



SUMMERSCAPE 2025

# PASTORAL

**JUNE 27-29, 2025  
SOSNOFF THEATER**

FISHER  
CENTER

Bard

Dear Friends,

A warm welcome to the opening of SummerScape 2025, which begins with two major works by leading contemporary artists—*Pastoral*, a world premiere created by our choreographer in residence Pam Tanowitz with composer Caroline Shaw and artist Sarah Crowner, and a preview staged reading of the libretto of *Jubilee*, a new musical inspired by Scott Joplin's *Treemonisha*, with book and lyrics by Suzan-Lori Parks and directed by Steve H. Broadnax III.

Both projects were incubated and produced by Fisher Center LAB—our residency and commissioning program—and will have significant futures beyond Bard. We're thrilled to have you in the very first audiences to encounter them. Both also exemplify the Fisher Center's dedication to supporting contemporary artists as they develop projects that are rooted in works of the past (in this case, Beethoven's "Pastoral" symphony and Scott Joplin's opera *Treemonisha*), and which call to the future.

*Pastoral* is Pam Tanowitz's third SummerScape premiere. Over the ten years of her collaboration with the Fisher Center, she has developed a well-deserved reputation as one of the world's finest choreographers. Her dances are serious and playful, fiendishly complex but lovingly human. She is well matched by Caroline and Sarah, both leaders in their fields, whose works are inspired by curiosity and invention. Watching their collaboration grow has been a delight, and we can't wait to share it with you.

Suzan-Lori Parks is likewise among the most inventive and acclaimed playwrights of our time. From *The America Play* and *Topdog/Underdog* to the *Father Comes Home from the Wars* trilogy and *Sally and Tom*, her plays investigate questions of American history and personhood with a formal daring and theatricality that is breathtaking. She has been developing *Jubilee* "in the LAB" for several years, and we're excited to offer you a window into her creative process this summer, in advance of a full production in a future edition of SummerScape.

*Jubilee* is also the first of the Civis Hope Commissions, a major new program at the Fisher Center, supported by the Civis Foundation, that commissions new works that investigate and transform items from the American archive to explore the subject of hope. We are grateful to Civis for their visionary philanthropy and to all of you who make our work possible.

The festival continues with a rare production of Smetana's opera *Dalibor*, with the Bard Music Festival, which this year explores the life and work of Bohuslav Martinů, and of course with the beloved *Spiegel Tent*. We look forward to welcoming you back to other performances this summer, and thank you for joining us.

Best wishes,

A handwritten signature in dark ink, reading "Gideon Lester". The signature is fluid and cursive, with the first name "Gideon" being more prominent and the last name "Lester" following in a similar style.

Gideon Lester  
Artistic Director and Chief Executive

**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

# PASTORAL

Fisher Center LAB Commission/World Premiere

Choreography by **Pam Tanowitz**

Décor by **Sarah Crowner**

Music by **Caroline Shaw**

Featuring audio recordings of Beethoven's  
Symphony No. 6 in F major, *Pastoral*, performed by:

The Knights

*Colin Jacobsen and Eric Jacobsen Artistic Directors*

*Courtesy of In A Circle Records*

Großes Odeon-Streich-Orchester

*Conducted by Eduard Künneke (Odeon 1913)*

The Victor Concert Orchestra

*Arranged by Theodore Moses Tobani, (Victor 1913)*

## **Sosnoff Theater**

June 27 at 7 pm

June 28 at 7 pm

June 29 at 3 pm

## **Pam Tanowitz Dance**

Marc Crousillat

Christine Flores

Lindsey Jones

Maile Okamura

Caitlin Scranton

Stephanie Terasaki

Anson Zwingelberg

Taylor LaBruzzo (Understudy)

## **Musicians**

**Bassoon** Dana Jessen

**Clarinet/Bass Clarinet** Bill Kalinkos

**Oboe/English Horn** Andrew Nogal

## **Creative Team**

**Choreography** Pam Tanowitz

**Décor** Sarah Crowner

**Music** Caroline Shaw

**Costume Design** Reid Bartelme

**Sound Design** Justin Ellington

**Production and Lighting Design** Davison Scandrett

**Associate Production Design** Nicholas Houfek

**Stage Manager** Nicole Mitchell Mommen

**Rehearsal Director** Maile Okamura

**Company Manager** Madeleine Reilly

**Producer** Jason Collins

## Funding

*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. Zabler, 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.*

*Fisher Center LAB is funded in part by the Lucille Lortel Foundation and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold and additional funding from The William and Lia G. Poorvu Family Foundation.*

*The Pam Tanowitz Creation Fund is supported by the Friends of Pam with leadership gifts from an anonymous donor, Angela Bernstein CBE, and Lizbeth and George Krupp.*

*Pastoral is a co-commission of the Fisher Center at Bard, Barbican London, Dance Reflections by Van Cleef & Arpels, and Les Théâtres de la Ville de Luxembourg. Commissioning support for Pastoral was provided by Judith R. and Alan H. Fishman, Amy and Ronald Guttman, King's Fountain, and the SHS Foundation, with additional commissioning funds provided by the O'Donnell Green Music and Dance Foundation. Developmental support was received from the Harkness Foundation for Dance.*

**DANCE** BY  
**REFLECTIONS**  
VAN CLEEF & ARPELS

KING'S FOUNTAIN



## Special Thanks

*Adirondack Studios, Luhring Augustine Gallery, New York City Center Studios, and 92nd Street Y/ Harkness Dance Center.*

# TRACES OF PASTORAL

*Pam Tanowitz (Fisher Center LAB Choreographer in Residence), Sarah Crowner, and Caroline Shaw in conversation with Gideon Lester about their collaboration and the making of Pastoral.*

**Gideon:** Pam, how did the idea for *Pastoral* come about?

**Pam:** I was setting a dance to Vivaldi's "The Four Seasons" for another project, and I became interested in working with a classical piece of music, and somehow composing over it, or removing it. I was curious about the portrayal of the natural world in the Vivaldi, and you suggested I should think about Beethoven's "Pastoral" Symphony. The Vivaldi felt somehow closed to me, whereas the Beethoven is more open, and leaves space for the three of us to work.

**Gideon:** Let's talk about the title, *Pastoral*. It's a name for Beethoven's symphony, but beyond that, the word is very resonant, both for its everyday meaning and the artistic traditions that it evokes. What does it mean for each of you?

**Caroline:** I've been thinking about what "pastoral" can mean to different people. What are the sounds of pastoral for a city person? Someone in New York City might think of pastoral as the absence of traffic or of speaking, seeking silence but never really having it. I have a whole folder of the sounds of nature—frogs, cicadas, and crickets. There's the Romantic notion of the pastoral as very calm or wild, but a lot of these nature sounds are incredibly blaring and uncomfortable. I've also been thinking about the contrast of intimate space and vast space. "Pastoral" evokes Culture with a Capital C—Old Masters' paintings, classical ballet. We think about taming nature as pastoral. But what happens when nature is really free?

**Sarah:** When I think of "pastoral," what comes to mind is not nature but art; a painting depicting a natural scene. There are many conventions in those paintings; there's a horizon, trees in the foreground, and often rolling hills. There's usually some sheep or a shepherd or a couple of figures. It's hazy in the background, it's all very idealized. Of course, I think of paintings of the Hudson River School, as well as older painters like Poussin.

**Pam:** We're premiering the piece in the Hudson Valley, which is pastoral.

**Gideon:** Caroline was talking about the relationship between the city and the country. There is an aspect of the Hudson Valley that is a pastoral creation of New York City. It's an idealized escape.

**Pam:** "Pastoral" makes me think of old ballets, the "Afternoon of the Faun." The colors in Sarah's paintings remind me of an homage to ballet scenery, with those big fountains and greenery. The piece currently feels very group-oriented, and that's pastoral to me, too. I don't know why, but it feels right.

**Gideon:** It feels right to me, too. The pastoral tradition in art represents idealized societies of shepherds and inhabitants of the country, whether in literature or dance, or painting. As the critic Leo Marx said, "no shepherd, no pastoral." Your dances often seem to be about communities,

groups of people, gazing at each other and at the audience. This creates both a connection and a separation between the stage and the public. We're in it, and yet we're not in it. We're connected to it, and at the same time, we're distant and cut off from it, and therefore, the stage in all of your works becomes an idealized location. Of course, we won't actually know how that feels till we're in the theater, and discover how Sarah's paintings and white walls relate to Caroline's music that both is and is not Beethoven, and to the dancers who are both part of our world and also embody a completely different world. We'll discover how that all coheres to create a new kind of pastoral.

**Pam:** In our own ways, we're all rubbing up against traditional forms, individually but also when we all come together. Whether it's Beethoven or ballet, there's a tension in our relationship with tradition. It's a huge part of the project.

**Gideon:** And those traditions are often very male.

**Pam:** Yes, and you have three women here. Exactly.

**Sarah:** I've also been thinking about the transformation of studio space into stage space. For me, the studio is a metaphor. It represents change and movement. Making big, giant paintings has historically been seen as something the big guys do. Paintings so large that you can't carry them without big, strong muscles; that used to be seen as very male. And then, thinking about nature, which is neither male nor female, of course, but this idea of taming nature, which is inherent to the pastoral form—it's a male idea. It's a good point that we're all female, and some of these old tropes are very male.

**Pam:** They need a fresh perspective, and we're here to give it!

**Gideon:** I'm curious about your collaboration. Why do you each like to work with artists outside your own art form? Is there anything unusual about this process of developing *Pastoral* together?

**Caroline:** I love that both Pam and Sarah's work makes me think differently about what music can do. Is it telling any kind of story? How is it shaping the experience? I talked with Pam a few days ago about a section of the music that felt too emotional, and I wanted to have more of the abstract quality of her dance, while maintaining a relationship to the Beethoven score. I've also been thinking about Sarah's paintings—the edges of the color, the organic shapes. They're not soft or blurred. They're confident. These are the kinds of gestures that I'm trying to achieve with the music. It's not medium, it's not halfway. It has confident gestures, with clear edges between things. I've gotten to work with Pam a lot, and every time I've learned something entirely new, and I've grown in a different way. In this case, we're thinking about how to handle our relationship to the Beethoven symphony really delicately—when his music is recessed and when it pops through.

**Pam:** For me, this collaboration feels very alive. My first major commission at the Fisher Center was a setting of T. S. Eliot's poem *Four Quartets*, which was already written, and I chose some Brice Marden paintings that were already made, and worked with Kaija Saariaho on music that she had already composed. This process feels very different; it's always changing. Yesterday at a photo shoot with the dancers in Sarah's studio, Sarah and I were looking at her paintings behind the dancers and deciding together in real time on colors for the set. And the day before, I was

in the dance studio with Caroline. She brought in ideas for the sound, and then in real time, we changed things and experimented. So I think that's it; the experience of working in real time, and creating something that's very much about the present moment.

It's also exciting for me to be able to see how the other art forms frame the dance. What does Caroline's music do to my dances? When I teach choreography, I ask my students, "What is this music doing to your dance?" Caroline's music helps uncover narratives in my dances. Sarah's paintings also do that. When the action and the gestures are set in front of the paintings, and framed by these big, graphic, beautiful, abstract works, it uncovers the mystery of my dance.

**Sarah:** I agree. We've got three elements: music/sound, movement/dance, and painting/art. It's an interesting experiment: What does one thing do to the other? Can we make our media even more enlivened than they already are? What are the music and the dance doing to my paintings, which are relatively still, or static? They don't move, and they don't speak; they're physical objects in space. Do music and dance make my paintings come alive? Or, what could painting do to sound? Does it quiet it? Does it enliven it? Something dynamic is definitely taking place.

**Pam:** I love your question, Sarah, about how your painting affects the dance. It's not just conceptual; it's also literal. The paintings are literally changing the depth of the stage space, and cutting things off from view, creating frames. And when Caroline was talking about the relationship to Beethoven, that's another part of this project, which is how all three of us grapple with or react to or embrace tradition.

**Gideon:** You've had this idea for a long time, to set a dance to an existing work of music, and then to create over it, like a palimpsest. Can you talk about that?

**Pam:** I've always been obsessed with Rauschenberg's "Erased De Kooning Drawing." [*Robert Rauschenberg asked Willem de Kooning for a drawing, which Rauschenberg then erased, and turned into a new picture, which he signed himself.*] I wondered, could you paint over or erase a dance in the same way, leaving only traces? What would that be like in a performance? You can't really do it, but I like the questions it raises; it asks me to reassess what is essential in making a dance. I love the idea of a foundation or frame, of making a dance to more traditional music, and then taking it away but leaving elements of it behind, like swatches. It opens the whole thing up. That's where Caroline's music helps, because she's doing the same thing. This idea of overpainting, or of working with traces, connects all three of us. We're not working completely independently; it's not like Merce Cunningham and John Cage, who created their own scores and never came together until the day of the show, when they'd just see what happened. But we're also not micromanaging the collaboration. We're finding a middle ground.

**Gideon:** Caroline, you frequently use sampling techniques in your music, and you're regularly in dialogue with what's gone before. What is your relationship with the Beethoven in what you're writing now? Are you using sampling? How are you responding to it, or not responding to it?

**Caroline:** I couldn't *not* do some sampling, because I find it delicious and satisfying. When I was working with Pam and the dancers in the studio, we liked hearing a snippet of the Beethoven in an old 1913 recording from a wax cylinder, which already locates it; it sounds "other", as if from



another place. And then it goes away, and you still see the music in the dance without it being there, and it returns at surprising times. We also have three live reed instruments: bassoon, clarinet doubling on bass clarinet, and oboe doubling on English horn. Reeds are a very early type of instrument; someone took a reed, chopped it up, blew through it, and made it vibrate. It sounded weird, and then over thousands of years, we figured out ways to refine that sound. These three musicians can play the Beethoven, little snippets of it, but then they're abstracted. There are several moments where the bassoonist Dana Jessen goes wild, and you hear the guttural utterance of this old instrument, a raw reed sound, which I love.

Whenever I respond to older music, it's not in an ironic or heavy way; it's playful. I love the Sixth Symphony. I played it many times when I was younger. I love Beethoven. I don't think of him as a weighty character that I must fight against. We don't have to take it that seriously, but I do take music incredibly seriously, as did he. I'm also very interested in form. Pam was talking about swatches, about collage; this is something we both really enjoy. At the same time, pacing is very important. You can't just put anything anywhere, it has to be organic.

**Pam:** It's not random.

**Caroline:** It's never random. I set up an environment where elements from different worlds can speak to each other in a way I find delightful. There's delight and play in my work, which is something nature has in spades.

**Sarah:** I love the way that you're talking about working with Beethoven. It's not like an Oedipus Complex—"I'm going to kill the father." It's not destructive. You're delighting in it, you're playing with it. You take this away, or add this, or bring this or that in. It's an interesting way to think about the Old Masters, whom we may revere, with a spirit of delight and play, rather than trampling on them, moving them aside. It's almost the *anti*-Oedipus Complex. I think about this with painting, too. Of course, I respect painters from the past, and I'm always looking for hints and tricks in their paintings. I'm not trying to kill them, I'm trying to build something from them.

**Pam:** I do the same thing with my work. I have all these different kinds of movements that talk to each other; I call it "talking dancing." I place things next to each other, and that creates a dialogue. It always comes from love and homage, not from competition or making fun.

**Gideon:** Sarah, do these ideas of layering, swatches, sampling, and collage apply to your painting practice?

**Sarah:** Yes, they do, very literally. I build a composition, usually with many colors, many forms, and then I piece it together. I put it up on the wall, stretch it, hang it, and then if I see something isn't working, or something needs to be changed, I may take it down and cut out a part that's not working, move that aside, and then remake it again. It's a continuous process of destroying and rebuilding, destroying and rebuilding, until I arrive at a place that feels finished, satisfying, and complete.

**Caroline:** So much of my music responds to other work; those are the swatches and clips of things that I compose with or pull apart. And then I'm constantly returning to certain chords and

patterns. The thing that I'm always trying to crack in music is to be moved, really truly moved, in a way that isn't forced.

**Gideon:** Pam, you often sample from your previous dances.

**Pam:** Yes, I'll take an idea from an older piece and make a whole new body of work from it. It's as if I haven't cracked the case yet, and it sticks with me. Whatever I was making before wasn't perfect, or I didn't work out what I needed to, so it hangs around.

**Sarah:** You save it, you put it aside. It's the same for me—I never throw away any of the parts that I cut out of my paintings. One thing always leads to another.

*Gideon Lester is the Fisher Center's Artistic Director and Chief Executive.*

## WHO'S WHO

### **Pam Tanowitz (Choreographer)**

Pam Tanowitz is a celebrated New York-based choreographer and founder of Pam Tanowitz Dance who has steadily delineated her own dance language through decades of research and creation. She is the first-ever choreographer in residence at the Fisher Center at Bard in Annandale-on-Hudson, New York, and is an assistant professor of professional practice at Mason Gross School of the Arts at Rutgers University. Other honors include the Jacob's Pillow Dance Award, LMCC Liberty Award for Artistic Leadership, Doris Duke Artist Award, Herb Alpert Award, BAC Cage Cunningham Fellowship, and Bessie Awards, among others. She has created works for the Australian Ballet, New York City Ballet, Martha Graham Dance Company, Paul Taylor American Modern Dance, The Royal Ballet, Kennedy Center's Ballet Across America, Vail Dance Festival, Juilliard Dance, Ballet Austin, and New York Theatre Ballet. Originally from New Rochelle, New York, Tanowitz holds degrees from Ohio State University and Sarah Lawrence College.

### **Sarah Crowner (Décor)**

Sarah Crowner explores the spaces where geometry abuts gesture, materiality merges with composition, and the graphic confronts the handmade. Incorporating two and three-dimensional works across a variety of media (painting, sculpture, installation, and set design), Crowner's work points to an expanded field of painting, investigating the relationship between the element and the whole, and how parts build an entirety. She earned a BA from the University of California, Santa Cruz in 1996 and a MFA from Hunter College, City University of New York in 2002. In 2016, Crowner was the subject of a solo exhibition at the Massachusetts Museum of Contemporary Art, North Adams, MA; a major monograph was produced on the occasion of that exhibition. Crowner's work has also been featured in a number of group exhibitions, including the Whitney Biennial 2010, New York; *Abstract Generation: Now in Print*, Museum of Modern Art, New York (2013); *Excursus IV: Primary Information*, Institute of Contemporary Art, Philadelphia

(2013); *Painter Painter*, Walker Art Center, Minneapolis (2013); *Conversation Piece*, Museum of Fine Arts, Boston (2014); and the Carnegie International Exhibition, 57th Edition (2018).

### **Caroline Shaw (Composer)**

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She often works in collaboration with others, as a producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Recent projects include the score to *Fleishman is in Trouble* (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's *The Sky Is Everywhere* (A24/Apple), music for the National Theatre's production of *The Crucible* (dir. Lyndsey Turner), Justin Peck's *Partita* with New York City Ballet, the premiere of *Microfictions Vol. 3* for NY Philharmonic and *Roomful of Teeth*, a live orchestral score for Wu Tsang's silent film *Moby Dick* co-composed with Andrew Yee, two albums on Nonesuch (*Evergreen* and *The Blue Hour*), and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch). She has contributed production to albums by Rosalía, Woodkid, and Nas. Her favorite color is yellow, and her favorite smell is rosemary.

### **Reid Bartelme (Costume Design)**

Reid Bartelme is a costume designer and co-creative director of Reid & Harriet Design with Harriet Jung. They have designed works for choreographers including Pam Tanowitz, Justin Peck, and Kyle Abraham at dance companies including New York City Ballet, San Francisco Ballet, The Australian Ballet, and The Royal Ballet. They've made commissioned performance works for Guggenheim Works & Process and the Museum of Art and Design (NYC) and completed research fellowships at The Center for Ballet and the Arts and the Jerome Robbins Dance Division at the NY Library for the Performing Arts. Their Broadway credits include *Bob Fosse's Dancin'* (2023) and Justin Peck's *Illinoise* (2024).

### **Justin Ellington (Sound Design)**

Justin Ellington is a composer and sound designer working across theatre, film, and radio. His Broadway credits include *Othello*, *Our Town*, *McNeal*, *Home*, *Jaja's African Hair Braiding* (Tony nomination), *for colored girls...* (Tony nomination), *Topdog/Underdog*, *Pass Over*, and *Clyde's*. Off-Broadway, he has created sound for Lincoln Center Theater, New York Theatre Workshop, The Public Theater, and more.

Justin is currently collaborating with Pam Tanowitz on her new work, *Pastoral*, and is honored to rejoin her company for this project. He also serves as a Lecturer in Sound Design at the David Geffen School of Drama at Yale University, where he guides students in the art of storytelling through sound.

### **Davison Scandrett (Production and Lighting Design)**

Davison Scandrett has created lighting for 15 productions by Pam Tanowitz since they began collaborating in 2013, including *Day for Night*, *Gustave Le Gray*, *Finally Unfinished*, and *New Work for Goldberg Variations*. Other design credits include works by Merce Cunningham, Rashaun Mitchell + Silas Riener, Sonya Tayeh, Beth Gill, Liz Roche, Jodi Melnick, Moses Sumney, Jason Moran, Simone Dinnerstein, Charles Atlas, Anne Carson, Claudia LaRocco, and Mike Birbiglia. He worked as a lighting consultant for VR research at Oculus/Meta and was the recipient of a 2007 Bessie for his collaboration with Sarah Michelson and Parker Lutz on the visual design of *DOGS* at BAM. He recently moved to Vermont and serves as Technical Instructor in Lighting and Dance Production at Bennington College as well as Design & Production Consultant for the Merce Cunningham Trust and Touring Consultant for the Park Avenue Armory.

### **Nicholas Houfek (Associate Production Designer)**

Nicholas Houfek is a NYC-based Lighting Designer and Lighting Artist. Frequent and recent collaborations include: International Contemporary Ensemble, Marcos Balter's *Oyá* with the New York Philharmonic (Soloist for Light), Claire Chase, Nathalie Joachim, Ojai Music Festival, Silk Road Ensemble, Marc Neikrug's *A Song by Mahler*, Anohni's *She Who Saw Beautiful Things*, Suzanne Farrin's *La Dolce Morte*, George Lewis' *Soundlines*, Anna Thorvaldsdottir's *In The Light of Air*, and Ash Fure's *The Force of Things*. Recent creations include the ColorSynth and other applications of live lighting for performance. In addition to applications for live lighting, Mr Houfek has a Light Art practice and is currently working on a book, *Instructions for Lighting*. He is an ensemble member of the International Contemporary Ensemble, a member of USA829, and a graduate of Boston University.

### **Nicole Mitchell Mommen (Stage Manager)**

Nicole Mitchell Mommen is an AGMA Stage Manager, currently stage managing for San Francisco Ballet (SFB). Prior to joining SFB in 2023, Nicole was the Assistant Stage Manager for New York City Ballet (2016–2023) and the Production Stage Manager for Miami City Ballet (2006–2016). Nicole is excited to be working with Pam Tanowitz Dance again. She stage managed Pam Tanowitz Dance's 2022 run of *New Work for Goldberg Variations*. Other dance stage management credits include: *Vail Dance Festival* (2019–2025) in Vail, CO, *Turn it Out with Tiler Peck & Friends* (2023 London & California Tour), *Artists at the Center / Tiler Peck* at New York City Center (2022), the Spoleto USA Dance Festival (2021–2022) in Charleston, SC, *BalletNOW* filmed for Hulu at The Dorothy Chandler Pavilion, Los Angeles, CA, *The Table of Silence* (2019–2020) with Buglisi Dance Theater at Lincoln Center. Nicole graduated Summa Cum Laude from New World School of the Arts, Miami, FL, in 2006.

### **Marc Crousillat (Performer)**

Marc Crousillat has performed in works by Pam Tanowitz, Tere O'Connor, Netta Yerushalmy, and John Jasperse, among others. He performed in the Bessie Award-winning *Night of 100 Solos* as part of the Merce Cunningham Centennial at Brooklyn Academy of Music and in Cunningham's *Beach Birds* (2023) at the 9th Beach Sessions Dance Series. He made his Broadway debut in *West Side Story*, directed by Ivo van Hove and choreographed by Anne Teresa de Keersmaecker. As a member of the Trisha Brown Dance Company (2014–2022), Marc has performed, taught, and restaged repertory spanning 50 years, both domestically and internationally. For his work

with the company, he received a Princess Grace Award for Excellence in Dance and a Bessie Award nomination for Outstanding Performer in the revival of *Watermotor*. Marc made his acting debut in *Burrow* (2023), directed by Leaf Lieber, at the Tribeca Film Festival and recently choreographed Clair's *Terrapin* music video, directed by Ayo Edebiri. He recently performed at Boston Lyric Opera in the world premiere of Sarah Ruhl's *The Seasons*, choreographed by Pam Tanowitz. He holds a BFA from the University of the Arts.

### **Christine Flores (Performer)**

Christine Flores is originally from Toronto, Canada, and has been working with Pam Tanowitz Dance since 2016. She graduated from New World School of the Arts (Miami) with a BFA in Dance and was named one of *Dance Magazine's* 2021 "25 to Watch." Christine was part of the original Broadway cast of *Illinois* and has had the privilege of performing with Dance Heginbotham, Company XIV, Keigwin + Company, Danielle Russo Performance Project, NVA & Guests, and Shinsa Collective. She has worked with acclaimed choreographers Caleb Teicher, Akira Uchida, Austin Goodwin, Mark Caserta, Kristen Carcone, Reed Luplau, and has assisted Tanowitz on projects with Miami City Ballet, Boston Lyric Opera, and Rutgers University.

### **Lindsey Jones (Performer)**

Lindsey Jones has been a member of Pam Tanowitz Dance since 2013. A SUNY Purchase alum, she has performed with Dance Heginbotham, Trisha Brown Dance Company, Kimberly Bartosik, Sally Silvers, Bill Young, Caleb Teicher, and others. Since 2012, she has been involved with the Merce Cunningham Trust, performing Merce's repertory on stage and in film. She is a certified Cunningham Technique® and Dance for Parkinson's teacher. Jones is a graduate of the Arbor Vitae School of Traditional Herbalism and works as a clinical herbalist in New York City.

### **Maile Okamura (Performer, Rehearsal Director)**

Maile Okamura studied ballet with Lynda Yourth in San Diego, California, and at San Francisco Ballet School. She danced with Boston Ballet II and Ballet Arizona, and for over 25 years with Mark Morris Dance Group. Maile Okamura has been dancing with Pam Tanowitz Dance since 2016. She also designs/constructs costumes for dance, music, and opera, and is a creative collaborator with choreographer John Heginbotham.

### **Anson Zwingelberg (Performer)**

Anson Zwingelberg began his dance training in Myrtle Beach, SC, at Coastal Dance Centre under the guidance of Liza Mata. He furthered his education at South Carolina Governor's School ('13), studying with Stanislav Issaev and Josée Garant. In 2017, he earned a BFA from The Juilliard School. Anson has since danced for Charlotte Ballet, ZviDance, and New York Theatre Ballet. In 2019, he performed in *Night of 100 Solos* at the Brooklyn Academy of Music, celebrating Merce Cunningham's 100th birthday. In addition to performance work, Anson is a dedicated dance educator and an authorized instructor of Cunningham Technique®.

### **Caitlin Scranton (Performer)**

Caitlin Scranton holds a B.A. in History from Smith College and is a New York-based dancer, teacher, and producer. Since 2009, she has been a soloist with the Lucinda Childs Dance

Company, performing from 2012–2016 in the revival of the iconic opera *Einstein on the Beach*. She has also worked with Cornfield Dance, Metropolitan Opera Ballet, Phantom Limb, Mark Morris Dance Group, Christopher Williams, Annie B. Parson, Netta Yerushalmy, and others. In 2015, she co-founded the dance production company The Blanket, which produces the work of Lucinda Childs, Netta Yerushalmy, and Kimberly Bartosik. In addition to performing and producing, she teaches at Sarah Lawrence College.

### **Stephanie Terasaki (Performer)**

Stephanie Terasaki was born and raised in southern California. She began her formal training at Inland Pacific Ballet Academy while also attending the Orange County School of the Arts. She then received her BFA from The Juilliard School under the direction of Lawrence Rhodes. She currently freelances and is based in New York City. In recent years, she has also been working as a creative assistant for Kyle Abraham in his newly commissioned works for The Royal Ballet, New York City Ballet, Alvin Ailey American Dance Company, American Ballet Theater, and Vail Dance Festival.

### **Taylor LaBruzzo (Performer, Understudy)**

Originally from Las Vegas, NV, Taylor LaBruzzo is a freelance dancer, teacher, and dance rehearsal director/assistant based in New York City. She currently works at The Juilliard School as the dance division's first Rehearsal Assistant, teaches contemporary dance at the School of American Ballet, and collaborates regularly as a dancer, assistant, and stager with Aszure Barton. Taylor has performed across the US with Brian Brooks Moving Company and at Orsolina28 with Madi Hicks/Moving Forward, and has taught at summer intensives for Canyon Concert Ballet, Nevada Ballet Theatre, and SAB. During her four years at Juilliard, she performed works by world-renowned choreographers including Crystal Pite, José Limón, and Ohad Naharin. Upon graduation in 2018, she was awarded the Juilliard Career Advancement Fellowship. After first working with Pam as a student in 2016, Taylor is thrilled to be part of the team for *Pastoral*.

### **Bill Kalinkos (Clarinet/Bass Clarinet)**

Bill Kalinkos, clarinetist, has been called “a powerhouse” (*San Francisco Chronicle*), “a superb performer” (*San Jose Mercury News*), and his playing has been lauded as “ethereal, yet grounded” (*Oakland Tribune*). Bill enjoys a varied career as a member of critically-acclaimed groups such as Alarm Will Sound and Splinter Reeds. Recognized by *The Washington Post* as a “notable contemporary music specialist,” he has been fortunate enough to premiere pieces by many renowned composers and has been featured on the New York Philharmonic's *Kravis Nightcap Series*, performing Yann Robin's *Art of Metal II* for solo contrabass clarinet and electronics. As an orchestral player, Bill is co-principal clarinetist of the New Hampshire Music Festival Orchestra, former principal clarinetist of the Oakland Symphony, and has performed with The Philadelphia Orchestra, The Cleveland Orchestra, and the Kansas City Symphony. Bill serves on the faculty of the University of Missouri School of Music and previously taught at the University of California at Santa Cruz and Berkeley.

### **Andrew Nogal (Oboe/English Horn)**

Oboist Andrew Nogal is an acclaimed orchestral performer, chamber musician, and interpreter of contemporary music. He is the solo oboist with two Chicago-based groups that commission and perform new music, Ensemble Dal Niente and the Grossman Ensemble, as well as Earspace,

based in Raleigh, North Carolina. Nogal has appeared at Walt Disney Concert Hall, NY Phil Biennial, Philadelphia Orchestra Barnes-Stokowski Festival, Southern Exposure New Music Series, Beijing Modern Festival, Ojai Festival, June in Buffalo, The Banff Centre, Huddersfield Contemporary Music Festival, Cabrillo Festival, and the Sydney Conservatorium. An alumnus of the Lucerne Festival Academy, the training program founded by Pierre Boulez, he has collaborated regularly with the Lucerne Festival Contemporary Orchestra. He holds degrees in music performance and art history from Northwestern University and has been awarded top prizes at both the Fischhoff National Chamber Music Competition and the Darmstadt Courses for New Music.

### **Dana Jessen (Bassoon)**

Hailed as a “bassoon virtuoso” (*Chicago Reader*) and 2023 Cleveland Arts Prize winner, Dana Jessen tirelessly seeks to expand the boundaries of her instrument through original compositions, improvisations, and collaborative work with innovative artists. Over the past decade, she has presented dozens of world premiere performances throughout North America and Europe while maintaining equal footing in the creative music community as an improviser. Her solo performances are almost entirely grounded in electroacoustic composition that highlights her distinct musical language. As a chamber musician, Dana is the co-founder of the contemporary reed quintet Splinter Reeds and has performed with Alarm Will Sound, Amsterdam’s DOEK Collective, the San Francisco Contemporary Music Players, and the Tri-Centric Ensemble, among many others. A dedicated educator, Dana teaches at the Oberlin Conservatory of Music and has presented masterclasses and workshops to a range of students from across the globe. [danajessen.com](http://danajessen.com)

## **ABOUT PAM TANOWITZ DANCE**

Pam Tanowitz Dance (PTD) unites critically acclaimed choreographer Pam Tanowitz with a company of world-class dance artists and renowned collaborators in all disciplines. As a choreographer, Tanowitz is known for her abstract treatment of classical and contemporary movement ideas. The work is deeply rooted in formal structures, manipulated and abstracted by Tanowitz until the viewer sees through to the heart of the dance. The juxtapositions and tensions that Tanowitz creates draw upon the virtuosic skill, musical dexterity, and artistic integrity of the PTD dancers.

Since the company was founded in 2000, PTD has received commissions and/or residencies at the Fisher Center at Bard / Bard SummerScape, Baryshnikov Arts Center, Chicago Dancing Festival, Danspace Project, Dance Theater Workshop, Guggenheim Museum’s Works & Process, Jacob’s Pillow Dance Festival, the Joyce Theater, ICA Boston, Lincoln Center Out of Doors, Lower Manhattan Cultural Council, MANCC, New York Live Arts, and Center for the Art of Performance at UCLA. Pam Tanowitz Dance has been selected by *The New York Times’ Best of Dance* ten times since 2013.



# 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 new building designed by Maya Lin**

Situated in meadows to the west of its landmark Gehry-designed building and overlooking woodlands and the Catskill mountains, a new 23,500-square-foot studio building will expand Bard College’s cultural campus, house rehearsal and teaching facilities, and provide an artistic home for artists at all stages of their careers, including students from Bard’s undergraduate programs in Dance and Theater & Performance. The Performing Arts Lab, opening in 2026, will also serve as the home for Fisher Center LAB, the center’s acclaimed residency and commissioning program for professional artists.



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**For more information or to pledge your support, please contact  
Alessandra Larson, Director of Institutional Advancement and Strategy  
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## FISHER CENTER

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.

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 its 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.

## 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 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](https://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](http://mohican.com).

**Support for the Fisher Center and Bard Music Festival is provided by the following individuals, corporations, and foundations, among 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.**

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Sabrina Sa, *Administrative Company Management Assistant*  
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Malena Verduga Martinez '29, *Company Management Assistant*  
Dashay Williams, *Company Management Driver*

Taneal Williams, *Travel and Transportation Company Manager*  
Isaiah Woods, *Company Management Assistant Captain*

### Spiegeltent

Adam "Monkey" Krandle, *Spiegeltent Site Supervisor*  
Jazmine Williams, *Spiegeltent Front Of House Operations Manager*  
Tariq Ghafoori '26, *Spiegeltent Host*  
Sawyer Gracer, *Spiegeltent Host*  
Sahil Hussaini '26, *Spiegeltent Host/ Front of House Staff*  
Josie Madzik, *Spiegeltent Host*  
Jonathan Van Gieson, *Spiegeltent Carpenter*

### Production

#### Audio

LeeAnn Epstein, *Sosnoff A2*  
Manuel Martinez, *Spiegeltent A2*  
Izzy Maywood, *Spiegeltent A1*  
Mendel Mendy, *Sosnoff A2*  
A. Roberts, *Audio Engineer*

#### Bard Music Festival

Jonathan Collazo '20, *Stagehand*  
Tori Conner IAP '25, *Stagehand*  
Nicolás Gómez Amin GCP '22, *Stagehand*  
Taryn Greenwood, *Stagehand*  
Hamed Haidari '25, *Stagehand*  
Mikalsh Jenifer '22, *Stagehand*  
Yichun Li, *Stagehand*  
João Melo '26, *Percussion Coordinator*  
Emily Shores '27, *Stagehand*  
Robert Strickstein, *Stagehand*

#### Costumes & Wardrobe

Zane Kealey, *Costume Shop Foreperson*  
Victoria Lowell, *Sosnoff Wardrobe Supervisor*  
Sawyer Sa, *Crafts Supervisor*  
Tilly Adams, *Draper*  
Sam Bogan, *Dresser*  
Starla Bolle '26, *Stitcher*  
Cypress Bowen, *First Hand*  
Kat Collins, *Dresser*  
Hunter "Tina James" Cuyler GCP '25, *Dresser*  
Al Eburne '28, *Dresser*  
Lily Gould, *Dresser*  
Uvenka Jean-Baptiste, *Assistant Wardrobe Supervisor*  
Laura Lerner, *Crafts Artisan*  
Fatima Lyda, *Stitcher*  
Parker Nelson, *Assistant Wardrobe Supervisor*  
Imani Oluch VAP '26, *Stitcher*  
Ana Reed, *Stitcher*

Vinny Rossi, *Dresser/Crafts Artisan*  
Tyler Swartz, *Stitcher*  
Paige Triplett, *Dresser*  
Jaclyn Vela-Olsen, *Dresser*  
Robin Walsh, *Costume Shop Assistant/Crafts Artisan*  
Catherine York, *Dresser*

#### Lighting

Nick Hawrylko, *Spiegeltent Lighting Designer*  
Conor Thiele, *Sosnoff Head Electrician*  
Ivy Comery, *Electrician/Spotlight Operator*  
Jesse Dewane, *Electrician*  
Madison Dillon, *Spiegeltent Lighting Assistant*  
Harry Enriquez, *Electrician*  
Dale Gibbons, *Electrician*  
McKinley Gray, *Electrician*  
Anna Heath '27, *Electrician*  
Avery Hudgins '26, *Electrician*  
Dalyn Kvapil, *Light Board Programmer*  
Olivier Lubin, *Electrician*  
tobin santoro, *Electrician*  
Katie Thorn, *Electrician*  
Tim VanEtten, *Electrician*

#### Production & Stage Management

Laura Hirschberg, *Spiegeltent Production Stage Manager*  
Lynn Krynicki, *Opera Production Stage Manager*  
Lilly E. Cadow GCP '22, *Senior Festival Coordinator*  
Sam Forrest, *Opera Production Assistant*  
Patricia Garvey, *Opera Assistant Stage Manager*  
Elaina Kaehler, *Opera Supertitles Operator/BMF Assistant Stage Manager*  
Lauren Krohn, *Opera Livestream Stage Manager*  
Hannarose Manning, *Bard Music Festival Orchestra Stage Manager*  
Danelle Morrow, *Pastoral Production Assistant/BMF Assistant Production Manager*  
Ana Muñoz, *Spiegeltent Assistant Stage Manager*  
Abigail Murray-Stark, *Opera Assistant Stage Manager*  
Aya Rebai HRA '24, *Opera Production Translation Assistant*  
Piper Vaught, *Associate Production Manager*  
Jun Yang VAP '23, *Opera Production Assistant*

#### Props

Nicholas Bernard, *Props Artisan*  
Ellie Hart Brown, *Props Artisan*

#### Scenic

Mark Quiles, *Pastoral Assistant Technical Director*  
Tommy Bennett '25, *Carpenter*  
Luiza Braga, *Carpenter*  
CLAC '26, *Carpenter*  
Emma Covert, *Carpenter*  
Joe Fox, *Carpenter*  
Alden Girsch, *Carpenter*  
Jonathan Jensen, *Carpenter*  
Emily Shores '27, *Carpenter*  
Daisy Tayson, *Carpenter*  
Grason Unzelman, *Carpenter*  
Ross Werner Winslow '25, *Carpenter*

#### Video

Doaa Ouf, *WATCHOUT Programmer*  
Max Rosenfeld, *Video Technician*  
Jane Su, *Video Technician*  
Xavier Vassallo, *Video Engineer*

#### Pastoral Production Staff

CLAC '26, *Deckhand*  
Kat Collins, *Dresser*  
Ivy Comery, *Electrician/Spotlight Operator*  
Hunter "Tina James" Cuyler GCP '25, *Dresser*  
Walli Daniels, *Electrician/Spotlight Operator*  
Jesse Dewane, *Electrician*  
Sam Dickson '19, *Flyperson*  
Al Eburne '28, *Dresser*  
Harry Enriquez, *Electrician*  
LeeAnn Epstein, *A2*  
Dale Gibbons, *Electrician*  
Alden Girsch, *Deckhand*  
McKinley Gray, *Electrician*  
Anna Heath '27, *Electrician*  
Avery Hudgins '26, *Electrician*  
Uvenka Jean-Baptiste, *Wardrobe Supervisor*  
Jonathan Jensen, *Deckhand*  
Victoria Lowell, *Sosnoff Wardrobe Supervisor*  
Olivier Lubin, *Electrician*  
Mendel Mendy, *A2*  
Danelle Morrow, *Production Assistant*  
Mark Quiles, *Assistant Technical Director*  
Hick Renadette, *Head Rigger/ Flyperson*  
A. Roberts, *A1*  
tobin santoro, *Light Board Programmer/Operator*  
Emily Shores '27, *Deckhand*  
Daisy Tayson, *Deckhand*  
Conor Thiele, *Sosnoff Head Electrician*  
Katie Thorn, *Electrician*  
Paige Triplett, *Dresser*  
Tim VanEtten, *Electrician*  
Ross Werner Winslow '25, *Deckhand*





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JUNE 27 – AUGUST 16

Returning for a 18th season of  
**Live Music, Dancing, and More**

## JUBILEE

JULY 11–13

Fisher Center LAB/Civis Hope Commission

A work-in-progress reading of a libretto by **Suzan-Lori Parks**

Inspired by **Scott Joplin's *Treemonisha***

Directed by **Steve H. Broadnax III**

## DALIBOR

JULY 25 – AUGUST 3

SummerScape Opera/New Production

by **Bedřich Smetana**

Libretto by **Josef Wenzig**

Czech translation by **Ervin Špindler**

Directed by **Jean-Romain Vesperini**

**American Symphony Orchestra**

conducted by **Leon Botstein**

Sung in Czech with English supertitles

THE 35TH BARD MUSIC FESTIVAL

## MARTINŮ AND HIS WORLD

AUGUST 8–10

AUGUST 14–17

