

ELEVATOR REPAIR SERVICE

ULYSSES

FISHER CENTER LAB COMMISSION
WORLD PREMIERE

SEPTEMBER 21 – OCTOBER 1
LUMA THEATER



FISHER
CENTER
20

Bard

Dear Friends,

Welcome to the world premiere of *Ulysses* in a production by Elevator Repair Service — one of the most inventive and renowned American theater companies of our day. It's a distinct pleasure to share their work with you as part of Breaking Ground—the Fisher Center's 20th Anniversary Season.

Twenty years ago, the Fisher Center's founders—the late Richard B. Fisher chief among them—envisioned a landmark building that would be a cultural beacon in the fast-changing Hudson Valley: a home to the Bard Music Festival, the newly formed SummerScape Festival, and Bard's academic programs in the performing arts. They made a commitment to great architecture and performance without knowing what might be created in the building. In 2002, the Fisher Center was a blank canvas, a story waiting to be discovered.

Over the past two decades, that story has been written by the artists, faculty, and students who have created new and groundbreaking performances in the building—and by the audiences who have experienced them—in Annandale and around the world. Hundreds of remarkable works have premiered in the LUMA and Sosnoff Theaters—and beyond those formal stages—and performances have also taken place on Gehry's steel roof, in storage rooms and backstage corridors, and even in the bathrooms. Collectively, the Fisher Center's professional and academic programs have formed an institution that is unique in the American cultural landscape—a creative home for artists across disciplines, where the priority is on artistic research and development. The Fisher Center isn't a presenting house; that is, we don't book performances that already exist. Instead, we develop new work and offer artists the resources to explore their ideas from inception to production. Performances made here often travel widely across the country and around the world.

This 20th Anniversary Season is a celebration of the artists, audiences, students, faculty, and communities that have written the Fisher Center's story for its first two decades and will imagine it into the future. It includes a rich and diverse program of world premieres and special events emblematic of the artistic range and innovation for which the center is renowned.

As we celebrate two decades of artistry, we are also looking to the future. The 20th Anniversary Season will culminate in the groundbreaking for a new studio building, designed by Maya Lin, which will perfectly complement the Gehry building's stages, augmenting and enriching this world-class creative home for artists and audiences for generations to come.

Thank you for being part of the Fisher Center community and breaking ground with us. We can't wait to celebrate our next 20 years together!

Best wishes,



Gideon Lester

Artistic Director and Chief Executive

Fisher Center at Bard
20th Anniversary Season: *Breaking Ground*

Chair Jeanne Donovan Fisher

President Leon Botstein

Artistic Director and Chief Executive Gideon Lester

Chief Operating Officer Aaron Mattocks

Fisher Center LAB presents

ELEVATOR REPAIR SERVICE

ULYSSES

Fisher Center Lab Commission/
World Premiere

Created by Elevator Repair Service

Directed by John Collins

Co-Direction and Dramaturgy by Scott Shepherd

Text from *Ulysses* by James Joyce

LUMA Theater

September 21 at 8 pm

September 22 at 8 pm

September 23 at 8 pm

September 24 at 3 pm

September 28 at 8 pm

September 29 at 8 pm

September 30 at 2 pm

September 30 at 8 pm

October 1 at 3 pm

The run-time of this performance is approximately 2 hours and 40 minutes with one 15-minute intermission.

Performers

Dee Beasnael, Kate Benson*, Maggie Hoffman, Vin Knight*, Scott Shepherd, Christopher-Rashee Stevenson, Stephanie Weeks*

Scenic Design dots

Costume Design Enver Chakartash

Lighting Design Marika Kent

Sound Design Ben Williams

Projection Design Matthew Deinhart

Properties Design Patricia Marjorie

Assistant Costume Design Caleb Krieg

Assistant Lighting Design Matt Lazarus

Assistant Projection Design Alessandra Cronin

Assistant Properties Design Ned Cian Gaynor

Assistant Director and Stage Manager Maurina Lioce

Producer Hanna Novak

Production Manager Aaron Amodt

Sound Engineer Gavin Price

Assistant Stage Manager Jack Ganguly*

Company Manager Becky Hermenze

Teleprompter and Clock Software by Scott Shepherd

Mark Barton, Daphne Gaines, and April Matthis contributed to the development of Ulysses.

* Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions, and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.



The Fisher Center is generously supported by Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, Felicitas S. Thorne, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, Fisher Center and Bard Music Festival members, the Ettinger Foundation, the Thendara Foundation, and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. The 23–24 season of Fisher Center LAB has received funding from members of the Live Arts Bard Creative Council, the Lucille Lortel Foundation, and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold and S. Asher Gelman '06 through the March Forth Foundation.

Characters in *Ulysses* by Performer (an abridged list, in order of appearance)

Dee Beasnael

Armstrong, Milly Bloom, Martin Cunningham, Boody Dedalus, Dilly Dedalus, Miss Kennedy, newborn baby, Alexander J. Dowie, Florry

Kate Benson

Haines, Simon Dedalus, Myles Crawford, Maggie Dedalus, Lenehan, the citizen, Dr Madden, Zoe

Maggie Hoffman

Molly Bloom, Lenehan, Miss Douce, Ned, Alf, Gerty McDowell, Punch Costello, Dr Dixon, Rudy Bloom

Vin Knight

Mr Deasy, Leopold Bloom

Scott Shepherd

Buck Mulligan, Blazes Boylan, Mr Nannetti, onelegged sailor, Almidano Artifoni, redheaded sailor

Christopher-Rashee Stevenson

Stephen Dedalus, the cat, Lenehan, Joe Hynes

Stephanie Weeks

Martha, Mr Power, Nosey Flynn, Russell, Father Conmee, Katey Dedalus, Miss Dunne, John Wyse Nolan, blind stripling, Dr Punch Costello, Mrs Thornton, Stephen's mother

Ulysses is co-commissioned by and was developed, in part, at Symphony Space.

This performance is made possible, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council. Elevator Repair Service is also supported with funds from The Dorothy Strelsin Foundation, Edward T. Cone Foundation, The Fan Fox and Leslie R. Samuels Foundation for Contemporary Arts, The Harold and Mimi Steinberg Charitable Trust, Howard Gilman Foundation, The J.M. Kaplan Fund, Jockey Hollow Foundation, Lucille Lortel Foundation, MacMillan Family Foundation, The New York Community Trust, The O'Grady Foundation, Scherman Foundation, Select Equity Group Foundation, and The Shubert Foundation.



Elevator Repair Service is a member of the Alliance of Resident Theatres/New York.

DIRECTORS' NOTE

Elevator Repair Service was approached in 2019 about adapting James Joyce's *Ulysses* by producers at Symphony Space, the long-time host of New York's biggest annual Bloomsday event. Staging this sprawling novel, which runs upwards of 750 pages and spans a dizzying range of literary styles, was an absurd proposition. It was also right up our alley.

Over the past two decades of its 30-year history, our ensemble has developed an obsession with staging literature, particularly the works of early 20th century novelists: Hemingway, Fitzgerald, Faulkner. Our best-known piece, *Gatz*, is an 8-hour staging of *The Great Gatsby* that includes every word of the text. With *Ulysses* we've taken a less completist approach, drawing selectively from each of the book's 18 episodes—using only Joyce's words, but not all of them.

Though widely regarded as one of the great masterpieces of English literature, *Ulysses* has defeated many readers. Some say its reputation for difficulty is exaggerated, but the challenges are real. Joyce is a sworn enemy to exposition: instead of introducing a scene he drops you into it and leaves you to find your bearings in the unfolding action. Meanwhile he riddles the narration with stray thought fragments that seem to bubble up unfiltered out of the characters' minds. Foreign-language passages are left untranslated. References to literature, philosophy, music, religion, and history are so numerous that some books explaining them are longer than the novel itself. There are whiplash swerves of style to contend with: one chapter, for example, is a bizarre playscript with hallucinatory stage directions; another is a long series of pseudo-scientific questions and answers.

Such challenges, if not seen as part of the fun, can obscure how warm and hilarious *Ulysses* is. Erudite references share the page with bawdy jokes, made-up sound words, popular songs, and every variety of bodily function. Like life, *Ulysses* contains more than the mind can easily assimilate or explain. Its affirming, all-embracing attitude is succinctly expressed in its famous final word, *Yes*, or in Bloom's thoughts as he leaves the cemetery in episode six:

Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm beds: warm fullblooded life.

—John Collins and Scott Shepherd

A VERY BRIEF SYNOPSIS OF *ULYSSES*

The main action of the novel follows the wanderings and ruminations of Leopold Bloom, an ad broker, on a single day in Dublin: June 16, 1904. He's staying out of the house to allow his wife Molly, a locally admired soprano, to begin a love affair with her concert promoter Blazes Boylan. The Blooms haven't had sexual intercourse since their son Rudy died in infancy eleven years ago.

Stephen Dedalus, the hero of Joyce's autobiographical novel *A Portrait of the Artist as a Young Man*, is also wandering around Dublin. He returned early from a stay in Paris to be present at his mother's deathbed. An avatar of Joyce himself, Stephen is a young writer with grand literary aspirations and a drinking problem. Bloom encounters Stephen late in the day and attempts to take him under his wing.

Molly appears briefly at the beginning of the novel, persistently inhabits Bloom's thoughts, and finally commands our undivided attention in the final episode, after Bloom has crawled into bed beside her and fallen asleep in the imprint left by Boylan. Her reflections on the day and on her life end the novel in a long free-associative stream of thought uninterrupted by narration or punctuation.

Special Thanks

John Collins, Scott Shepherd, and Ben Williams of ERS wish to thank the members of the creative team of *Ulysses*, a 2021 Theater Basel production directed by John and Scott and sound designed by Ben. Their work on this text helped inspire this performance. Those artists are actors Fabian Krüger, Fabian Dämich, Nairi Hododo, Andrea Bettini, and Carina Braunschmidt; dramaturg Angela Osthoff, assistant director Louisa Raspé, and Theater Program Director and Executive Dramaturg Anja Dirks.

Elevator Repair Service would also like to thank Mariana Catalina, Zachary Everett-Lane, The James Joyce Society, Kathy Landau, One World Fund, Nik Quaipe and The Irish Consulate in New York, Drew Richardson, Mark Rossier, William Sydney, Symphony Space, and Ariana Smart Truman. For consultation on Joyce's text, ERS is grateful to Catherine Flynn, Jonathan Goldman, Paul Muldoon, and Robert Seidman.

WHO'S WHO

Aaron Amodt (Production Manager) ERS: *Ulysses; Baldwin and Buckley at Cambridge; Seagull; Gatz; Everyone's Fine With Virginia Woolf; The Select (The Sun Also Rises); Fondly, Collette Richland*. Elsewhere: *The Play That Goes Wrong; Slave Play; What the Constitution Means to Me; Othello; Hadestown; Lazarus*. Tours: *A Billion Nights on Earth* (Lucidity Suitcase Intercontinental); Ringling Brothers and Barnum and Bailey Circus. Outside of theater, Aaron collects commemorative telecom postage stamps and makes ghost photographs, which you can find on IG @amodttech.

Dee Beasnael (Performer) is L.A. Independent Film Channel's 2022 best actress recipient for her performance in *The Securely Conferred, Vouchsafed Keepsakes of Maery S.*, with 7 Daughters of Eve Thtr & Perf. Company. Her performance credits include *Ulysses; The Securely Conferred, Vouchsafed Keepsakes of Maery S.; Silence and Fear* (Touring French Production); *All Over Everywhere; In the Solitude of The Cotton Fields; 12 Shouts to the 10 Forgotten Heavens; Police and Thieves*. Voice Credits include: "Caillou" (French/Canadian Distribution), "Sorghum and Spear" (PepSqually Productions), "Opal Watson Private Eye" (Pinna Originals), "Kyle's World" (Pinna Originals). Film: *The Falling World; The Good Half; Before The World Set On Fire*.

Kate Benson (Performer) is a writer and performer who lives in Brooklyn, NY. Performances include *Seagull* (ERS); *Ulysses* (ERS), *[Porto]* (Bushwick Starr), *I'll Never Love Again* (Bushwick Starr), *Tiger, Tiger (on the Nature of Violence)* (Dixon Place), *Fondly, Collette Richland* (ERS at New York Theater Workshop), *Running Away from the One with the Knife* (The Chocolate Factory), *Nomads* (The Incubator), *Good Person of Szechwan* (The Public & LaMama), and *Purity* (PS122). Writing includes *[Porto]* (Bushwick Starr), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* (New Georges with Women's Project, OBIE-winner), *Where Are We Going?*, *What We'd Really Like Is to Be Together*, and *Super Magic Wild Forest*. She has an MFA in playwriting from Brooklyn College.

Enver Chakartash (Costume Design) is a British-born Turkish Cypriot. Broadway: *A Doll's House, Is This A Room*. Off-Broadway: *Public Obscenities* (Soho Rep.), *The Trees* (Playwrights Horizons), *Wolf Play* (MCC/Soho Rep.), *Catch as Catch Can* (Playwrights Horizons), *English* (Atlantic Theater Company/Roundabout Theatre Company), *Bodies They Ritual* (Clubbed Thumb). Other recent works: Tina Satter/Half Straddle's *Ghost Rings*; The Wooster Group's *A Pink Chair, The B-side, The Town Hall Affair, Early Shaker Spirituals*; Reggie Wilson/Fist & Heel Performance Group's *POWER*. Film: *Reality* (HBO).

Alessandra Cronin (Assistant Projection Design) (they/she) is a Projection Designer and Projection Associate/Animator. Projection Design Credits Include *Heisenberg* (GableStage), *How to Find A Husband in 37 Years or Longer* (Under St. Marks), *curiouser/CURIOUSER* (Friends Seminary), *The View* (Columbia Lenfest). Associate/Animator credits include *Water for Elephants* (Alliance); *Bhangin' It* (La Jolla Playhouse); *A Turtle On A Fence Post* (Theater 555); *The Mountaintop* (Weston Playhouse); *Disclaimer* (The Public: Under the Radar Festival). Alessandra is a Technical Collaborator for the New York Neo-Futurists. alessandracronin.com

John Collins (Director) founded Elevator Repair Service in 1991. Since then, he has directed or co-directed all of the company's productions while also serving as the company's Artistic Director. ERS productions directed by Collins include *Cab Legs*, *Room Tone*, *Gatz*, *The Select* (*The Sun Also Rises*), *The Sound and the Fury*, *Arguendo*, *Measure for Measure*, and numerous others. The company's work, under his direction, has been seen in over a dozen countries as well as in cities across the U.S. John is an experienced sound designer and has worked for The Wooster Group, Richard Foreman, Target Margin Theater, and others. Recent projects include *Baldwin and Buckley at Cambridge* and a new adaptation of Chekhov's *The Seagull*. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship, and a Doris Duke Performing Artist Award.

Matthew Deinhart (Projection Design) is a New York-based multidisciplinary designer who specializes in the use of nontraditional technologies to create unique storytelling devices. Recent design credits include the scenic design for *Song of Joy* (Premiere - The Tank) and *Sweat* (Brooklyn College); the lighting design for *Dark Star of Harlem* (La MaMa), *Blackbird* (New Ohio Theatre), and *Tongue Depressor* (Premiere - The Public); the projection design for *El Amor Brujo* (La MaMa), *ANIMUS ANIMA//ANIMA ANIMUS* (Premiere - The Public); and the co- design (with Jon DeGaetano) of *I Know Exactly What You Mean* (Premiere - Danspace Project); and the video installation design for *Be Holding* (Premiere - The Girard College Armory). Matthew is a 2021 graduate of Brooklyn College with an M.F.A. in design and technical theater.

dots (Scenic Design) is a multi-disciplinary design collective creating environments for theater, film, commercials, and immersive experiences. Hailing from Colombia, South Africa, and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk, and Kimie Nishikawa. As collaborators, we believe that the whole is greater than the sum of its individual parts. Recent credits: *Seagull* (Elevator Repair Service), *Madame Butterfly* (Cincinnati Opera), *The Sign in Sidney Brustein's Window* (Broadway: James Earl Jones Theater, BAM), *Dark Disabled Stories* (The Public Theater), *Public Obscenities* (Soho Rep, NAATCO, Drama Desk nomination), *Kate Berlant is KATE* (Connelly Theater), *You Will Get Sick* (Roundabout Theater, Lucille Lortel nomination). <https://designbydots.com/>

Jack Ganguly (Assistant Stage Management) is a proud South Asian-American stage manager based in New York City. Productions: *Monsoon Wedding* (St. Ann's Warehouse); *Public Obscenities* (Soho Rep); *The Far Country, I'm Revolting* (Atlantic Theater Company); *Baldwin & Buckley at Cambridge* (The Public Theater/Elevator Repair Service). Events: Joe's Pub/The Public Theater, Broadway Cares/Equity Fights AIDS, Broadway Inspirational Voices, Production Glue. Jack was a General Management intern at Bespoke Theatricals. Education: NYU Tisch School of the Arts. Love to Lalo.

Ned Cian Gaynor (Assistant Properties Design) (they/them) is a multidisciplinary artist who received their BFA in film from Massachusetts College of Art and Design before relocating to New York City. Ned aims to explore the intersectionality of theater and film in a sustainable and equitable way through narratives that uplift marginalized identities. Notable credits include *FLEX* (LCT); *Wet Brain* (Playwrights Horizons); *Wolf Play* (MCC Theater); *ANT FEST, Hound Dog, Showgasm* (Ars Nova); *Montag, Public Obscenities* (Soho Rep); *The Appointment* (WP Theater); *KATE* (Connelly Theater); *Remember the Ribbon* (Broadway Cares); *7 Minutes* (HERE Arts Center); Playbill's *Curtain Up!* (Theatrical Festival). Love and gratitude to their family, friends, and Kalen for their support.

Becky Hermenze (Company Manager) is thrilled to be working with Elevator Repair Service on *Ulysses*. As a performance artist, comedian, and writer, she has been featured on shows such as *Messy Queens, Tits to the Glass*, and was recently a semifinalist in the New York Queer Comedy Festival. When not performing, she has helped to support the development of new work with companies such as Radiohole and Half Straddle. In the fall, she will be performing at Soho Rep in Becca Blackwell's *Snatch Adams and Tainty McCracken Present It's That Time of the Month*. @beckywtheokhair

Maggie Hoffman (Performer) is a founder of the avant-punk performance ensemble Radiohole and the artist-run performance space The Collapsible Hole in the West Village. In addition to 25 years of performance with Radiohole, Maggie has appeared with ERS in *Seagull, Ulysses; Measure for Measure; Fondly, Collette Richland; Arguendo*; and touring productions of *Gatz; The Select (The Sun Also Rises)*; and *The Sound and The Fury*.

Marika Kent (Lighting Design) (she/her) is a Brooklyn-based lighting designer. Also with ERS: *Seagull*. Other recent/upcoming: *POTUS* (Arena Stage, DC); *Amani* (National Black Theater); *Bernarda's Daughters* (The New Group / NBT); *Catch as Catch Can* (Playwrights Horizons); *Choir Boy; Gem of the Ocean; School Girls, or the African Mean Girls Play* (Portland Center Stage); *Measure for Measure* (Shakespeare & Company); *Get Your Ass in the Water and Swim Like Me* (The Wooster Group); *Generation Rise; Generation NYZ* (Ping Chong + Co); *Jazz Singer* (Abrons Arts Center). Marika teaches design at Playwrights Horizons Theater School at NYU and is a member of USA Local 829. www.marikakent.com

Vin Knight (Performer) With ERS: *Ulysses; Everyone's Fine with Virginia Woolf; Measure for Measure; Fondly, Collette Richland; Shuffle; The Select (The Sun Also Rises); The Sound and the Fury; No Great Society;* and *Gatz*. Other stage credits include *The Music Man* (Sharon Playhouse); *SPAM (JACK); Our Man in Havana* (Portland Stage); *Cat on a Hot Tin Roof* (2013 Broadway revival); *Marie Antoinette* (ART and Yale Rep); *The Temperamentals* (Barrow Group); and *U.S. Drag* (Clubbed Thumb). Film and TV credits include "And Just Like That," "Inventing Anna," "Search Party," "Orange Is the New Black," "Unbreakable Kimmy Schmidt," "Succession," "Bull," "The Blacklist," and "Homeland." He is a graduate of Yale University.

Caleb Krieg (Assistant Costume Design) is a New York-based designer specializing in theatrical and custom designs. Their designs range from vintage inspired garments to abstract modern pieces using unconventional materials. Their custom work for Brooklyn-based drag queens have been featured in *Logo, V Magazine, Gayletter, Entertainment Weekly,* and many more publications. Their custom work was recently featured in the "Follow Me" music video by Pablllo Vittar feat. Rina Sawayama. Caleb was previously the costume supervisor for the Martha Graham Dance Company. Their design credits with the company include *CAVE* (chor. Hofesh Shechter); *Get Up, My Daughter* (chor. Annie Rigney); and *Cortege 2023* (chor. Baye & Asa).

Matt Lazarus (Assistant Lighting Design) (he/him) is a lighting designer based in New York City. Off-Broadway: *I'm Gonna Marry You Tobey Maguire* (the cell). Solo: *A Story About Friendship* (Soho Playhouse), *Nightclub Cantata* (the cell). Off-Off-Broadway: too many to name. He holds a BFA from The University of Connecticut. You can find more of his work at MattLazarusDesign.com or [@LazMattarus](https://www.instagram.com/LazMattarus).

Maurina Lioce (Assistant Direction and Stage Management) With ERS: *The Sound and the Fury; Arguendo; The Select (The Sun Also Rises)* (tours); *Gatz* (tours); *Fondly, Collette Richland; Measure for Measure; Everyone's Fine with Virginia Woolf; Baldwin and Buckley at Cambridge; Seagull*. NYC: Stage Management for Half Straddle, Adrienne Truscott, Alex Tatarsky, Becca Blackwell, Jim Findlay, David Byrne, Sibyl Kempson, Andrew Ondrejcek, Mike Iveson, Erin Markey, Suzanne Bocanegra, and Young Jean Lee. Maurina has been a member of Elevator Repair Service since 2014.

Patricia Marjorie (Properties Design) is a multidisciplinary artist from Brazil. Director, performer, designer, and craft master Patricia has a Bachelor's Degree in Performing Arts from Universidade de Brasilia (UnB). Theatrical credits include performing in classical and modern plays, from Shakespeare's *Much Ado About Nothing* to directing Heiner Muller's *Hamlet- Machine* (Brazil, 2001); directing *On How to Be a Monster* (Alia Theatre Company, NYU); *What Will Become of Kaaron* by Kaaron Briscoe (2021); *A Song to Keep the Wolves Awake* (The Tank); performer in *Mrs. Loman* (dir. Meghan Finn). Recent design credits: scenic design for *RE-MEMORI – of Hair Land & Sea* by Nambi E. Kelley (dir. Machel Ross); props design for *Wolf Play* (MCC, dir. Dustin Wills), *FLEX* (Lincoln Center, dir. Lileana Blain-

Cruz), *Public Obscenities* by Misha Chowdhury (Soho Rep), *You Will Get Sick* (Roundabout, dir. Sam Pinkelton); costume and props design for *The Witches* by Agnes Borinsky (Playwright Horizons School, dir. Orion Johnstone); and props and set dressing for *Black Exhibition* by Jeremy O. Harris (Bushwick Starr, dir. Machel Ross), among others.

Hanna Novak (Producer) shepherds the development and presentation of work by Elevator Repair Service as the company's producer. Since joining ERS in 2016, she has worked on various tours and premieres, including *Baldwin and Buckley at Cambridge* (The Public); *Seagull* (NYU Skirball Center); *Gatz* (tours); and *Fondly, Colette Richland* (NYTW), among others. As a playwright and director, her work has been performed at/developed with Clubbed Thumb, the New Ohio, and the Performing Garage. She is a New Georges affiliated artist and Ucross Foundation fellow. MFA in Playwriting; Hunter College, under Annie Baker and Branden Jacobs-Jenkins.

Gavin Price (Sound Engineer) has performed and designed with Elevator Repair Service since 2013. He is a filmmaker, songwriter, and multi-instrumentalist, as well as a Certified Full Stack Web Developer. Other projects include the award-winning short film *Boccamazzo Construction*, *Saint Fortune* (co-founder), Collaborations with Met Museum, New Museum, MCA Chicago, Mabou Mines, Tectonic Theater, Cabin Fever, Face the Music, 7 Daughters of Eve, Pandora Boxx & Mrs. Kasha Davis, Theater in Quarantine, and with Emily Pacilio in *The Basics*. Spotify & iTunes: Witch Ones, Tender Band, Cabin Fever.

Scott Shepherd (Performer/Co-Direction and Dramaturgy) has been a member of ERS since 1994, when he played a drunk passed out on a radiator in *McGurk: A Cautionary Tale*. Other ERS appearances include *Measure for Measure*; *Gatz* (Obie Award); *No Great Society*; *Total Fictional Lie*; *Cab Legs*; and *Shut Up I Tell You*. He has worked with The Wooster Group since 1997, playing *Hamlet* in *Hamlet* and other roles in *The Town Hall Affair*; *Vieux Carré*; *Poor Theater* (Obie Award); *To You, The Birdie!*; *Brace Up!*; and others. His screen credits include *Killers of the Flower Moon*, *The Last of Us*, *First Cow*, *El Camino*, *True Detective*, *The Young Pope*, and *Bridge of Spies*.

Christopher-Rashee Stevenson (Performer) is a theater artist from Baltimore, Maryland. Last seen in *Ile* at Mabou Mines, where he was also A SUITE/SPACE ('20-'21) and an alum of Lincoln Center Theater Directors Lab '18. His work as director and performer has been featured at The Performing Garage, The Tank, JACK, HERE Arts Center, The Actor's Studio, American Repertory Theater, Millennium Film Workshop, Lincoln Center Education, La MaMa, and the Eubie Blake Jazz Institute. Stevenson will be directing a version of Jane Austen's *Persuasion* at The Tank in December 2023 and *Hamlet* at the Collapsible Hole in July 2024.

Stephanie Weeks (Performer) is an award-winning actor and director. She has performed at renowned theaters, including The Public, Playwrights Horizons, Soho Rep, and La Jolla Playhouse, among others. With Target Margin Theater, she was awarded, for her

years of dedication, the OBIE for Recognition of Artistic Achievement and Commitment to Excellence in Theater as an Associate Artist. Stephanie also starred in the film *Confessionsofa Ex-Doofus-ItchyFooted-Mutha*, Official Selection of the Tribeca Film Festival directed by acclaimed director Melvin Van Peebles. Television Credits include “Tales of The City” starring Laura Linney (Netflix), “The Good Fight” (CBS), and “Law & Order” (NBC). She holds an MFA from the American Conservatory Theater in San Francisco and has a certificate of study from the London Academy of Music and Drama.

Ben Williams (Sound Design) is an actor and sound designer. He produces and curates category: other (category-other.com), an award-winning platform for experimental audio. Collaborators include Elevator Repair Service, Minor Theater w/ Julia Jarcho, Christina Masciotti, Suzanne Bocanegra, Kate Benson, and many others. Recent projects include *Ulysses* (Theater Basel), *Studio Créole* (Manchester Int. Festival), and *Lost Sea*, a video arcade art installation with Victor Morales. Awards for sound design: OBIE, Lortel, Los Angeles Drama Critics Circle, and Third Coast International Audio Festival's inaugural Audio Unbound Award (for *Songs of Speculation*, co-produced with Jillian Walker). benwilliamsdotcom.com

FISHER CENTER LAB

Fisher Center LAB is the Fisher Center's artist residency and commissioning program, providing custom-made and meaningful support for innovative artists across disciplines. Since its launch in 2012, Fisher Center LAB has supported residencies, workshops, and performances for hundreds of artists, incubating new projects and engaging audiences, students, faculty, and staff in the process of creating contemporary performance.

BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs, graduate degrees in 13 programs, eight early colleges, and numerous dual-degree programs nationally and internationally. Building on its 163-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at our main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

ELEVATOR REPAIR SERVICE

Elevator Repair Service (ERS) is a New York City–based company that creates original works for live theater with an ongoing ensemble. The company’s shows are created from a wide range of texts that include found transcripts of trials and debates, literature, classical dramas, and new plays. Founded in 1991, ERS has created an extensive body of work that includes upwards of 20 original pieces. These have earned the company a loyal following and made it one of New York’s most highly acclaimed experimental theater companies. The company is best known for *Gatz*, its award-winning verbatim staging of the entire text of *The Great Gatsby*. ERS has received numerous awards and distinctions, including Lortel awards, a Bessie award, and an OBIE award for Sustained Excellence, as well as a Guggenheim Fellowship and Doris Duke Performing Artist Award for Artistic Director John Collins.

Staff

John Collins, *Artistic Director*
Marilyn Haines,
Managing Director
Maurina Lioce, *Associate*
Artistic Director
Hanna Novak, *Producer*
Quincy Confoy,
Development Associate
Arts FMS, *Financial*
Management Services

Board of Directors

Bill Stasiulatis, *Chair*
Kenneth B. Cera, *Vice-Chair*
Zoe E. Rotter, *Vice-Chair*
Lucy Mallett, *Treasurer*
John Collins, *President*
Arthur Aufses
Clay Ballard
Steve Bodow
Doug Curtis
Susan Eddy
David Gilbert
John Kim
Fritz Michel
Greig Sargeant
Ira Simmonds
Anne Stringfield
Robert A. Wilson, Jr.

LAND ACKNOWLEDGEMENT 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 acknowledgment 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.

Support for the Fisher Center and Bard Music Festival is provided by the following individuals, corporations, and foundations, among many others. We thank you for joining the late Richard B. Fisher with your generosity and partnership.

Special thanks to those who are supporting our programs with their commitments to the Bard College Endowment Challenge. Thank you for ensuring Bard's continuity as a beacon for higher education bolstering the development of innovative programs that offer access to rigorous, high-quality education for new populations around the world.

If you wish to become a member or make a contribution in support of vital arts experiences, please call 845-758-7987 or visit fishercenter.bard.edu/support. Thank you!

Donors to the Bard College Endowment Challenge for the Fisher Center and Bard Music Festival

Jamie Albright and Stephen Hart
Anonymous
Bettina Baruch Foundation
Michelle R. Clayman
Robert C. Edmonds '68
Jeanne Donovan Fisher
Neil Gaiman
Helena and Christopher Gibbs
Susan and Roger Kennedy
Dr. Barbara Kenner
Edna and Gary Lachmund
Alfred and Glenda Law
Gideon Lester
Anthony Napoli
David and Susan Rockefeller
Denise S. Simon and
Paulo Veiradacunha
Martin and Toni Sosnoff
Felicitas S. Thorne
Irene Zedlacher

Donors to the Fisher Center

Leadership Support

Anonymous
Arthur F. and Alice E. Adams
Charitable Foundation
Emily Blavatnik/Blavatnik Family
Foundation
Carolyn Marks Blackwood and
Gregory H. Quinn
Brooklyn Community Foundation
Burroughs Wellcome Fund
Jeanne Donovan Fisher
Alan H. and Judith Fishman
S. Asher Gelman '06 and
Mati Bardosh Gelman
March Forth Foundation
The Milikowsky Family Foundation
Millbrook Tribute Garden
Nancy and Edwin Marks Family
Foundation
Anthony Napoli
National Endowment for the Arts

Rockefeller Brothers Fund
Denise S. Simon and
Paulo Veiradacunha
Martin and Toni Sosnoff
The Ted & Mary Jo Shen Charitable
Gift Fund
Felicitas S. Thorne
Van Cleef & Arpels

Golden Circle

The Educational Foundation of
America
The Ettinger Foundation
Amy and Ronald Guttman
Barbara and Sven Huseby
O'Donnell-Green Music and
Dance Foundation
Daniel and Bonnie Shapiro

Director

Jamie Albright and Stephen Hart
Billing Geeks, Inc.
Stephen Bardfield
Annie and Jim Bodnar
Matthew and Mary Fleming Deady
Gary DiMauro, Four Seasons
Sotheby's International Realty
Catherine C. Fisher
Jana Foundation
Burton Kassell Family Foundation of
the Jewish Communal Fund
Chris Kerr and Kirsti Gholson
Donald and Gay Kimelman
Lynn and Nick Nicholas
Marika Lindholm and Ray Nimrod
Lucille Lortel Foundation
Virginia and Timothy Millhiser
Martha Patricof
Michael Privitera
Alan Seget
Smokler/Herbert Family Fund
Thendara Foundation
Villa Albertine

Producer

Anonymous
John Geller and Alan Skog
Thomas and Bryanne Hamill
Beth Jones and Susan Simon
Julia Child Foundation

Paul and Lynn Knight
Prof. Nancy S. Leonard and
Dr. Lawrence Kramer
Alan Miles and Drew Glick
Eileen Guilfoyle and David Moody
Ted Ruthizer and Jane Denkensohn
Sarah Solomon
Sarah and David Stack
Third Eye Associates

Patron

Lydia Chapin and David Soeiro
Ronald Cohen and Donna Kramer
Mark Epstein and Arlene Shechet
Beverly Fanger and
Dr. Herbert S. Chase Jr.
James Gillson
Frederic Harwood and
Nedda Dimontezemolo
Arnold Iovinella Jr. and
William Bozzetto
Raymond Leary
Gideon Lester and Tom Sellar
M. E. Montemayer, MD, PhD
Samuel and Ellen Phelan
Myrna B. Sameth
David Schulz
Gail Shneyer and
Abraham Nussbaum, MD
Stephen E. Simcock
Ted Snowdon and Duffy Violante
Elizabeth Weatherford

Donors to the Bard Music Festival

Leadership Support

Bettina Baruch Foundation
Robert C. Edmonds '68
Jane W. Nuhn Charitable Trust
Dr. Barbara Kenner
Felicitas S. Thorne
Millie and Robert Wise

Golden Circle

Helen and Roger Alcaly
Jeanne Donovan Fisher

Director

Kathleen Vuillet Augustine

Michelle R. Clayman
Dr. Sanford Friedman and
Virginia Howsam
John Geller and Alan Skog
Alan Hilliker and Vivien Liu
Rachel and Dr. Shalom Kalnicki
Susan and Roger Kennedy
Edna and Gary Lachmund
Amy and Thomas O. Maggs
New York State Council on the Arts
Drs. M. Susan and Irwin Richman
Michael Privitera
Denise S. Simon and
Paulo Veiрадacunha
Anthony and Margo Viscusi
Richard and Dee Wilson
Vaughan Williams Foundation

Producer

Anonymous
Amy K. and David Dubin
Carlos González and
Katherine Stewart
The J.M. Kaplan Fund, Inc.
Lazard Asset Management
Stewart's/Dake Family
Thendara Foundation

Patron

Curtis DeVito and Dennis Wedlick
Estate of Clyde Talmadge Gatlin
Helena and Christopher Gibbs
Elena and Fred Howard
George and Barbara Kafka
Alison L. Lankenau
Evelyn and Don McLean
Karl Moschner and Hannelore Wilfert
Martin L. and Lucy Miller Murray
Jacqueline Royce
René Schnetzler and Ruth Ketay
Tatiana Serafin and Mick Kalishman
Janet and Michael Sirotta
Thomas and Diane Stanley
Edwin Steinberg and Judy Halpern
Olivia van Melle Kamp
Irene Zedlacher
William C. Zifchak, Esq.

List current as of July 7, 2023

BOARDS

Bard College

James C. Chambers '81, *Chair*
Emily H. Fisher, *Vice Chair*
Brandon Weber '97, *Vice Chair*
Elizabeth Ely '65, *Secretary; Life Trustee*
Stanley A. Reichel '65, *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leonard Benardo
Leon Botstein, *President of the College, ex officio*
Mark E. Brossman
Jinqing Cai
Marelle Clements '69, *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
Asher B. Edelman '61, *Life Trustee*
Kimberly Marteau Emerson
Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
Matina S. Horner, *ex officio*
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Mark Malloch-Brown
Fredric S. Maxik '86
Jo Frances Meyer, *ex officio*
Juliet Morrison '03
James H. Ottaway Jr., *Life Trustee*
Hilary Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52, *Life Trustee*
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
Geoffrey W. Smith
Alexander Soros
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

Fisher Center

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein, *ex officio*
Stefano Ferrari
Alan Fishman
Neil Gaiman
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne, *Emerita*
Taun Toay '05, *ex officio*

Bard Music Festival

Denise S. Simon, *Chair*
Roger Alcaly
Leon Botstein, *ex officio*

Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher, *Emerita*
Dr. Sanford J. Friedman
Christopher H. Gibbs, *ex officio*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Vivien Liu
Thomas O. Maggs
Kenneth L. Miron
James H. Ottaway Jr.
Felicitas S. Thorne

ADMINISTRATION

Bard College

Senior Administration

Leon Botstein, *President*
Coleen Murphy Alexander '00,
Vice President for Administration
Myra Young Armstead, *Vice President for Academic Inclusive Excellence*
Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan, *Vice President for Civic Engagement*
Deirdre d'Alberty, *Vice President; Dean of the College*
Malia K. Du Mont '95, *Vice President for Strategy and Policy; Chief of Staff*
Peter Gadsby, *Vice President for Enrollment Management; Registrar*
Mark D. Halsey, *Vice President for Institutional Research and Assessment*
Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Taun Toay '05, *Senior Vice President; Chief Financial Officer*
Stephen Tremaine '07, *Executive Director, Bard Early College; Vice President for Early Colleges*
Dumaine Williams '03, *Vice President for Student Affairs; Dean of Early Colleges*

Fisher Center

Artistic Director and Chief Executive
Gideon Lester

Chief Operating Officer

Aaron Mattocks

Administration

Thomas Flynn, *Director of Finance and Administration*
Shannon Csorny, *General Manager*

Rachael Gunning '19, *Finance and Administration Associate*
Paul Laibach, *Manager, Technical Services*

Kayla Leacock, *Hiring/Special Projects Manager*

Nicholas Reilingh, *Database and Systems Manager*

Artistic Planning and Producing

Jason Collins, *Producer*

Carter Edwards, *Programs and Partnerships Manager*

Madeleine Reilly '22, *Producing Assistant*

Rebecca Sigel, *SummerScape Opera Producer*

Jess Webber, *Interim Producing Operations Manager*

Development

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*

Alessandra Larson, *Director of Institutional Advancement and Strategy*

Cate Hope, *Development Communications Manager*

Kieley Michasiow-Levy, *Senior Individual Giving Manager*

Caroline Ryan, *Development Operations Coordinator*

Jessica Wolf, *Associate Director of Development*

Theater & Performance and Dance Programs

Jennifer Lown, *Program Administrator*

Sabrina Miller, *Artistic and Administrative Assistant*

Facilities

Mark Crittenden, *Facilities Manager*

Carmine Covelli, *Interim Facilities Manager*

Ray Stegner, *Building Operations Manager*

Hazaiah Tompkins '19, *Building Operations Coordinator*

Environmental Services

Bill Cavanaugh, *Environmental Specialist*

Drita Gjokaj, *Environmental Specialist*

Will Marvin, *Environmental Specialist*

Marketing and Audience Services

David Steffen, *Director of Marketing and Audience Services*

Brittany Brouker, *Marketing Manager*

Maia Kaufman, *Audience and Member Services Manager*

Garrett Sager HRA '23, *Assistant Marketing Manager*

Paulina Swierczek VAP '19, *Audience and Member Services Assistant Manager*

Box Office

Alberto Arias Flores '23, *Box Office Representative*

Angelina Bell, *Box Office Representative*

Andres Berman '25, *Box Office Representative*

Naira Chopra '25, *Box Office Representative*

Jardena Gertler-Jaffe VAP '21, *Audience and Member Services Coordinator*

Ifigenia Gianne '25, *Box Office Representative*

Maria Giovanetti, *Box Office Supervisor*

Lisbet Jackson '25, *Box Office Representative*

Emma Kuntz '24, *Box Office Representative*

Ilias Medrano '24, *Box Office Representative*

Aqela Nussrat '24, *Box Office Representative*

Olivia Ramo '23, *Box Office Representative*

Sam Rauch VAP '22, *Box Office Representative*

Morgan Ruhle '25, *Box Office Representative*

Courtney Williams, *Box Office Supervisor*

Communications

Mark Primoff, *Associate Vice President of Communications*

Amy Murray, *Videographer*

Front of House

Hameed Azad '26, *Staff*

Aine Casey '26, *Staff*

Elisvanell Celi '27, *Staff*

Yale Coopersmith '27, *Staff*

Sam Crocker '24, *Staff*

Mary Douglas '23, *Senior Assistant House Manager*

Ava Ergin '26, *Staff*

Liza Eristavi '26, *Staff*

Jay Evans '26, *Staff*

Abdul Tariq Ghafoori '26, *Staff*

Tariq (Abdul) Ghafoori '26, *Staff*

Zoe Gibson '27, *Staff*

Aleah Goodman '26, *Staff*

Joel Guahnich '24, *Assistant House Manager*

Giorgi Gzirshvili '26, *Staff*

Hamed Haidari '26, *Assistant House Manager*

Mona (Amina) Haidari '26, *Staff*

Zee Haidari '26, *Staff*

Grace Hill '25, *Staff*

Simon Horan '26, *Staff*

Emily Huang '26, *Staff*

Zakia Hussaini '26, *Staff*

Freya Jones '25, *Staff*

Asa Kaplan '23, *Associate House Manager*

Polina Kapustina '27, *Staff*

Renata Karpenko '27, *Staff*

Lisanne Krembs, *Staff*

Lap Yin Lee '25, *Staff*

Guy Levy '25, *Staff*

Celeste Lucci '26, *Staff*

Gio (George) Matitashvili '26, *Staff*

Abdullah Mehrzad '26, *Staff*

Juan Diego Mora Rubio '25, *Staff*

Sarah Nalty '24, *Assistant House Manager*

Naseem Nazari '26, *Staff*

Razia Nazari '26, *Staff*

Shannon O'Neill '24, *Staff*

Lucas Ondak '24, *Assistant House Manager*

Mohammad Osman Saeedi '23, *Staff*

Kiara Peña '26, *Staff*

Yadier Perez '26, *Staff*

Andres Perez-Rangal '25, *Staff*

Rose Rahiimi '26, *Staff*

Angel Ruiz Araujo '26, *Staff*

Sabrina Schettler '25, *Staff*

Jane Sheehan '26, *Staff*

Masoma Shoayb '26, *Staff*

Aida Sidhoum '24, *Assistant House Manager*

Wyland Stephenson '25, *Staff*

Tamana Sultani '26, *Staff*

Mark Szabo '25, *Staff*

Lili Toth '24, *Staff*

Production

Jared Goldstein, *Director of Production*

Dávid Bánóczy-Ruof '22, *Production Administrator*

Carmine Covelli, *Satellite Project Manager*

Kat Sirico, *Production Manager*

Audio

Lex Morton, *Audio Supervisor*

Duane Lauginiger, *House Audio Engineer*

Costumes

Moe Schell, *Costume Supervisor*

Henry Carlson, *Stitcher / Wardrobe*

Parker Nelson, *First Hand / Wardrobe*

Vivienne Potee '25, *Stitcher / Wardrobe*

Sara Sa, *Assistant Costume Shop Manager / Wardrobe Supervisor*

Lighting

Josh Foreman, *Lighting Supervisor*

Shane Crowley '18, *Electrician*

Walter (Wally) Daniels, *Electrician*

Jay Greenberg, *Electrician Apprentice*

Chris Hanian, *Electrician*

Laura Hank, *Electrician Apprentice*

Nick Hawrylko, *Head Electrician*

Narissa Keliher, *Electrician*

Apprentice

Tobin Santoro, *Electrician*

Jest Spickler, *Electrician Apprentice*
Conor Thiele, *Electrician*
Katie Thorn, *Electrician Apprentice*
Moran Wehrli '25, *Electrician Apprentice*

Orchestra

Stephen Dean, *Orchestra Production Manager*
Grace Locklin, *Orchestra Stage Manager*
Lydia McCaw, *Orchestra Stage Manager*
Nora Rubenstone '11, *Associate Orchestra Production Manager*

Scenery

Rick Reiser, *Technical Director*
Thomas Bennett '25, *Carpenter*
Lisa Delia, *Carpenter*
Sam Dickson '19, *Flyperson / Carpenter*
Maggie McFarland '21, *Properties Coordinator*
Mike Murphy, *Carpenter*
Duane Olson, *Carpenter*
Hick Renadette, *Head Rigger*
Michael Risio, *Carpenter*
Xeno Szalla '25, *Carpenter*
Sean Walsh, *Carpenter*

Video

Kat Pagsolingan, *Video Supervisor*
John Gasper, *Video Technician*
Will Oliva, *Video Technician*
May Pocsy '22, *Video Technician*

Bard Music Festival

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2024

Francesca Brittan
Sarah Hibberd

Program Committee 2023

Byron Adams
Leon Botstein
Francesca Brittan
Christopher H. Gibbs
Sarah Hibberd
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

The Fisher Center's 20th Anniversary Season: Breaking Ground is dedicated to the founders of the Fisher Center, who have cultivated extraordinary artistic experiences—past, present, and future. We honor the memory of Richard B. Fisher, a true champion of the arts and Bard College, and his visionary leadership.

CELEBRATE OUR ANNIVERSARY

Please join us in celebrating decades of groundbreaking artistic experiences—past, present, and future.

GIVE \$20/ \$200/ \$2,000 FOR THE 20TH

Give a fully tax-deductible gift for each year so far! Your support at any level nurtures and uplifts adventurous artists at all stages of their careers. All 20th Anniversary donors will receive special recognition. Contributions of \$2,000 or more will be commemorated by a seat named for them in the magnificent Sosnoff Theater.

SUPPORT US YEAR-ROUND

Annual donors make a direct impact on all that is happening—right here, right now.

RENEW YOUR MEMBERSHIP

Advance access to tickets. Waived fees. Behind-the-scenes experiences. Members of the Fisher Center and Bard Music Festival enjoy a variety of benefits. Join us at \$75 or above.

BECOME A SPONSOR

Enhance our audiences' experiences and engage with local community members. We will work closely with you to create opportunities best suited to your needs. Partner with us today.

A special thank you to all who have made this season possible. We are grateful for your contribution to our artistic home.

To make a donation, call 845-758-7987 or visit fishercenter.bard.edu/support.

FISHER CENTER PRESENTS

20TH ANNIVERSARY SEASON

BREAKING GROUND

CELEBRATING 20 YEARS OF
GROUNDBREAKING ARTISTS
AND PERFORMANCES

BARD CONSERVATORY ORCHESTRA

SEPTEMBER 23-24

A Symphonic Night at the Movies: *Wizard of Oz*

OCTOBER 28-29

Uncommon Connections

DECEMBER 9

Saint-Saëns Symphony No. 3 (Organ Symphony) and
Ethel Smyth Mass in D

THE ORCHESTRA NOW

SEPTEMBER 30

Jean-Marie Zeitouni Conducts

NOVEMBER 4-5

Exodus: Jewish Composers in Exile

FEBRUARY 3-4

Stephanie Blythe Sings Brahms

APRIL 6-7

Beethoven's 6th & *The Rite of Spring*

MAY 4-5

Violinist as Composer

CHINA NOW MUSIC FESTIVAL: THE BRIDGE OF MUSIC

OCTOBER 6 GENERATIONAL CROSSINGS

NEIL GAIMAN: THE BARD LECTURES

OCTOBER 12

Lecture 3 *Pulling Back the Curtain:
How Fiction Works and Why It Still Matter*

OCTOBER 13

Lecture 4 *To Pay the Pied Piper:
The Cost of Stories*

OCTOBER 14

Lecture 5 *On Endings, Epilogues,
and Afters*

MAYA LIN STUDIO GROUNDBREAKING AND CONCERT

OCTOBER 21

TICKETS ON SALE NOW

fishercenter.bard.edu or call 845-758-7900.



GROUND BREAKING



GROUNDBREAKING CONCERT FOR THE FISHER CENTER PERFORMING ARTS LAB

DESIGNED BY MAYA LIN

SATURDAY, OCTOBER 21

Audiences are invited to attend a special celebration of the Fisher Center as the culmination of its 20th Anniversary. The day will feature a one-of-a-kind concert with Ms. Lisa Fischer & Grand Baton, alongside The Orchestra Now conducted by James Bagwell, and a rare performance of Béla Bartók's *The Wooden Prince*, conducted by Leon Botstein. The concert will be preceded by a public groundbreaking for the new Maya Lin-designed performing arts studio building and a private reception for Premium Ticket holders.

ON SALE NOW

Tickets start at \$25, Premium Tickets: \$500
fishercenter.bard.edu or call 845-758-7900.

Proceeds from this event will support the Fisher Center's artistry and ongoing performing arts experiences that challenge and inspire.