoln Center (Great Performers, White Light Festival, Mostly Mozart Festival), New York City Opera, Carnegie Hall, The Juilliard School, and Glimmerglass Festival, among others. She holds degrees in music performance (Ithaca College) and early music (University of Limerick) and her work includes both theater projects and teaching yoga/meditation.



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**Habib Azar (Video Director)** Azar, a seven-time Emmy Award-winning producer and director, regularly films the world's greatest musical artists. He is a series regular director for the Metropolitan Opera Live in HD series, Live from Lincoln Center, and The All-Star Orchestra. He was also the executive producer of the New York Philharmonic's live broadcast series in 2016–19, scripting and directing shows with hosts Alec Baldwin and Terrence McKnight. On the stage Azar has lately focused on contemporary opera. His recent stage production of Georg Friedrich Haas's *Atthis* was called “mesmerizing” and “one of the most revealing operatic performances in recent times” by the *New York Times*. He directed the world premiere of Du Yun's *Angel's Bone*, an opera that went on to win the Pulitzer Prize for Music. He has directed productions and performances for many of the leading contemporary music ensembles of today, including the International Contemporary Ensemble (ICE), American Contemporary Music Ensemble (ACME), and Opera Cabal.

**American Symphony Orchestra** Now in its 60th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with the mission of providing music within the means of 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 signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire, and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra in residence at Bard's SummerScape, performs at the Bard Music Festival, and offers chamber music performances throughout the New York City area. As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital streaming. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

## AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, Music Director

### Violins

Kobi Malkin, *Concertmaster*  
Ragga Petursdottir  
Yukie Handa  
John Connelly  
Ashley Horne  
Bruno Peña  
Mara Milkis  
Samuel Katz  
Joel Lambdin  
Maya Lorenzen

Robert Zubrycki, *Principal*  
Wende Namkung  
Dilyana Zlatinova-Tsenov  
Michael Massina  
Hannah Cohen  
Drew Yeomans  
Tina Choi  
Paul Woodiel

### Viola

William Frampton, *Principal*  
Sally Shumway  
Rachel Riggs  
Martha Brody  
Chelsea Wimmer  
Dudley Raine

### Cello

Eugene Moya, *Principal*  
Sofia Nowik  
Sarah Carter  
Alexandra Rutkowski  
Suzanne Hughes  
Garoy Yellin

### Bass

Jordan Frazier, *Principal*  
Jack Wenger  
Louis Bruno  
Peter Donovan  
Richard Ostrovsky

### Flute

Laura Conwesser, *Principal*  
Rie Schmidt  
Diva Goodfriend-Koven,  
*Piccolo*

### Oboe

Keisuke Ikuma, *Principal*  
Matthew Maroon  
Casey Kearney, *English horn*

### Clarinet

Shari Hoffman, *Principal*  
Benjamin Baron  
Amalie Wyrick-Flax  
David Gould, *Bass clarinet*

### Bassoon

Joshua Hodge, *Principal*  
Atao Liu  
Andrea Herr, *Contrabassoon*

### Horn

Zohar Schondorf, *Principal*  
Judy Lee  
Sara Cyrus  
Ian Donald  
Kyle Anderson, *Assistant*

### Trumpet

Gareth Flowers, *Principal*  
Andrew Kemp  
Christopher Delgado

### Trombone

Richard Clark, *Principal*  
Bradley Ward  
Jonathan Greenberg, *Bass trombone*

### Tuba

Kyle Turner, *Principal*

### Timpani

David Fein, *Principal*

### Percussion

James Musto, *Principal*  
Shiqi Zhong  
Bill Hayes  
Colleen Bernstein  
Bruce Doctor  
Barbara Freedman

### Harp

Victoria Drake, *Principal*

### Celeste/Harpsichord/ Organ

Elizabeth DiFelice, *Principal*

### Assistant Conductor

Zachary Schwartzman

### Orchestra Librarian

Marc Cerri

### Personnel Manager

Matthew Dine

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