



SUMMERSCAPE 2025

BEDŘICH SMETANA

DALIBOR

JULY 25 – AUGUST 3, 2025
SOSNOFF THEATER

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Bard

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The Fisher Center is a premier professional performing arts center and a hub for research and education that demonstrates Bard College's commitment to the performing arts as a cultural and educational necessity. To support artists, students, and audiences in the examination of artistic ideas, the Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire.

Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. This world-class theater building will be complemented by a new studio building designed by Maya Lin, scheduled to open in 2026. More than 200 events and 50,000 visitors are hosted at the Fisher Center each year, and over 300 professional artists are employed annually. As a powerful catalyst of art-making regionally, nationally, and worldwide, the Fisher Center produces 8 to 10 major new works in various disciplines every year. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world. Building on a 165-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

The Fisher Center was born from the Bard Music Festival, founded in 1990, which, for the first 13 years of its existence, occupied several spaces on campus, including a large tent. Each summer, the Music Festival focuses on the life, work, and influences of one composer, promoting new ways of understanding and presenting the history of music to a contemporary audience. When the Fisher Center and its two theaters opened in 2003, the summer festival expanded to include a fully staged opera, as well as theater and dance performances. The highly acclaimed opera program brings unjustly neglected works to the stage in major productions—often making their US debuts.

Through Fisher Center LAB, the Center's acclaimed residency and commissioning program, artists are provided with custom-made support toward their innovative projects, and their work has been seen in over 100 communities around the world. Resident choreographer Pam Tanowitz's 2018 *Four Quartets* was recognized as "the greatest creation of dance theater so far this century" by *The New York Times*. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally by the Fisher Center in 2015 before transferring to New York City. *Illinois*, a 2023 Fisher Center world premiere from artists Sufjan Stevens, Justin Peck, and Jackie Sibblies Drury, was recognized with a Tony Award for Best Choreography following its tour and transfer to Broadway.

The Fisher Center is home to several of Bard's academic programs in the performing arts. Year-round, it hosts performances by the undergraduate Dance Program and Theater and Performance Program; the US-China Music Institute of the Bard College Conservatory of Music; The Orchestra Now (TÖN), a Bard graduate program that is training the next generation of classical-music ambassadors; and students at the Bard Conservatory, the first (and so far only) conservatory to require all its students to pursue a bachelor of arts degree in a field other than music in addition to their specialized music studies. As a hybrid institution, the Fisher Center brings together professional and academic art-making of the highest caliber, where student and professional artists work side by side, learning from each other and informing one other's practices.

Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Artistic Director and Chief Executive Gideon Lester

Executive Producer and Chief Operating Officer Aaron Mattocks

DALIBOR

Composed by Bedřich Smetana

Libretto by Josef Wenzig

Czech translation by Ervin Špindler

English translation by Jindřich Elbl*

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Bard Festival Chorale

Chorus Master James Bagwell

Direction Jean-Romain Vesperini

Set Design Bruno de Lavenère

Costume Design Alain Blanchot

Lighting Design Christophe Chaupin

Projection Design Étienne Guiol

Hair/Makeup Design Anika Seitu

Dramaturg and Diction Coach Véronique Firkusny

Supertitle Creation Corinne Hayes

Sosnoff Theater

Friday, July 25 at 6:30 pm

Sunday, July 27 at 2 pm

Wednesday, July 30 at 2 pm

Friday, August 1 at 4 pm

Sunday, August 3 at 2 pm

Runtime is approximately 2 hours and 50 minutes, including one 20-minute intermission.

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Lead support for the Bard SummerScape production of *Dalibor* has been generously provided by Sarah Billingshurst Solomon.

The Fisher Center is generously supported by Carolyn Marks Blackwood and Gregory H. Quinn, Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, Felicitas S. Thorne, Andrew E. Zobler, the Advisory Board of the Fisher Center, Fisher Center members and general fund donors, The Shubert Foundation, Smokler/Hebert Family Fund, and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

The Bard Music Festival is generously supported by Helen and Roger Alcala, Kathleen Vuillet Augustine, the Bettina Baruch Foundation, Jeanne Donovan Fisher, the H&L Family Foundation, the Marstrand Foundation, the Naughton-Chesley Gift Trust, Denise Simon and Paulo Vieira da Cunha, Felicitas S. Thorne, the Wise Music Family Foundation, the Bard Music Festival Board, and Bard Music Festival members.

CAST

Vladislav, *Czech King* Alfred Walker
Dalibor, a *knight* John Matthew Myers
Budivoj, *Commander of the castle guard* Eric Greene
Beneš, the *jailor* Wei Wu
Vítek, one of *Dalibor's mercenaries* Terrence Chin-Loy
Milada, sister of the *burgrave of Ploškovice* Cadie J. Bryan
Jitka, a *village maiden on Dalibor's estate* Erica Petrocelli
Zdeněk, a *ghost* Patrick Andrews
A judge Aaron Theno

BARD FESTIVAL CHORALE

Sopranos

Kendra Petuch
 Erin Brittain
 Kirsten Brown
 Meg Dudley
 Amy Goldin
 Sarah Griffiths
 Manami Hattori
 Rachel Doehring Jackson VAP '18
 Francesca Lionetta VAP '23*
 Julie Liston Johnson
 Erinn Sensenig
 Megan Maloney VAP '25*

Altos

Sarah Marvel Bleasdale
 Jennifer Borghi
 Teresa Buchholz
 Allison Gish
 Hannah Holmes
 Jessica Kimple
 Erica Koehring
 Katherine Doe Morse
 Margaret O'Connell
 Heather Petrie '05
 Elizabeth Picker
 Sydney Cornett*

Tenors

Cristóbal Arias
 Jack Cotterell
 Rashard Deleston
 Mark Donato
 Ethan Fran
 Matthew Krenz
 Eric Lamp
 Nathan Siler
 Michael Steinberger
 Samuel Strickland

Basses

Daniel Chiu
 Roosevelt A. Credit
 Nicholas Hay
 Paul Holmes
 Benjamin Howard
 Juan José Ibarra
 Guanchen Liu
 Andrew Martens
 Thomas McCargar
 Christopher Tefft
 Aaron Theno

**Members of Bard Vocal Arts Apprentice Program*

Producer Marco Nisticò
Vocal Casting Joshua Winograde
Assistant Conductor Zachary Schwartzman
Musical Preparation Jenny Choo, Daria Ruzhynska
Chorus Contractor Nancy Wertsch
Music Coach, Chorus James Bassi
Stage Manager Lynn Krynicki
Assistant Stage Director Olga Paliakova
Associate Set Designer Logan Greenwell
Associate Costume Designer Amanda Gladu
Assistant Costume Designer Kindall Almond
Costume Coordinator Maureen Wynne
Assistant Chorus Master/Score Preparation/Scheduler Lilly E. Cadow GCP '22
Company Manager Caleb Grochalski
Supertitle Operator Elaina Kaehler
Assistant Stage Managers Patricia Garvey, Abbey Murray-Stark
Production Assistant Sam Forrest, Jun Yang VAP '23
Audio Engineer Marlan Barry

HD Video

Livestream Director Habib Azar
Camera Operators Ian Kosmaczewski, Hiram McLaren Becker, Nicholas Sherman
Opera Livestream Stage Manager Lauren Krohn
Score Reader Emanuel Cohen

HD Camera Equipment

HB Live

Scenery Construction

Hudson Scenic Studio

Costume Construction

Alexander Zeek
 Arel Studio Inc.
 Bethany Joy Costumes, Inc.
 Cameleopard Bespoke Headwear
 Colin Davis Jones Studios
 Jill DiGiuseppe Costumes
 Samantha Southard
 TDF Costume Collection

Rental lighting is provided by 4Wall Entertainment.

SYNOPSIS

Act 1

Dalibor, a Czech knight, is on trial before the king for having murdered the burgrave of Ploškovice in revenge for the execution of his best friend, the musician Zdeněk. At the trial, the king calls upon the burgrave's sister, Milada, who demands Dalibor's execution. As Dalibor is brought in, the crowd rises in support of him. When Dalibor tells of his friend's capture and murder, the court reduces his sentence from death to lifetime imprisonment. Milada painfully realizes that she is falling in love with Dalibor, and in collusion with Jitka, an orphan befriended by the knight, she resolves to set him free.

Act 2

After a scene in a mercenary camp, where Jitka and her lover Vitek plot to free Dalibor, Milada enters the prison disguised as a boy and finds employment with Dalibor's jailer, Beneš. She charms the jailer into allowing her into the dungeon where Dalibor is being held to give him a violin similar to the one his friend used to play. The knight is dreaming and initially thinks Milada is a reincarnation of his beloved Zdeněk. Milada reveals her identity, seeks forgiveness, and explains the purpose of her mission. Then, in a passionate duet, they sing of their joy in having found each other.

Act 3

In the dungeon, Dalibor looks forward to his escape (singing his famous "Song to Freedom") but feels it is a bad omen when one of his violin strings breaks. A plot to bribe Beneš fails, and the jailer informs the king of the intended escape. Taking the advice of his council, the king orders Dalibor's death. Milada, waiting outside the prison, hears the tolling of the bell that signals Dalibor's execution. Accompanied by her followers, she storms the castle where, after rescuing Dalibor, she is wounded and dies in his arms. Dalibor stabs himself and is united in death with his beloved.

MUSIC DIRECTOR'S NOTE

There are not many 19th-century operas, either comic or tragic, in which music itself, and indeed a specific instrument, is the protagonist. In *Dalibor*, the violin is at the center. Too often, *Dalibor* is compared to Beethoven's *Fidelio* since it has a dungeon scene as well as a woman who dresses as a man to rescue a heroic defender of justice, who is also a love interest. But instead of the lethal weapon with which Leonore (Fidelio) confronts the tyrant Pizzaro, in *Dalibor*, the weapon—so to speak—is a violin. Beethoven's hero, Florestan, is something of an oppositional legitimate ruler and rival of the tyrant. Smetana's Dalibor is a knight who simply took revenge for the murder of his beloved friend Zdeněk who, in death, dominates Dalibor's soul. Indeed, the real passion and love interest is not between Milada and Dalibor but the intense long-standing bond between Dalibor and Zdeněk.

The opera was a failure at its premiere in Prague in 1868. But even after it succeeded in the late 1880s and 1890s in becoming part of the Central European repertoire—Gustav Mahler began his career as director of the Vienna Court Opera in 1897 with a new production—the opera's nationalistic character and message were always considered marginal.

This is ironic, since *Dalibor* clearly involves the theme of Czech resistance to tyranny and monarchy, but does so by placing musicality at the center of national identity. What other nation has a warrior hero who fights against tyranny but is desperate to play the violin before he dies? Walther in Wagner's *Meistersinger* is a singer-hero, as is Tannhäuser, but both are hardly freedom fighters or devoted to a colleague. The spirit of Smetana's beloved Czech nation—its Bohemian and Moravian core—is ultimately represented in the opera not by the hero Dalibor but by the silent presence of a noble soul, the dead Zdeněk, whom he avenged before the opera's curtain rises.

The 1868 premiere of *Dalibor*, on a day chosen to coincide with the laying of the cornerstone for a new "national" theater in Prague, was significant. The new theater was to be a Czech-language one, placed in explicit opposition to the dominant German theater of the city. The Habsburg monarchy had suffered a catastrophic military defeat in 1866 at the hands of the Prussians. In 1867, the Empire entered into a political "compromise" with the Hungarians, giving Budapest and the "crown of St. Stephen" symbolic parity with the German Austrian Vienna. This "compromise" turned out to be disastrous. The Czechs were sidelined and the monarchy's non-German minorities seemed to make little headway against the dominance of the German.

The new theater and new Smetana opera were crucial to the movement that sought to revive the Czech language and, in music, the distinct Bohemian and Moravian traditions that had thrived in the 16th and 17th centuries. Smetana, whose native language was, ironically, German, became a powerful voice and symbol of a more strident Czech nationalism, often termed the "young" Czech movement, although to the audience and critics attending the *Dalibor* premiere, his music seemed "foreign," too influenced by Wagner in its orchestration and too tied to recurring musical motives in the manner of Liszt and Wagner. There was too little folk-like music. The resemblances to Wagner and Liszt, however, are at best superficial; Smetana's musical vocabulary and style are all his own.

DIRECTOR'S NOTE

Smetana made changes for a revival which did nothing to mollify the opera's critics. Part of the blame was placed on the libretto, which was written in German and then translated into Czech, but with the explicit intent to fit the text to the music in either language, which led to oddly nonidiomatic word settings in both languages. Smetana, unfortunately, would not live to see *Dalibor* become a success at the end of the century, only to vanish from non-Czech stages after World War I. Neither would Smetana witness the radicalization of the politics of language within the Habsburg Empire, beginning with the late 1880s, that would bring the Czech language back into dominance and make German, among Czechs, an instrument of political domination.

Nonetheless, the posthumous reception of Smetana, and certainly *Dalibor*, was profoundly influenced by debates among Czech nationalists in the 20th century. Smetana became elevated by radical nationalists, both on the right and the left, as the true and authentic national voice of the Czech nation. *The Bartered Bride*, *Má vlast*, and *Libuše* were central to this claim. The pro-Smetana advocacy under the communist regime of Czechoslovakia after 1948 also did little to benefit Smetana's masterpiece in the genre of tragic opera outside of Czechoslovakia.

When Heinrich Schenker, one of the 20th century's most influential music theorists, reviewed the Vienna premiere, in a German translation, he felt compelled to underscore that *Dalibor* would never achieve a status as a "typically nationalist" work. Schenker was pushing back on the radical right-wing criticism of Mahler for staging the opera on the Emperor's name day, even though the date was chosen to highlight the Empire's new language policy, which had elevated Czech to equal status with German in a belated effort to appease the more radical Czech nationalists and secure Czech loyalty to the Habsburg dynasty. In his review, Schenker emphasized the "profundity" and "novelty" of its music. Smetana the composer of his nation took a back seat to Smetana the great composer who commanded feeling, simplicity, drama, and directness of expression through music, placing him on a par with Mozart and Beethoven.

For audiences in the 21st century, the consequence of this reception history is that *Dalibor* remains virtually unknown outside of the Czech lands. Although written with the expectation of an international career (sung in German), *Dalibor* has never gained wide popularity, even though the hero wields a violin, not a gun or sword, and love and death are both placed under the redeeming spell and power of music. What Bard SummerScape 2025 hopes to achieve is to place *Dalibor* in the foreground as a dramatic opera whose humanistic qualities and virtues—all marshalled to defend the centrality of the arts and the power of friendship, based on a shared aesthetic experience, and to defeat tyranny and autocracy—will captivate a new audience. We hope to elevate *Dalibor* to its proper place as a distinctive masterpiece within the operatic repertoire of houses well beyond Prague.

—Leon Botstein

Directing *Dalibor* marks my first engagement with Czech opera. While this will be the very first fully staged performance of Smetana's opera in the United States, *Dalibor* reveals an extraordinary musical and emotional richness. It is an opera where the music assumes the primary role in storytelling, carrying dramatic weight and emotional depth that transcend the sparseness of the libretto.

In *Dalibor*, the music is the dramaturgy. The poetry, the characters, and their relationships and stratagems all come to us most powerfully through the music itself. That was the first element of interest to me as a director coming originally from the theater world. Actually, *Dalibor* may seem operatically extravagant in plot—Milada wants the death of Dalibor because he killed her brother, but when she sees him at the beginning of the opera, she falls in love at first sight across a courtroom—but the music carries a deeper truth. It's not a work of psychological realism, but one of emotional idealism, where love and loyalty transcend words.

The character of Dalibor is also fascinating in his complexity. In Act 2, as he's held in jail for the death of Milada's brother, Dalibor sings a strikingly tender aria in memory of Zdeněk, his late beloved friend. Immediately afterward, the orchestra gives voice to Zdeněk through a haunting solo passage, played on the violin. We've chosen to stage this moment by introducing Zdeněk as a silent, visual presence. And just after this magical moment, Milada appears, disguised as a boy since women aren't permitted to enter the jail. We decided to dress Milada and Zdeněk identically. This visual and emotional doubling introduces ambiguity, inviting the audience to consider the complexity of Dalibor's inner life and the fluidity of his affections.

This opera was written more than 150 years ago and is, in some ways, tethered to the moment of its creation; I recognize the medieval view of male brotherhood. All the same, the way the story is presented has modern resonances. It gives us the opportunity to explore different aspects of identity. Rather than recreating 14th-century Prague, our production draws inspiration from German Expressionism. These aesthetic influences inform the set design by Bruno de Lavenère, with a central turntable staircase that reveals or conceals space dynamically, and chainmail curtains onto which projections—created by Étienne Guiol—are cast to shape a psychological landscape. The lighting by Christophe Chaupin and costumes by Alain Blanchot further this visual language: stylized, evocative, and intentionally nonliteral.

The goal is not historical accuracy but emotional clarity and visual resonance. We aim to create a production that speaks to a contemporary audience by blending these theatrical languages. In this way, we let the 19th-century Romantic music resonate through a modern visual framework, allowing each element—text, music, movement, image—to interact in a rich, multilayered dialogue.

—Jean-Romain Vesperini

SCHOLAR'S NOTE

The troubled history of Bedřich Smetana's *Dalibor* was a product of the composer's central and controversial role in the development of a national operatic culture in the Czech lands. Opera was a potent element of the 19th-century "National Revival," allowing for a literal staging of folk rituals and historical narratives with music, scenic elements, and dance doing much of the work of communicating to urban audience members who were likely to be native German speakers.

Smetana, who had been teaching in Sweden, was drawn back to Prague in 1862 by the opening of a new theater and a competition. The Provisional Theater, housing the first company devoted solely to opera and drama in Czech, was intended as a stop-gap measure until a proper National Theater could be constructed. Hoping to create a Czech repertoire for the new house, the Bohemian noble Count Jan Harrach offered a prize for Czech operas. Harrach specified that they either should be comic, based on "a living echo of folksongs," or historical, with subjects from "the history of the Czech crownlands." Smetana was appointed conductor at the Provisional Theater after a successful 1866 production there of his first opera, *Braniboři v Čechách* (The Brandenburgers in Bohemia), which was belatedly named the winner of Harrach's competition. Smetana immediately consolidated this success with his next opera, *Prodaná nevěsta* (The Bartered Bride), then, as now, by far his most popular.

By the time Smetana completed *Dalibor* in 1867, he was the dominant force in developing Prague's operatic culture as a composer, conductor, and administrator. *Dalibor* was premiered as part of a grand celebration surrounding the laying of foundation stones for the proposed National Theater, a multi-day festival involving 148 choral societies and around 60,000 attendees. Smetana, an honored guest, was invited to ceremonially strike one of the foundation stones, famously proclaiming, "Music—the life of the Czechs!" *Dalibor*, however, was not an operatic triumph and, after failing to enter the repertoire during Smetana's lifetime, would play a key part in polemics that would undermine his role in Prague's musical life.

The first concerted attacks on *Dalibor* came from František Pivoda, a critic and voice teacher, whom Smetana had offended by refusing to use his singing school to provide vocalists for the Provisional Theater. Petty though Pivoda may have been, he did delineate a crucial question about what Czech opera could and should be. He argued that Czech opera should be based on Czech folk songs, while claiming that *Dalibor* not only lacked songs and dances but was suspiciously Wagnerian, and therefore musically German rather than Czech. Meanwhile, for Smetana's supporters, the putative Wagnerism of *Dalibor* was evidence of musically progressive tendencies that were desirable, not of pernicious foreign influence. Furthermore, musical politics were mapped onto social politics. Pivoda was associated with the "Old Czechs," a more conservative group that favored passive resistance to the monarchy, while Smetana had openly aligned himself with the "Young Czechs," a faction that sought more active engagement. (Antonín Dvořák would become the musical standard-bearer for the Old Czechs.)

This conflict raged in Prague journals through the 1870s and had an enormous effect on Smetana's career, but it had almost nothing to do with anything directly connected to *Dalibor*. *Dalibor* was "Wagnerian" only in the very weak sense that (unlike *The Bartered Bride*) it is not

a numbers opera, and that it involves transformations of musical motives. The opera's failure to reach its first audiences may have had more to do with not fitting neatly into either of Count Harrach's generic categories, being neither a comic opera nor a dramatization of historical events. At the end of the 15th century, there was a historical Dalibor who was imprisoned in the tower of the Prague Castle, now known as the Daliborka, but aside from the name, the theme of imprisonment, and the role of the violin, there is little overlap between opera and history. Nor does the opera glorify the foundation myths of Czech history, unlike Smetana's later *Libuše*, composed as a ceremonial opera in anticipation of the opening of the National Theater.

Smetana, who did not make a concerted effort to learn Czech until he was an adult, worked from a German libretto by Josef Wenzig, translated into Czech by Wenzig's student Ervín Špindler. Wenzig seems not to have been concerned with psychological naturalism. It is difficult to be convinced by the sudden transformation of Milada from vengeful sister to devoted rescuer, or by Dalibor's apparent difficulty distinguishing between his feelings for his departed friend Zdeněk and those for Milada. What the libretto does accomplish is that it provides Smetana with a series of scenes of distinctly different dramatic character. *Dalibor* may not be a numbers opera, but it does have substantial sections that feel like arias and duets that are set off by short recitatives. Rather than relying on extensive dialogues, it is more like a series of tableaux with musical textures largely maintained through scenes. This gives Smetana an excuse to explore many musical registers, from the stately, ceremonial mode that dominates the first act to the gorgeous aria-duet complex for Dalibor and Milada (and Zdeněk's violin) that concludes the second. In some ways, the musical sections almost aspire to the condition of Lisztian tone poems, with motives heard at the very opening of the opera transformed to delineate places, people, and emotions, much the same way as Smetana does in his great tone poem cycle *Má vlast* (including *The Moldau*).

Ultimately, Smetana's advocates prevailed, and after his death, he was not only rehabilitated but elevated to near-sacred status as a national composer, with his works (especially *Má vlast* and *Libuše*) taking on ritual and ceremonial functions as well as becoming fixtures of their respective repertoires. It is high time for *Dalibor* to reach audiences who will appreciate its beauties without being distracted by long-irrelevant polemics.

—Derek Katz, University of California, Santa Barbara

WHO'S WHO

DIRECTION



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Leon Botstein (Conductor) is artistic codirector of Bard SummerScape and the Bard Music Festival, founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), and conductor laureate and principal guest conductor 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. In May 2025 he led two concerts with TÖN in Koblenz and Nuremberg, Germany, marking 80 years since the surrender of Nazi Germany. With the ASO he has revived numerous neglected opera and rare repertoire, such as Arnold Schoenberg's massive *Gurre-Lieder*, Richard Strauss's first opera, *Guntram*, and the United States premiere of Sergei Taneyev's final work, *At the Reading of a Psalm*.

Albums include *The Lost Generation* and *Exodus*, two 2024 releases with TÖN; Paul Hindemith's *The Long Christmas Dinner* with the ASO; a Grammy-nominated recording of Gavriil Nikolayevich Popov's First Symphony with the London Symphony Orchestra; and other recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*, both with TÖN. 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, the 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.



©Marco Borelli

Jean-Romain Vesperini (Director) studied acting at l'École du Théâtre National de Chaillot in Paris and singing at the Guildhall School of Music and Drama in London, where he trained as a baritone. Following his formal education, he decided to pursue a career as a stage director and spent several years collaborating with Luc Bondy and Peter Stein in major opera houses such as La Scala, Paris and Lyon Operas, Salzburg Festspiele, and Aix-en-Provence Festival.

At only 33 years old, he staged Charles Gounod's *Faust* at Opéra National de Paris. In 2012, his career advanced with a successful production of Giuseppe Verdi's *La traviata* in France, broadcast on French national television and radio. He then developed his career internationally. The Bolshoi Theatre invited him to create a new production of Giacomo Puccini's *La bohème* and Hong Kong Opera hired him for Georges Bizet's *Carmen*. He also staged Puccini's *Turandot* at Ekaterinburg National Opera house and Modest Mussorgsky's *Boris Godunov* at Opéra de Monte-Carlo. In Canada, he staged *Faust*, Jacques Offenbach's *La Vie parisienne*, and Gioachino Rossini's *Le comte Ory*.

Vesperini made his debut in the United States with a staging of Puccini's *Gianni Schicchi* at Festival Napa Valley, thanks to the support of Maria Manetti Shrem. He also staged Gaetano Donizetti's *L'elisir d'amore*, *Don Pasquale*, and Wolfgang Amadeus Mozart's *The Abduction from the Seraglio*. In 2023, Vesperini staged *Henri VIII* by Camille Saint-Saëns at Bard College's Fisher Center in Annandale, New York, as part of the SummerScape festival. That performance was nominated for Best Classical Music Performance by *The New York Times*.

This season, Vesperini will make debuts at Opéra Royal de Versailles, where he will stage Donizetti's *La fille du régiment*, and at Opéra Royal de Wallonie (Belgium), where he will stage Mozart's *Le nozze di Figaro*. Vesperini is fluent in French, English, German, Italian, and Russian.

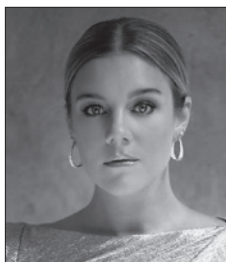
CAST



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John Matthew Myers (Dalibor) In Myers's recent 2024–25 season, he joined Evgeny Kissin in recital at Carnegie Hall alongside Sasha Cooke and Susanna Phillips in Dmitri Shostakovich's *From Jewish Folk Poetry*, and returned to Carnegie Hall to join the American Symphony Orchestra in the title role of Richard Strauss's *Guntram* in concert. He performed George Frideric Handel's *Messiah* with the Pittsburgh Symphony Orchestra under Manfred Honeck and with the Saint Paul Chamber Orchestra and sang Gustav Mahler's Symphony No. 8 with the Nashville Symphony Orchestra and the Grant Park Music Festival. He joined the Oregon Symphony as tenor soloist in Felix Mendelssohn's *Lobgesang*, and the Los Angeles

Philharmonic as Waldemar in Arnold Schoenberg's *Gurre-Lieder*, conducted by Zubin Mehta. In concert, he sang Iopas in Hector Berlioz's *Les Troyens* at the Seattle Opera with Ludovic Morlot and Cavaradossi in *Tosca* with the Richmond Symphony under Valentina Peleggi. With the Opera Carlo Felice Genova, he debuted as Midas in Strauss's *Die Liebe der Danae* under Fabio Luisi, as well as The Tenor/Bacchus in *Ariadne auf Naxos* with Opernhaus Zürich, conducted by Markus Poschner in a new production by Andreas Homoki. Later this summer, he returns to Bard to sing Bohuslav Martinů's *The Epic of Gilgamesh* at the Bard Music Festival.



©Daniel Welch

Cadie J. Bryan (Milada) Louisiana-born Cadie J. Bryan has been praised by *Opera News* as “sparkling” and “pertly peeling.” The soprano’s 2025–26 season includes her first contract at the Metropolitan Opera, covering the leading role of Sarah Kavalier in Gene Scheer’s *The Amazing Adventures of Kavalier & Clay*; a return to the Atlanta Opera as Woglinde in Richard Wagner’s *Götterdämmerung*; her role debut as Nedda in Ruggero Leoncavallo’s *Pagliacci* with Piedmont Opera; and Laurey in Richard Rodgers and Oscar Hammerstein’s *Oklahoma!* with Pensacola Opera.

During the 2022–23 season, the soprano returned to Arizona Opera to debut the role of Maria in Rodgers and Hammerstein’s *The Sound of Music* and to the Atlanta Opera for a role debut as Woglinde in Tomer Zvulun’s new production of Wagner’s *Das Rheingold*. The autumn of 2023 brought her New Orleans Opera debut as Susanna in Chas Rader-Shieber’s new production of Wolfgang Amadeus Mozart’s *Le nozze di Figaro*, followed by an engagement with the New York Philharmonic, covering the role of Tovah Odesska in the premiere of Aaron Zigman’s *Émigré*. The spring of 2024 also featured tour dates alongside celebrated Italian tenor Andrea Bocelli, performing as soprano soloist in eight concerts across the United States. During the summer, she returned to Santa Fe Opera as Giannetta in Gaetano Donizetti’s *L’elisir d’amore*, also covering Zerlina in Mozart’s *Don Giovanni*.

Bryan began the 2024–25 season in a return to Atlanta Opera, singing Musetta in the company site-specific production of Giacomo Puccini’s *La bohème*. She bowed in the Santa Fe Symphony’s performances of George Frideric Handel’s *Messiah* and debuted with the North Carolina Opera, returning to the central role of Susanna in *Le nozze di Figaro*.



©Jiyang Chen

Terrence Chin-Loy (Vitek) whom *Opera News* described as having a “beautiful lyric tenor voice,” pairs a passionate performance with a full, sweet sound. In the 2025–26 season, Chin-Loy makes two role debuts, first as Rodolfo in Giacomo Puccini’s *La bohème* with Madison Opera, and later as Pinkerton in *Madama Butterfly* with Arizona Opera. Elsewhere, he will headline Bozeman Symphony’s Christmas program. In the 2024–25 season, Chin-Loy made his European debut singing Gualtiero in Antonio Lucio Vivaldi’s *Griselda* with the Danish National Opera before returning to the Lyric Opera of Chicago to perform as Cop 1 in Jeanine Tesori’s *Blue*. He also sang Ferrando in Wolfgang Amadeus Mozart’s *Così fan tutte* with

Virginia Opera, Don Ottavio in his *Don Giovanni* with Opera Omaha and in concert, and Graf Albert in Erich Wolfgang Kornhold’s *Die tote Stadt* with Andris Nelsons and the Boston Symphony Orchestra. Future debuts include Santa Fe Opera and The Dallas Opera.

Highlights of recent seasons include Chin-Loy’s solo debut at the Metropolitan Opera in Terence Blanchard’s *Fire Shut Up In My Bones*, Tamino in Mozart’s *Die Zauberflöte* with the National Taichung Theater in Taiwan, Don José in Georges Bizet’s *Carmen* with MasterVoices at Lincoln Center, Pang in Puccini’s *Turandot* with LA Opera, Roméo in Charles Gounod’s *Roméo et Juliette*, Victor Frankenstein in the world premiere of Gregg Kallor’s *Frankenstein*, Henrik Eggerman in

Stephen Sondheim’s *A Little Night Music*, and Tamino and Ferrando in Mozart’s *Così fan tutte*, all with Arizona Opera. He also had the tenor solos in Paul Moravec’s *Sanctuary Road* with Virginia Opera and performed the role of Benny Paret Jr. in Boston Lyric Opera’s production of Terence Blanchard’s *Champion*. Chin-Loy has performed and recorded in concert, including Sergei Taneyev’s *At the Reading of a Psalm* with the American Symphony Orchestra and Leon Botstein at Carnegie Hall, as well as with the Lubbock Symphony for Joseph Haydn’s *Creation*, North Carolina Symphony for Mozart’s Requiem, the Caramoor Festival for an Independence Day celebration concert, and the Boise Philharmonic for a performance of Adolphus Cunningham Hailstork III’s *I Will Life Mine Eyes* along with a residency with the College of Idaho.

Chin-Loy’s favorite roles include Idomeneo in *Idomeneo: afterWARDS* (Pittsburgh Opera), director David Paul’s retelling of Mozart’s masterpiece with the composer’s original music; Edgardo in Gaetano Donizetti’s *Lucia di Lammermoor* (Indiana University), and Younger Thompson in Tom Cipullo’s *Glory Denied* (Pittsburgh Opera, Penn Square Music Festival). He was happy to make his Carnegie Hall debut in George Frideric Handel’s *Messiah* in the 2018–19 season.

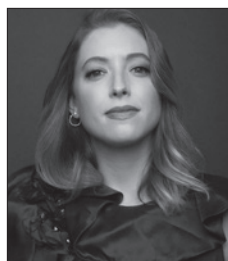
Chin-Loy is a graduate of Indiana University, where he received a performer diploma. He also holds degrees from Mannes College and Yale University. At Mannes, he performed the roles of Laurie in Mark Adamo’s *Little Women* and Bill in the New York premiere of Jonathan Dove’s *Flight* with Mannes Opera, and received the Michael Sisco Opera Award, the school’s top prize for an opera singer. Chin-Loy holds a BA in music from Yale University, where his studies concentrated on music theory and musicology. While at Yale, Chin-Loy was also a frequent performer with the Yale Baroque Opera Project, with which he performed major roles in Francesco Cavalli’s *La Calisto* and *Scipione africano*, as well as Claudio Monteverdi’s *Il ritorno d’Ulisse in patria*. He is a 2018 Metropolitan Opera National Council Auditions National Semifinalist.



Eric Greene (Budovoj)’s engagements include Benny “Kid” Paret in Terence Blanchard’s *Champion* (Metropolitan Opera); the title role of Luigi Dallapiccola’s *Il prigioniero* (London Symphony Orchestra); Porgy in George Gershwin’s *Porgy and Bess* (Kansas City, Theater an der Wien, English National Opera); Nicholas Lofte in Jonathan Dove and Alasdair Middleton’s *Itch* (Opera Holland Park); Monterone in Giuseppe Verdi’s *Rigoletto* (The Royal Ballet and Opera); Sergei Prokofiev’s *War and Peace* (Israeli Opera); Gershwin’s *Porgy and Bess* (Madison Symphony Orchestra, Musikfest Bremen, Quincena Musical San Sebastian); Ludwig van Beethoven’s Symphony No. 9, conducted by Fabio Luisi (La Fondazione Arturo Toscanini)

and Sir Simon Rattle (City of Birmingham Symphony Orchestra); Nixon in John Adams’s *Nixon in China* (Scottish Opera); Amonasro in Verdi’s *Aida*; Billy Bigelow in Richard Rogers and Oscar Hammerstein’s *Carousel*; the title role in Verdi’s *Rigoletto*; Gunther in Richard Wagner’s *Götterdämmerung* (Opera North, Palermo); Wolfgang Amadeus Mozart’s Requiem (Cincinnati Symphony Orchestra); Oberon in Botho Strauss’s *Der Park* (Malmö); Trinity Moses in Kurt Weill’s *Aufstieg und Fall der Stadt Mahagonny* (Salzburger Landestheater); Bill in Weill’s *Aufstieg und Fall der Stadt Mahagonny* (Opera di Roma); Henry Davis in Weill’s *Street Scene* (Madrid); Donner in Wagner’s *Das Rheingold*; The Word/Voice of God in R. Nathaniel Dett’s *The Ordering of Moses* (Cincinnati Symphony Orchestra, City of Birmingham Symphony Orchestra, Carnegie Hall);

Wotan in Wagner's *Das Rheingold* (City of Birmingham Symphony Orchestra); Crown in *Porgy and Bess* (Chicago, Atlanta, Sydney Symphony Orchestra, Spoleto Festival); Ivan Khovansky in Modest Mussorgsky's *Khovanshchina*; Aeneas in Henry Purcell's *Dido and Aeneas*; Segismundo in Lewis Spratlan's *Life is a Dream* (Birmingham Opera); Escamillo in Georges Bizet's *Carmen* (Liceu Barcelona, Portland, Virginia); Queequeg in Jake Heggie's *Moby-Dick* (Welsh National Opera); Robert Garner in Richard Danielpour's *Margaret Garner* (Michigan Opera, Philadelphia, Opera Carolina); and Escamillo in Peter Brook's *La tragédie de Carmen* (Augusta Opera).



Erica Petrocelli (Jitka) In the 2025–26 season, American soprano Erica Petrocelli returns to LA Opera to sing Musetta in Giacomo Puccini's *La bohème*. Previous seasons at LA Opera have included Fiordiligi in Wolfgang Amadeus Mozart's *Così fan tutte* and Donna Clara, the Infanta in Alexander von Zemlinsky's *Der Zwerg*, both with James Conlon. Elsewhere, she will debut the role of Marguerite in Charles Gounod's *Faust* with Opera Western Reserve and cover Micaëla in Georges Bizet's *Carmen* at the Metropolitan Opera. Highlights of recent seasons include a role debut as Madame Butterfly with the Colorado Springs Symphony, Richard Strauss's *Vier letzte Lieder* with Peoria Symphony, Gustav Mahler's Symphony

No. 2 with Florida Orchestra, Mozart's Requiem with Cincinnati May Festival and St. Louis Symphony, Mahler's Symphony No. 4 with the Aspen Music Festival and School, Gabriel Fauré's Requiem with the Mostly Mozart Festival in San Diego, and concerts of Puccini favorites with Sarasota Opera.



Alfred Walker (Vladislav) returns this season to the Lyric Opera of Chicago for Don Fernando in Ludwig van Beethoven's *Fidelio* and the Metropolitan Opera for further performances of Enobarbus in John Adams's *Antony and Cleopatra*, joins New Orleans Opera for the High Priest of Dagon in Camille Saint-Saëns's *Samson et Dalila*, sings Frère Laurent in Charles Gounod's *Roméo et Juliette* with Palm Beach Opera, returns to the title role in Richard Wagner's *Der fliegende Holländer* in his house debut with Irish National Opera, returns to Bard SummerScape for the King in Bedřich Smetana's *Dalibor*, and sings Porgy in the suite from George Gershwin's *Porgy and Bess* with the Cologne Philharmonie. His

upcoming engagements include returns to the Lyric Opera of Chicago as Creonte in Luigi Cherubini's *Medea* and the Metropolitan Opera as Porgy in Gershwin's *Porgy and Bess*, and to both Glyndebourne Opera and Florentine Opera as Scarpia in Giacomo Puccini's *Tosca*. Last season, he sang Enobarbus in Adams's *Antony and Cleopatra* with Gran Teatre del Liceu, Orest in Richard Strauss's *Elektra* with Dallas Opera, and both Frère Laurent in Gounod's *Roméo et Juliette* and Rambaldo in Puccini's *La rondine* at the Metropolitan Opera. Other recent credits include: Enobarbus in Adams's *Antony and Cleopatra* (San Francisco Opera), father in Engelbert Humperdinck's *Hansel und Gretel* (Chicago), Masetto in Wolfgang Amadeus Mozart's *Don Giovanni* (Met), Amonasro in Giuseppe Verdi's *Aida* (Detroit), Saint-Saëns' *Henri VIII* (Bard College), and Sergei Rachmaninoff's *The Bells* (LA Philharmonic).



Wei Wu (Beneš) Grammy Award-winning bass Wei Wu trained at Washington National Opera's Cafritz Young Artist Program, the People's University of China, Beijing, and the University of Colorado at Boulder.

The 2024–25 season promises exciting returns for Wu as he begins the season with LA Opera, singing both Frère Laurent in Charles Gounod's *Roméo et Juliette* and the Bonze in Giacomo Puccini's *Madama Butterfly*. He bows with Austin Opera for Giuseppe Verdi's *Messa da Requiem*, debuts with the Shanghai Symphony as Sparafucile in Verdi's *Rigoletto*, and brings his celebrated portrayal of

Köbun in Mason Bates's *The (R)evolution of Steve Jobs* to Washington National Opera. He closes the season with the North Carolina Symphony performing Wolfgang Amadeus Mozart's Requiem, and with this Bard SummerScape performance. During the 2025–26 season, he is engaged with Opera San Antonio, San Francisco Opera, and the Boston Symphony Orchestra.

Recent engagements for Wu include notable house debuts as Zuniga in Georges Bizet's *Carmen* with the Metropolitan Opera, Angelotti in Puccini's *Tosca* with LA Opera, and Köbun Chino Otogawa with San Francisco Opera. Wu created the latter role for the world premiere performances of Bates's *The (R)evolution of Steve Jobs* at Santa Fe Opera and won Best Opera Recording for it at the 2019 Grammy Awards.



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Patrick Andrews (Zdeněk) (he/him) Select theater performances for Andrews include Tony Kushner's *Angels in America* (standby for Prior, Broadway), directed by Marianne Elliot; Martha Clarke's *God's Fool* (La MaMa), directed by Clarke; Eugene O'Neill's *The Iceman Cometh* (BAM/Goodman), directed by Robert Falls; Lina Lapelyté's *Sun & Sea* (featured soloist, BAM Opera), directed by Rugilė Barzdžiukaitė; William Shakespeare's *Romeo and Juliet*, Jeffrey Hatcher's stage adaptation of *Dial M For Murder*, John Logan's *Red*, and David Lee's adaptation of *Camelot*, all at the Westport Country Playhouse and directed by Mark Lamos; Tina Landau and Tarell Alvin McCraney's *Ms. Blakk For President* (Steppenwolf,

opposite Tarell Alvin McCraney), directed by Tina Landau; David Mamet's *American Buffalo* (Steppenwolf/McCarter, opposite Tracy Letts), directed by Amy Morton; Logan's *Red* (Goodman/Arena), directed by Robert Falls; Larry Kramer's *The Normal Heart* (TimeLine, opposite David Cromer), directed by Nick Bowling; Jason Robert Brown's *Parade* (Writers), directed by Gary Griffin; Mary Zimmerman's *Metamorphoses* (Lookingglass), directed by Mary Zimmerman; Ann Reinking's *Fosse*, directed by Reinking; and Stephen Cone's *Henry Gamble's Birthday Party* (Criterion/Hulu). Andrews is also a former frontman in the subversive synth pop surrealist quartet BAATHHAUS and current artist in residence with Dream Brother Gallery.

MUSIC



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James Bagwell (Chorus Master) 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 has readied numerous performances for the New York Philharmonic, the Boston Symphony, and the American Symphony Orchestra. His choruses have been heard in prestigious music festivals around the world, including the Salzburg, Verbier, and Mostly Mozart Festivals, and for twenty years, the Bard Music Festival. As guest conductor, he has appeared with major orchestras around the country, including the National Symphony, San Francisco, Cincinnati, and Atlanta Symphonies. Bagwell is professor of music at Bard College and director of Performance Studies at the Bard College Conservatory of Music. He is codirector of the Graduate Conducting Program and academic director of The Orchestra Now.



©Matt Dine

Zachary Schwartzman (Assistant Conductor) has conducted across 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 the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera Festival, Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, as well as conductor in their VOX series,

and has been associate/assistant conductor for 15 productions at Glimmerglass Opera, where he conducted performances of Georges Bizet's *Carmen* and the world premiere of Jeanine Tesori's *A Blizzard on Marblehead Neck*. He recently conducted Benjamin Britten's *The Turn of the Screw* at the Willson Theater for the Juilliard Vocal Arts Program. Schwartzman's credits as assistant conductor include recordings for Albany Records, Bridge Records, Naxos Records, Hyperion Records, and a Grammy-nominated world premiere recording for Chandos Records. He has been assistant conductor for the American Symphony Orchestra since 2012 and has appeared as both an assistant conductor and conductor at Bard SummerScape and the Bard Music Festival. He is currently resident conductor of The Orchestra Now (TÖN) and music director of the Bard College Community Orchestra. 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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Véronique Firkusny (Dramaturg and Diction Coach) Born in Switzerland to Czech parents Rudolf and Tatiana Firkušný, Véronique Firkusny grew up in a trilingual, musical household that sparked a lifelong passion for language, literature, and music. As a literary translator primarily from Czech to English, recent published translations include Kateřina Tučková's novel *Gerta* (Amazon Crossing, 2021), and Daniela Hodrová's trilogy, *City of Torment*, in collaboration with Elena Sokol (Jantar Publishing, 2021). Forthcoming publications include Viktorie Hanišová's novel *The Mushroom Gatherer* (Seagull Books, Fall 2025). In addition to her work as a translator, Firkusny coaches opera singers in Czech diction. She serves as executive director of the Avery Fisher Artist Program of Lincoln Center, which offers recognition and support to instrumentalists and chamber ensembles of exceptional talent. Firkusny is a graduate of Barnard College, where she received a BA in Italian literature, and she resides in New York City.

CREATIVE TEAM



Olga Paliakova (Assistant Stage Director) grew up in Minsk, Belarus, where she received both academic and musical training, earning master's degrees in international journalism and in musical theatre staging. She later moved to France to pursue further studies at the Sorbonne, completing a master's degree in theater studies.

Olga has collaborated with leading stage directors such as Jean-Romain Vesperini, Robert Carsen, Jean-Louis Grinda, Calixto Bieito, James Gray, Andrei Șerban, Simon McBurney, and Mathias Hartmann. Her work has brought her to major opera houses and festivals including the Opéra de Paris, Festival d'Aix-en-Provence, Chorégies

d'Orange, Opéra National de Lorraine, Théâtre des Champs-Élysées, Grand Théâtre de Genève, Opéra de Monte-Carlo, Opéra de Québec, and opera houses in Shanghai and Hong Kong.

She was a semifinalist in prestigious international opera directing competitions, including the 11th and 12th European Opera-Directing Prize (Camerata Nuova) and the Ring Award 2020.

In 2023, Olga worked as assistant director to Jean-Romain Vesperini on the production of Camille Saint-Saëns's *Henri VIII* at Bard SummerScape.

She has directed new productions of Henry Purcell's *Dido and Aeneas* and *Jubilee* with young singers and musicians from the Belarusian Academy of Music, as well as a production of Wolfgang Amadeus Mozart's *Don Giovanni* at the Opera Theatre of the Komi Republic.



©Alain Kaiser

Bruno de Lavenère (Set Design) is a set designer for opera, theater, and dance. His visually striking and dramaturgically rich creations have been featured on major stages across France and internationally, including the Paris Opera, La Monnaie in Brussels, the Bolshoi in Moscow, Theater Basel, the Hong Kong Opera, Monaco Opera, Royal Muscat Opera House, Comédie-Française, and Lido de Paris. He regularly collaborates with acclaimed directors and choreographers such as Jean-Romain Vesperini, Thomas Jolly, Lucinda Childs, and Alexander Ekman. In 2024, he codesigned the set design for the opening ceremony of the Paris Olympic Games and created the scenography for the opening ceremony of the Paris Paralympic

Games. For Bard SummerScape, he designed the set for Camille Saint-Saëns's *Henri VIII*, directed by Jean-Romain Vesperini in 2023. Awarded the Critics' Prize in 2014 and the Éloges in 2024, he asserts a vision of theatrical space that is poetic, rigorous, and resolutely contemporary.



©Simon Larvaron

Alain Blanchot (Costume Design) With a degree in art history and training in fashion design in Paris, Alain Blanchot began working as a costume designer for the cinema and advertising. Very quickly interested in stage performances, he created costumes for singers with atypical universes. In 2004, he began to create for opera with the costumes for *Le Bourgeois gentilhomme*, a ballet comedy by Molière, a show lit by candlelight. He continued to explore the sumptuous and fanciful codes of Baroque opera when he worked with the American conductor William Christie for Les Arts Florissants for many productions. He also creates contemporary and classical operas. Blanchot has collaborated with the House

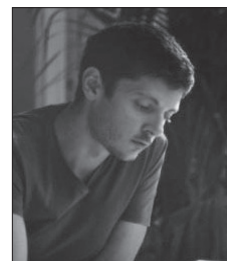
of Guerlain to design the uniforms for the staff of the Guerlain boutique and institute on the Champs-Élysées in Paris. His costumes are regularly exhibited at the French National Costume Museum. Recently, he has dressed famous opera singers such as Philippe Jaroussky, Léa Desandre, Jakub Jozef Orlinski, and Sabine Devieille. In New York, his work has been seen at Lincoln Center, BAM, and the Fisher Center in 2023 for Camille Saint-Saëns's *Henri VIII*.



Christophe Chaupin (Lighting Design) is a freelance lighting designer based in Paris, specializing in lighting theatrical productions, dance, opera, and other live events. Since he began his career in 1989, Chaupin has worked with some of the most prestigious, such as the Aix-en-Provence Lyric Festival, Avignon Festival, and the Comédie Française. He has worked alongside such renowned directors as Luc Bondy, Klaus Mikkael Grüber, Jérôme Deschamps, Macha Makieff, and Julie Brochen. His artistic contribution also extends to various opera houses, such as the Opéra Garnier, Opera Comique, Châtelet Theater, and others in Paris as well as Lyon, Strasbourg, Rouen, Limoges, and Saint-

Étienne. His creativity has crossed cultural boundaries, lighting up stages such as the Bolshoi, Ekaterinburg, Florence, Kiel, San Francisco, Cincinnati, Oman, Hong Kong, and Yerevan. Today, he continues to collaborate with eminent directors such as Jean-Romain Vesperini, James

Bonas, Abderrahmane Sissako, and Système Castafiore Dance Company. Among his many notable achievements, Chaupin has brought to light works by Georges Lavaudant, Yoshi Oida, David Gauchard, Laurence Dale, Marie Claude Pietragalla, Christophe Lidon, and many others. Upcoming projects testify to his stature, with engagements in New York, Quebec, Dresden, Massy, Versailles, and Liège. Alongside his work as a lighting designer, Chaupin also expresses his passion for photography, artistically capturing the visual essence of his projects and broadening his creative palette.



Étienne Guiol (Projection Design) is a visual artist and videographer known for his exploration of the human body and movement through drawing and video. Originally from Chartres, he received a traditional artistic education and traveled to Rome at 16 for self-directed study. He trained as a master glassmaker in renowned studios while collaborating with professional artists, shaping his early development.

In 2006, Étienne deepened his skills at the Émile Cohl school, focusing on life drawing, anatomy, and traditional animation, while also studying oil painting. Throughout his studies, he worked as a watercolorist, glassmaker, and painter. A pivotal moment came when he animated drawings for an opera, leading him to cofound Studio BK in 2012 to focus on video design for live performance. In 2020, he established Studio A+E as a hub for his own creations, approaching the stage as a canvas for collaborative artistic expression, making him a distinct voice in performance and visual art. In 2024, Étienne joined the scenography team for the ceremonies of the Paris 2024 Olympic and Paralympic Games, under the direction of Thomas Jolly.



Anika Seitu (Hair/Makeup Design) began her career as a hairstylist touring nationally and internationally with musicals such as Andrew Lloyd Webber's *Cats*, Alan Jay Lerner's *My Fair Lady*, and Cyndi Lauper's *Kinky Boots*. She later transitioned into film and television, with credits on productions including *Fallout*, *Joker 2*, *Maestro*, *The Gilded Age*, and *The Marvelous Mrs. Maisel*. Now expanding her focus to hair and makeup design, her design credits include Ernest Chausson's *King Arthur* (2021), Camille Saint-Saëns's *Henri VIII* (2023), and Giacomo Meyerbeer's *Le Prophète* (2024) for Bard SummerScape; Carlos Simon and Sandra Seaton's *The Passion of Mary Cardwell Dawson* and Jeanine Tesori and Tazewell Thompson's

Blue at The Kennedy Center; Palm Beach Opera's 2024 and 2025 seasons; and the world premiere of Tamar-kali's *Watch Night* at the Perelman Performing Arts Center.



Lynn Krynicki (Stage Manager) enjoys her 21st consecutive season as stage manager for Bard SummerScape's opera production. The rest of her year is spent freelancing for various companies—most notably Nouveau Productions and American Pops Orchestra, where she show-calls for filmed concerts for PBS, award shows, galas, and other important events. She also continues work for Washington Concert Opera, Madison Opera, Team People, Architex, and Triciapedia as a freelance stage manager/show caller on various productions and Events. She is also a member of IATSE Local 772, DC's Wardrobe Union for Live Performing Arts. From 2000–22, she worked at Washington National Opera (WNO), the last seven years of

which she held the title of production stage manager. At WNO, her favorite opera stage managing credits were Richard Wagner's *Die Walküre* and *Siegfried* in WNO's first *Der Ring des Nibelungen*. Other notable stage management credits for PBS include New Year's Eve concerts 2020–22, *Black Broadway*, *True Colors*, *Broadway's Brightest Lights*, and *Broadway's Leading Ladies*. Additional credits include: Ukrainian Freedom Orchestra and the Latino Inaugural 2013 celebration of President Obama's second term at the Kennedy Center; Giacomo Meyerbeer's *Le Prophète* and Camille Saint-Saëns's *Henri VIII* at Bard SummerScape; a new version of Joseph Bologne and Chevalier de Saint-Georges's *The Anonymous Lover* at Madison Opera; the North American premiere of Lowell Liebermann's *The Picture of Dorian Gray* at Florentine Opera; Georges Bizet's *Carmen*, performed in Van Andel Arena for Opera Grand Rapids; and the world premiere of Henry Mollicone's *Gabriel's Daughter* at Central City Opera. She has also worked with Atlantic Council, Production Glue, a TAIT company, Seattle Opera, Nashville Opera, Milwaukee Ballet, Chautauqua Opera, Pine Mountain Music Festival, and Des Moines Metro Opera, among others.

AMERICAN SYMPHONY ORCHESTRA

The American Symphony Orchestra (ASO) was founded in 1962 by Leopold Stokowski with the mission of providing great music for everyone. Leon Botstein expanded that focus when he joined the ASO as music director in 1992 by creating concerts that explore music through the lens of the visual arts, literature, religion, and history, as well as by reviving rarely performed works that audiences would otherwise never hear performed live.

The ASO's signature programming includes its Vanguard Series, which features concerts of seldom-performed orchestral repertoire presented at Carnegie Hall, Bryant Park, and other historic venues, and its Chamber Series—curated by ASO's musicians—offering concert programs dedicated to reflecting the diverse perspectives of American culture. During the summer, the ASO is the orchestra in residence at Bard's SummerScape and performs at the Bard Music Festival. All of the ASO's presentations comprise a year-round series of vital and innovative programming for audiences of all backgrounds.

As part of its commitment to expanding the standard orchestral repertoire and ensuring accessibility to musical masterpieces, the ASO offers free streaming of exclusive live recordings on its digital platform, ASO Online. Content includes SummerScape operas, chamber performances, and short films. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

For more information, please visit americansymphony.org.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Music Director*

VIOLIN I

Cyrus Beroukhim,
Concertmaster
Yukie Handa
Ashley Horne
Patricia Davis
Ragga Petursdottir
John Connelly
Kathryn Aldous
Bruno Peña
Samuel Katz
Joel Lambdin

VIOLIN II

Richard Rood, *Principal*
Wende Namkung
Naho Parrini
Meghan Williams
Akiko Hosoi
Margarita Milkis
Ashley Windle
Uli Speth

VIOLA

William Frampton, *Principal*
Sally Shumway
Rachel Riggs
Debra Shufelt-Dine
Shelley Holland-Moritz
David Blinn

CELLO

Eugene Moye, *Principal*
Alberto Parrini
Annabelle Hoffman
Sarah Carter
Deborah Assael-Migliore
Anik Oulianine

BASS

Samuel Zagnit, *Principal*
Jack Wenger
Louis Bruno
Richard Ostrovsky
Peter Donovan

FLUTE

Keith Bonner, *Principal*
Rie Schmidt
Diva Goodfriend-Koven,
Piccolo

OBOE

Alexandra Knoll, *Principal*
Erin Gustafson

CLARINET

Benjamin Baron, *Principal*
Ki-Deok Park

BASSOON

Jensen Bocco, *Principal*
Shelley Monroe

HORN

Zohar Schondorf, *Principal*
David Smith
Sara Cyrus
Steven Sherts
William de Vos

TRUMPET

Gareth Flowers, *Principal*
Matthew Gasiorowski

BANDA TRUMPET

Zachary Silberschlag
Andrew Kemp
Christopher Delgado
Forrest Albano

TROMBONE

Mark Broschinsky, *Principal*
Matt Melore
Jonathan Greenberg, *Bass Trombone*

TUBA

Kyle Turner, *Principal*

TIMPANI

David Fein, *Principal*

PERCUSSION

James Musto, *Principal*
Sean Statser
Andy Blanco
Grace Sprecher

HARP

Victoria Drake, *Principal*

ASSISTANT CONDUCTOR

Zachary Schwartzman

ORCHESTRA LIBRARIAN

Marc Cerri

PERSONNEL MANAGER

Matthew Dine



FOR LOVE OF THE WORLD

A Private Institution for the Public Interest

Prompted by a \$500,000,000 challenge grant from George Soros and the Open Society Foundations, Bard College has raised over \$450,000,000 for its endowment since 2021. Endowment commitments made to the Fisher Center or Bard Music Festival before December 31, 2025, will be matched dollar for dollar, ensuring the resiliency and future of the performing arts at Bard. All donors are welcome to participate through a planned gift or bequest.

As the College approaches the completion of this important fundraising initiative, it will turn its focus to a comprehensive campaign—For Love of the World—inspired by Hannah Arendt's "amor mundi," that includes raising critical annual support and securing dedicated funds for capital projects such as the Maya Lin-designed Performing Arts Lab.

Fisher Center Performing Arts Lab

A creative haven in the Hudson Valley and catalyst for artistic innovation in the US, the Fisher Center at Bard is deepening its commitment to artists by expanding space for research and experimentation, rehearsal, and performance. Situated in meadows to the west of the landmark Frank Gehry-designed Fisher Center building and overlooking woodlands and the Catskill Mountains, a new 23,500-square-foot studio building will broaden Bard College's cultural campus and provide an artistic home for artists at all stages of their careers.

Thanks to our generous donors, the Maya Lin-designed Performing Arts Lab will open in 2026 as the home of Fisher Center LAB, the acclaimed residency and commissioning program for professional artists, and the site of rehearsal and teaching facilities for Bard's undergraduate programs in Dance and in Theater and Performance.



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For more information or to pledge your support to these campaigns, please contact
Alessandra Larson, Director of Institutional Advancement and Strategy, Fisher Center,
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Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place and Massena properties, Bard's campus consists of more than 1,200 parklike acres in the Hudson River Valley. The College offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate programs, nine early colleges, and numerous dual-degree programs nationally and internationally. Building on its 165-year history as a competitive and innovative undergraduate college, Bard 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.

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 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. For more information about the Stockbridge-Munsee Community, please visit mohican.com.

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At the Fisher Center, we inspire creativity, connection, and community through new productions and context-rich programs. Guided by a belief in the performing arts as a societal and educational necessity, we develop, produce, and present performing arts across disciplines and nurture and support artists at all stages of their careers.

Under the baton of Maestro Leon Botstein, the Fisher Center's fully-staged operas offer audiences the opportunity to discover fascinating works outside the standard repertoire. Known for expanding listeners' experience of classical music, Botstein excavates rarely-seen works of the past that are once-in-a-lifetime cultural adventures. Please consider making a special contribution to the SummerScape Opera in honor of Maestro Botstein's leadership in the field of music and as President of Bard College since 1975.



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35TH BARD MUSIC FESTIVAL

MARTINŮ AND HIS WORLD

AUGUST 8-10 AND 14-17

Program Spotlight

Program Eleven

The Opera of Dreams: Martinů's *Julietta*

Composed by Bohuslav Martinů

Libretto by Martinů, after Georges Neveux

American Symphony Orchestra

Leon Botstein, conductor

Members of the Bard Festival Chorale

James Bagwell, choral director

Sunday, August 17

Sosnoff Theater

2 pm Preconcert Talk

3 pm Performance

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