

DEMOLISHING EVERYTHING WITH AMAZING SPEED

THE RICHARD B.
FISHER CENTER
FOR THE
PERFORMING
ARTS AT
BARD COLLEGE

July 7–17, 2016



Dear Friends,

It's a pleasure to welcome you to the Fisher Center for the world premiere of Dan Hurlin's *Demolishing Everything with Amazing Speed*, based on four puppet plays by the Italian futurist artist Fortunato Depero (1892–1960). The production is part of the annual Bard SummerScape Festival, which this year celebrates the life and work of Giacomo Puccini.

Depero and Puccini were contemporaries, though their aesthetic interests could hardly have been more opposite. The futurists were self-declared revolutionaries, who took inspiration from the technological advances of the early 20th century to imagine an art of the future, celebrating new frontiers of ingenuity and possibility. For Depero and his allies, Puccini represented the decedent past, his grand operas mired in a neoclassical dependence on psychology and emotion. The futurists strove to create a dehumanized art that celebrated speed, automation, and mechanized warfare. They dreamed of theater and dance that required no human performers, and created plans for elaborate, abstract ballets and plays with machines and marionettes—few of which were ever staged. These included the four scenarios by Depero, known collectively as *Dramma Plastico Futurista* (Futurist Plastic Theater), which you will see produced for the first time, almost a century after their composition in 1917.

Contemporary theater artist Hurlin, who lives and works in Stuyvesant, New York, discovered Depero's plays while he was in Italy as a recipient of the Rome Prize two years ago, and set out to perform them. This was an act of imagination and daring, since everything about Depero's outrageous narratives makes them seemingly unperformable. Hurlin's exquisitely nuanced puppet theater draws on the traditional Japanese form Bunraku, in which three visible puppeteers operate each puppet, and melds it with contemporary technology, from video to 3-D printing. I hope you agree that he has achieved something remarkable, together with his collaborators, the composer Dan Moses Schreier and a team of superb performers. *Demolishing Everything* . . . is a true representation of Depero's ideas and directions, tempered with the humanity of virtuosic live performance.

The production was developed in part through Live Arts Bard, the Fisher Center's residency and commissioning program. Those of you who saw Amy Trompetter's magnificent large-scale puppets in *Fantastique*, which opened SummerScape, now have a sense of the abundance and range of the contemporary puppet world, which is having a resurgence here in the Hudson Valley. It's an honor to welcome such great artists to our stages.

Best wishes,



Gideon Lester, Director of Theater Programs

The Richard B. Fisher Center for the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

presents

World Premiere

DEMOLISHING EVERYTHING WITH AMAZING SPEED

Translation, Design, and Direction Dan Hurlin

Original Music Dan Moses Schreier

Sound Design Dan Moses Schreier and Josh Reid

Projection Design Tom Lee

Costume Design Anna Thomford and Thayaht

Lighting Design/Technical Director Tyler Micoleau

Dramaturgical Consultant James Leverett

Created with the Ensemble

Produced by MAPP International Productions

LUMA Theater

Thursday–Saturday, July 7–16 at 7:30 pm

Sundays, July 10 and 17; Wednesday, July 13; Saturday, July 16 at 2 pm

The 2016 SummerScape season is made possible in part through the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Board of the Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

To help develop new work at the Fisher Center, please contact Kieley Michasiow-Levy, Development Manager, at kmichasi@bard.edu or 845-758-7987.

Company

Depero Jennifer Kidwell

Puppeteer Eric F. Avery

Puppeteer C. B. Goodman

Puppeteer Catherine Gowl

Puppeteer Takemi Kitamura

Puppeteer Rowan Magee

Puppeteer Josh Rice

Associate Projection Designer/Performer Chris Carcione

Musicians Matt SanGiovanni, guitars; Laura Hamel, percussion

Lighting Associate Lucas Spiro Wilson

Sound Associate Josh Reid

Costume Associates Priscilla Hurlin, Sophia Michahelles

Assistant Director Catherine Chin

Studio Assistants and Fabricators

Eric F. Avery, Jimmy Brenner, Isabel Bump '16, Catherine Chin, Charlotte Durkee, C. B. Goodman, Takemi Kitamura, Gordon Landenberger, Vinny Mraz, Josh Rice, Emily Ritger, Ethan Rogers '16, Daisy Rosato '16, Brian Selznick, Gina Siepel, Lake Simons, Nora Smith, and Leo Stevens-Lubin '16

Demolishing Everything with Amazing Speed was developed in residence at Live Arts Bard, the commissioning and residency program of the Fisher Center. Generous support is provided by the members of the Live Arts Bard Creative Council.

Additional commissioning support has been provided by the American Dance Institute (ADI).

Demolishing Everything with Amazing Speed has received funding from the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature; the National Endowment for the Arts; the Jim Henson Foundation; and Sarah Lawrence College.

This piece has also been developed in part during residencies at The MacDowell Colony and at the Jim Henson Carriage House.

Director's Note

I've spent much of my career believing that narrative structures in theater are no longer valid for the contemporary world. The notion of having a "plot," it seems to me, appeals to a centuries-old desire to make order out of chaos. Art has long since given up on that and, in an effort to reflect our times more accurately, has embraced the chaotic, unknowable, immediate, and multifaceted way our lives *actually* unfold. Yet like a monkey on my back, both my training and love of history keep dragging me back to Aristotelian narrative, representation, and the impulse to tell a story.

Like me, the Italian futurists were dedicated to abstraction in theater without knowing exactly how to achieve it. In *Demolishing Everything with Amazing Speed* the signifiers of narrative are there—characters, settings, and sequentially developing events—but the narrative logic is outdone by chaos, nonsense, and style. These plays, having been created by a painter/designer (Fortunato Depero), use visual languages, as opposed to the spoken word. Visual impact is employed to eschew reason and correctness, and to embrace non sequitur and impossibility. They are wonderful expressions of a liminal moment during the transition from representation to abstraction in art, which mirrors my own development as an artist. The plays provide a rich opportunity to uncover for myself a new way of making theater that honors my story-telling impulse, while allowing for a more abstract evocation of the madness, violence, and playfulness of the world in which we live today.

In addition to thanking Maria Consagra, Cristina Puglisi, Lake Simons, and Kim Bowes, without whose contribution and help, these performances would be impossible; I would like to gratefully acknowledge the following institutions and individuals:

The American Academy in Rome: Lindsay Harris, Barbara Drudi, Peter Benson Miller, Denise Gavio; **MART:** Mariarosa Mariech; **Center for Italian Modern Art:** Heather Ewing; **MAPP International Productions:** Cathy Zimmerman, Sandra Garner, Julia Gutiérrez-Rivera, Michelle Coe, and Brian Tate; **American Dance Institute:** Adrienne Willis, Ruth Moe, Cathy Teixeira, and the ADI staff; **Bard College and the Fisher Center:** Gideon Lester, Caleb Hammons, Vin Rocca, and Rick Reiser; **the Jim Henson Carriage House:** Heather Henson, Cheryl Henson, and Lindsey Z Briggs; Heather Streckfus, Green Cesare Santus, Jessica Palmieri, Cyrus Cassells, Catie Newell, Cathy Weis, Vivien Greene, Christine Farrell, and my husband, Kazu Nakamura.

—Dan Hurlin

Program Note

Into the Darkening Future: Fortunato Depero, from Mussolini to Macy's

It is 1909 and Europe stands at the brink. A new generation in Italy perceives itself as buried in ruins, not a modern state but a museum of antiquities. The world, the rest of Europe included, is passé and inhabited by “passéists” (a favorite word). The future must explode into being: languor must transform into speed, space and time into energy. What will demolish the decaying, inert heap of the Past called the Present? “War—the world’s only hygiene!” proclaims the wealthy novelist, essayist, and connoisseur of fast cars, Filippo Tommaso Marinetti to his fellow futurists.

Marinetti (1876–1944) gave futurism its name in Paris on February 20, 1909, in an editorial on the front page of *Le Figaro* entitled “The Founding and Manifesto of Futurism.” Here are a few demands of his revolution:

“We intend to sing the love of danger, the habit of energy and fearlessness.

Courage, audacity, and revolt will be essential elements of our poetry.

Up to now literature has exalted a pensive immobility, ecstasy, and sleep. We intend to exalt aggressive action, a feverish insomnia, the racer’s stride, the mortal leap, the punch and the slap.

We say that the world’s magnificence has been enriched by a new beauty; the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath—a roaring car that seems to ride on grapeshot—is more beautiful than the Victory of Samothrace.

We want to hymn the man at the wheel, who hurls the lance of his spirit across the Earth, along the circle of its orbit.

The poet must spend himself with ardor, splendor, and generosity, to swell the enthusiastic fervor of the primordial elements.

Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece. Poetry must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man.

We stand on the last promontory of the centuries! . . . Why should we look back, when what we want is to break down the mysterious doors of the Impossible? Time and Space died yesterday. We already live in the absolute, because we have created eternal, omnipresent speed.

We will glorify war—the world’s only hygiene—militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn for woman.

We will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice.

We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicolored, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd.”

World War I would begin eight years later in 1917—a good year for the newly minted futurist, Fortunato Depero.

Depero, a full generation younger than Marinetti, had considered himself a futurist since 1914. Though he was certainly attracted by the bellicosity of the movement, along with its embrace of Mussolini’s fascism, he seems most drawn to the flash and clamor of modernism: the advance of technology, the race and glamour of the city, its sophistication and irony. Depero initiated international collaborations and projects to spread the orthodoxy of futurism: Diaghilev and the Ballets Russes, Dadaism, and art deco. He embraced popular art and the folkloric. He was also a prolific writer of prose, poetry, and work for the stage (for instance, puppet shows).

In 1917, just as World War I loomed, Depero conceived perhaps the most comprehensive, extensive expression of his personal version of futurism. That is his *Dramma Plastico Futurista* (Futurist Plastic Theater), which form the basis of Dan Hurlin’s *Demolishing Everything with Amazing Speed*. In these four short scenarios for puppets, Depero seems to sense the descending darkness that soon engulfed all of Europe, including the war-mongering futurists. These little plays are tragicomedies, violent and funny, Punch and Judy. Modernism from its beginning had a habit of reaching back in order to move forward. Futurists revolted against the romantic realism that dominated the art of their time. It was passé. As futurism moved into the darkening future, it reached back to abandoned forms, often those based in the primitive and folkloric. Italy had an ancient heritage of puppetry. Depero did not abandon his youthful celebration of technological dynamism, but combined his modernism with tradition. He used mechanical forms, simplified, volumetric shapes and bright colors to create elemental, yet exotic shapes.

Depero traveled to New York City in 1928 and worked there until 1931—out of the Jazz Age into the market crash. He opened his Futurist House on West 23rd Street, where he sold, according to his American business card, “paintings, models, wall panels, pillows, interior furnishings, posters, advertising, stage sets.” He created designs for *Vanity Fair* and other major magazines, and also for Macy’s and the Roxy Theatre on Broadway. When he returned to Italy in 1931, he expanded the theoretical literature of futurism with his *Manifesto of Futurist Advertising*. The journey from the radical avant-garde to popular, commercial art, from an experimental puppet show to the world of fashion, may seem surprising at first, but on reflection it is a well traveled, important road.

Here is the closing paragraph of Depero’s *Manifesto*:

“I have seen my own works, on every street corner and every space open for advertising, plagiarized and robbed, more or less intelligently, more or less tastefully—my vivacious colors, my crystalline and mechanical style, my metallic, geometrical, and imaginative flora, fauna, and people, all widely imitated and exploited—this gives me a great deal of pleasure; although I have taken up the art of advertising on a deliberately restricted schedule, I can affirm, without hesitation, that I have managed to create many followers, but I should add that, in this field, I shall have a great deal yet to say—”

—James Leverett, *Professor of Dramaturgy and Dramatic Criticism at Yale School of Drama*

Who’s Who

Dan Hurlin Translator, Designer, Director

Dan Hurlin received a 1990 *Village Voice* Obie Award for his solo adaptation of Nathanael West’s *A Cool Million*, and in 1998, he was nominated for an American Theatre Wing Design award for his music-theater piece, *The Shoulder*. His suite of puppet pieces, *Everyday Uses for Sight: Nos. 3 and 7* (2000), earned him a 2001 New York Dance and Performance Award, and *Hiroshima Maiden* (2006) was given an Obie Award for music by Robert Een, as well as a UNIMA-USA citation for excellence. Other performance works include *The Jazz Section* (1989); *Constance and Ferdinand* (1991); *Quintland* (1992); *No (thing so powerful as) Truth* (1995); *Disfarmer* (2009); and his toy theater piece *The Day the Ketchup Turned Blue* (1997). Formerly the artistic director of Andy’s Summer Playhouse in Wilton, New Hampshire, Hurlin is currently the director of the Graduate Program in Theatre at Sarah Lawrence College, teaching performance art, dance, and puppetry. In addition to grants from the National Endowment for the Arts, the New York Foundation for the Arts, and Creative Capital, Hurlin has been the recipient of fellowships from the John S. Guggenheim Memorial Foundation in choreography, a USA Artist Fellowship, the Alpert Award in the Arts for theater, and the 2013 Jesse Howard Jr. Rome Prize for visual arts.

Dan Moses Schreier Original Music and Sound Design

Dan Moses Schreier is a sound designer and composer. He has designed sound for more than 31 Broadway productions and 32 off-Broadway and regional shows. Compositions for the stage include Broadway scores for *The Merchant of Venice* starring Al Pacino, *Julius Caesar* starring Denzel Washington, *The Glass Menagerie* starring Jessica Lange, *The Tempest* starring Patrick Stewart, and the last play of August Wilson’s Century Cycle, *Radio Golf*. In 1990 he won an Obie Award for sustained excellence. He has also won three Drama Desk Awards, six Drama Desk Award nominations, and four Tony Award nominations. Off-Broadway scores include *King Lear* starring John Lithgow, *Restoration* starring Claudia Shear, and the world premiere of Tony Kushner’s *Homebody/Kabul*. Schreier has collaborated with Dan Hurlin on multiple puppet theater projects including the chamber opera *The Shoulder*, *Quintland (The Musical)*, and *Disfarmer*. Schreier was also the music supervisor for Suzan-Lori Parks’s *Father Comes Home from the Wars*. Schreier received his B.A. from the Gallatin School of Individualized Study at New York University in 1979, and attended The Juilliard School on a Lila Acheson Wallace Scholarship in 1980.

Tom Lee Projection Design

Tom Lee is a designer, director, and puppet artist. His work frequently incorporates live-feed video and projection design with puppetry, exploring the synthesis of manipulated objects, miniatures, and figures with the language of film and animation. His credits include *The Wind-Up Bird Chronicle* (Edinburgh Festival), *The Scarlet Ibis* (HERE), *Sunken Cathedral* (La MaMa), *Bride* (PS 122). Puppetry performance: *Madama Butterfly* (Metropolitan Opera), *War Horse* (Lincoln Center Theater), *Le Grand Macabre* and *Petrushka* (New York Philharmonic). Lee has created numerous original pieces, including *Shank's Mare*, a collaboration with Japanese puppet master Koryu Nishikawa V, which will tour to the Iida International Festival in Japan this summer. Lee is a recipient of the NEA/TCG Career Development Program for Designers and taught design and puppetry at Sarah Lawrence College for 10 years. Lee's first professional puppetry performance was in Dan Hurlin's *Hiroshima Maiden*. tomleeprojects.com

Anna Thomford Costume Design

Anna Thomford has been designing costumes for Dan Hurlin for more than 30 years, beginning in 1983 at Andy's Summer Playhouse in Wilton, New Hampshire, where Hurlin was artistic director. Thomford has costumed nearly all of Hurlin's New York productions including: *The Shoulder*, *Hiroshima Maiden*, and *Disfarmer*. She was the costume designer for performing arts at Franklin Pierce University (FPU) in Rindge, New Hampshire, from 1998–2013. While at FPU she was awarded three commendations for costume design by the Kennedy Center American College Theater Festival, Region 1, and taught costume design and construction for 12 years. Thomford's recent landscape quilt series, MN Fields, was shown in regional shows at the Brattleboro Museum and Art Center in Brattleboro, Vermont, and at the Fitchburg Art Museum in Fitchburg, Massachusetts.

Tyler Micoleau Lighting Design, Technical Director

Tyler Micoleau is an accomplished lighting designer who has designed more than 300 live plays, dance, movement theater, multimedia performance, and puppetry productions. Recent off-Broadway credits: *First Daughter Suite* (Public); *Iowa* (Playwrights Horizons); *The World of Extreme Happiness* (Manhattan Theatre Club); *The Invisible Hand* (New York Theater Workshop); *The Fortress of Solitude* (Public). Notable design credits include *When the Rain Stops Falling* (Lincoln Center Theater); *The Aliens* (Rattlestick); *Blasted* (Soho Rep); *God's Ear* (Vineyard); and *Bug* (Barro Street). Regional credits are Huntington, Goodman, American Repertory Theater, Trinity Rep, Old Globe, Dallas Theater Center, Long Wharf, among others. He is a recipient of an American Theatre Wing Hewes Design Award, two Lucille Lortel Awards, two *Village Voice* Obie Awards, the Connecticut Critics Circle Award, a Helen Hayes nomination, four Barrymore nominations, a Jefferson nomination, and the NEA/Theatre Communications Group Career Development Program. He has held visiting artist positions at Yale University, Dartmouth College, and for six years served as adjunct faculty at Sarah Lawrence College Department of Dance.

Jennifer Kidwell Depero

Jennifer Kidwell is a performing artist. Recent projects include *Zinnias: the Life of Clementine Hunter* (Robert Wilson/Toshi Reagon/Bernice Johnson Reagon); *I Understand Everything Better* (David Neumann); *99 Break-Ups* with Pig Iron Theatre Company; and *Dick's Last Stand* (as the controversial Donelle Woolford, Whitney Biennial 2014). She is currently at work on the original duet *Underground Railroad Game* (FringeArts Festival 2015, ANT Fest 2014) with collaborator Scott Sheppard. Kidwell is a proud cofounder of JACK (Brooklyn). Her piece "On Playing Donelle" was published in *Movement Research: Performance Journal* #45 and on hyperallergic.com. Jennifer Kidwell and Pig Iron Theatre Company are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group.

Eric F. Avery Puppeteer

Eric F. Avery is an artist specializing in the creation of live and interactive works of visual art and performance. Recently, Avery was a resident artist at University Settlement (New York City), where he premiered his performance *The Life and Death of Eric F. Avery*; and a fellow of Art(ists) on the Verge 7 (Minnesota), where he debuted his installation *67 simple operations*. In addition to his practice, Avery has collaborated with Basil Twist, Mabou Mines, 10,000 Things Theater Company, Bedlam Theatre, In the Heart of the Beast Puppet and Mask Theatre, Children's Theatre Company, Savage Umbrella, and many more. Currently, Avery is working with Taylor Mac on *A 24-Decade History of Popular Music* (New York City), and creating a public performance that will take place across south Minneapolis in 2017. Avery holds a bachelor's degree from the University of Kansas and an M.F.A. from Towson University. For more, visit ericfavery.com

C. B. Goodman Puppeteer

C. B. Goodman is an artist specializing in devising physical theater that incorporates disparate source materials and object manipulation. New York City performance credits include, *Shank's Mare* at La MaMa E.T.C., directed by Tom Lee and Koryu Nishikawa V; directed and performed her own work, *Dinner for Two*, at La MaMa E.T.C.'s Puppet Slam and La MaMa Kid's Winter Wonderland; *AO-2* at Dixon Place Puppet Blok!; *(Almost Definitely) Questionable Acts* at the New York Clown Theater Festival. Other credits include directing and performing her own work *Failure: A Big Stupid Mess* at Austin's Fusebox Festival; *Rat Bridge* at the BOOM Charlotte Festival; *(Almost Definitely) Questionable Acts* at the New Orleans Fringe Festival. She has performed in the international tour of *Firebird*, directed by Chris M. Green and choreographed by David Neumann; and *Tree Pop*, directed by Lake Simons.

Catherine Gowl Puppeteer

National Tour: *War Horse*. Regional: *Electra* (Pittsburgh Public Theater); *Six Degrees of Separation*, *King Lear*, *Coriolanus*, *The Madness of George III*, *Cyrano de Bergerac*, *A Midsummer Night's Dream*, *Two Gentlemen of Verona* (The Old Globe); *Taming of the Shrew*, *Othello* (Virginia Shakespeare Festival); *Proof*. New York: *The Merchant of Venice* (TFANA); *Hagoromo* (BAM); *Oh, the Humanity and Other Exclamations*, *The Director*, *'Twas* (Flea Theater); *The Return* (Metropolitan Museum of Art); *Body: Anatomies of Being* (New Ohio/Blessed Unrest); and many new works both in New York City and at the Edinburgh Fringe Festival. Company member with Blessed Unrest. Training: B.A. from Harvard, M.F.A. from The Old Globe/USD.

Takemi Kitamura Puppeteer

A native of Osaka, Japan, Takemi Kitamura is a dancer, puppeteer, actor, and Japanese sword fighter. Her work has been presented at numerous venues in New York City. Her latest performance credits include *The Oldest Boy* (puppeteer/dancer) by Lincoln Center Theater; and *The Indian Queen* (dancer) opera directed by Peter Sellars; *Shank's Mare* (puppeteer) by Tom Lee and Koryu Nishikawa V; and *Memory Rings* (puppeteer/dancer) by Phantom Limbs Company. She has worked with numerous dance and theater companies, such as Sondra Loring, Nami Yamamoto, Sally Silvers, Christopher Williams, the Body Cartography Project, Crossing Jamaica Avenue, and Ripe Time, to name a few. Kitamura holds a B.A. in dance education from Hunter College, where she received a Choreographic Award from the Dance Program.

Rowan Magee Puppeteer

Rowan Magee is a performer, educator, and director of theater and puppetry, based in Brooklyn, New York. He has recently worked with Chris Greene, David Neumann, and Wendy Whelan, has toured nationally and internationally with *The Pigeoning* and *69°S*, and has performed in New York City at venues including the Guggenheim, BAM, La MaMa, HERE Arts, and St. Ann's Warehouse. This fall, he will be puppeteering in Spencer Lott's *Blossom* and Phantom Limb Company's *Memory Rings* at BAM. Magee holds a B.A. from Sarah Lawrence College, is a student at Bo Law Kung Fu, and proudly hails from Troy, New York.

Josh Rice Puppeteer

Josh Rice is a theater artist specializing in physical performance and puppetry. Original work: *(Almost Definitely) Questionable Acts* and *The Vaudevillains*. Puppetry credits include the London tour of *Petrushka* (New York Philharmonic Orchestra); *Shank's Mare* (La MaMa and Japan tour); *The Scarlet Ibis* (HERE); and Janie Geiser's *Reptile Under the Flowers* at St. Ann's Warehouse. Rice is the producing artistic director of *Shake on the Lake*, an outdoor summer theater festival in his hometown of Silver Lake, New York. He has received grants from NYSCA, the NYS Regional Economic Development Council, and the NYC Department of Cultural Affairs. In 2014, he was awarded a Creative Community Fellowship through

National Arts Strategies for his work as founder and director of the Mnemonic Theatre Project, a puppetry program for seniors living with Alzheimer's and dementia. Rice teaches devised theater making at Pace University, and coteaches a media/puppetry class at Sarah Lawrence College.

Chris Carcione Media Puppet/Associate Media Designer

Chris Carcione is a director and theater artist who specializes in interdisciplinary, immersive, and site-specific theatrical events. He has worked as an artist and administrator at La MaMa E.T.C., Williamstown Theatre Festival, Second Stage Theatre, Roundabout Theatre Company, the Huntington Theatre Company, and Stoneham Theatre, and has created work for Dixon Place, Electric Eye Ensemble, and RADD Theater Company. Carcione is a cofounder of The Junkyard, a devised theater ensemble for which he created *Shadows*, an immersive theatrical event; *Confidentially Yours, J. Edgar* (solo performance); and *In Repayment*, which is currently in development. He has a bachelor's degree from Boston University and a master of fine arts degree from Sarah Lawrence College.

MAPP INTERNATIONAL PRODUCTIONS is a nonprofit producer of major performing arts projects that raise critical consciousness and spark social change. MAPP supports all phases of an artist's creative process, from concept and production to premiere and touring, while also engaging audiences in the issues behind the art. Through this heightened focus, we support an evolving and elite cadre of creators whose work ignites communities worldwide. mappinternational.org

Individual Support for Dan Hurlin's work has been provided by:

Janie Geiser, Susan Guma, firecrow silvnightowl, Lisa Yancey, Kit McKay, D. Scott Carpenter, Molly C. Hickok, Fred and Linda Clarke, Joel Richard, Joy Richard, Deborah de Furia and Mujah Maraini-Melehi, Martha Gehman, Nancy Black, Naomi Schegloff, Noah Durham Fried, Katie Whipple, Alexandra Samets, Kathryn Westwater and Jae Lee, Carol Mullins, Paul Zaloom, Bobbie Bristol Kinnell, Rachel Colbert, Marian Rich, Pat Gomez, Janet Isserlis, Theodora Skipitares, Catie Newell, Kathryn Sanders, Shihue Tu, Trudi Cohen, Patti Emerson, Thomas Kelley, Martin Bournhonesque, Basil Harris, Cairo Cannon, Guy Klucevsek, Jean Reisman, Stu Kestenbaum and Wendy Webster, Claudia Orenstein, Barton Goodeve, David Carmen, Ethan Melad, Carol Katz, Kyle DeCamp, Kris Phillippis, Amy Jenkins, Sibyl Kempson, Brian Rogers, Arthur Ganson and Chehalis Hegner, Paula Amt, Jane Comfort, William Hurlin, Dana Gomez, Christina Evans Jones, Paul Zimet, Hye Young Chyun, Amanda Villalobos, Hilary Chaplain, Lynn Jeffries, Linda Mancini, Judith Serafini-Sauli, Lear deBessonnet, Eileen Wiseman, Myles Kane, Carrie Frazier, Eleanor Briggs, Sally Ackerman, Catherine Chin, Thyrza Goodeve, Marika Partridge, Ann Carlson, Alex Aron, Nehpriei Amenii, Stephanie Bogin, Lisa Kron, Beth Griffin, Peggy Gould and Bryan Fox, Eric F. Avery, Rachel Feldman and Carl Tillmanns, Jeanette Yew, Amy Proctor, Vallejo Gantner,

Zach Dorn, Cynthia B. Altman, David Deitcher, Karyn Starr, Ruth Moe, Melissa Gerr, Barnes Family, Helen Davis, Cathy Zimmerman, Brenna St. George Jones, F. John Herbert, George Cochrane, Colleen Sullivan, Mervyn Millar, Shelly Silver, Anneke Hansen, Chris Schlichting, Joanna Furnans, Julia Morrissey, Charlotte Long, Rob Duarte, Catherine Chin, Akiko Aizawa, Leigh Lieberman, Ryutaro Mishima, Adrienne Willis, Elizabeth King, Tere O'Connor, Peggy Silva, Martha Wittman, Sara Juli, Gail Gregg, Dan Froot and Victoria Marks, Ann DeForest, Judy Gailen and Michael Trautman, Vincent Mraz, Eric Nathan, Stephanie Frampton, Jane McLean, Eliza Laytner, Thomas Leslie, Hamlett Dobbins, Sarah Durkee and Paul Jacobs, Patti Bradshaw, Karen Sherman, Joan Sand, Nathan Hurlin, Cathy Appel, Steven Kasher, Naila Moreira, Julia Trotter, Jennifer Fitch, Tandra Dillon, Judy and Charles Micoeau, David Baum, Alan Johnson and Anne Kuite, Penny Wilson and Broome Spiro, Mina Takahashi and Marco Breuer, David Opdyke, Andy Kirshner, Cathy Teixeira, Victoria Roberts, Bill Nichols, Dustin Ruoff, D.J. Potter, Torry Bend, Brian Crabtree, Neil Greenberg, Hannah Hessel Ratner, Nicholas de Monchaux, Vicky Solomon, Kate McLeod and Mark West, Lynn Barnhouse and Tom Oliphant, Alisa Solomon, Shane Tilston, Amy Swanson, David Bowles, Dennis Mohr, Peter Szep, Emily Devine, Brooke O'Harra, Peter and Junita Bognanni, Alan Calpe, Steven Yakutis, David Dorfman, Cheryl Young, Dennis Mohr, Amy Schwartzman, Cathy Teixeira, Cynthia Altman, Ruth W. Lo, Chongren Fan, Justin Perkins, Emily Harney, Allison Cekala, Jonathan Farmer, Allen Lang, David Lane, Mary-Beth Hughes, Robert N Flynt and Jeff McMahan, William Cusick, Jimmy Brenner, Charles Steckler, Gail Siegal, Matt King and Sarah Cunningham, Cathy Appel, Tom Mayes and Rod Glover, Janet D. Clancy, Dave King, Brian Butterfield, Lawrence Seigel, Lucinda Ziesing, Jane and Greg Perlmutter MacPherson, Jesseca D. Ferguson, Reynold Belletete, June Ekman, Jonnie M. Greene, Bob and Cynthia Bertoletti, Peter Thom, Rose Anne Thom, Carl Recchia, Mary L. Recchia, Glen Gardner and Laura Luchetti-Gardner, Anna R. Thomford, Richard Epstein, Thomas H. Grunewald , Peggy I. Sysyn, Irene and Andrew Robinson, Robinson Family Trust, David and June A. Vail, Shirley Kaplan, Marion S. Kaplan, Elizabeth S. Quint, Bernard and Florence Schreier, Brian Selznick, David Serlin, Lewis Feldstein, Peter Reed

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Ticket sales cover less than 15 percent of our programming. Help us sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors.

Donors to the Fisher Center

Leadership Support

Carolyn Marks Blackwood
Emily H. Fisher and John Alexander
Jeanne Donovan Fisher
Goethe-Institut New York
Martin and Toni Sosnoff Foundation
Millbrook Tribute Garden, Inc.
Nancy and Edwin Marks Family
Foundation
National Endowment for the Arts
(NEA)
The Rebecca and Nathan Milikowsky
Family Foundation
Denise S. Simon and
Paulo Vieiradacunha
Martin T. and Toni Sosnoff
Felicitas S. Thorne

Golden Circle

Estate of Richard B. Fisher

Director

Jamie Albright and Stephen Hart
Anna-Maria & Stephen Kellen
Foundation, Inc.
Anonymous
Berkshire Taconic Community
Foundation
Alicia Davis and Steve Ellis
Steven M. Dawson
Barbara Ettinger and Sven Huseby
Stefano Ferrari and Lilo Zinglensen
Dr. Terry S. Gotthelf
Jane and Richard Katzman
Chris Lipscomb and Monique Segarra
Doris J. Lockhart
Bonnie Loopesko and Daniel Shapiro
The Morningstar Foundation
New England Foundation for
the Arts
New York State Council on the Arts
(NYSICA)
Mr. and Mrs. James H. Ottaway Jr.
The Richard and Jane Katzman
Foundation
Amanda J. Rubin
Daniel Shapiro Charitable Fund of
the NPT
Thendara Foundation
Illiana van Meeteren
Wadsworth Fund of the Berkshire
Taconic Community Foundation
Andrew E. Zobler

Producer

ESP Performing Arts Center
Ted Ruthizer and Jane Denkensohn

Patron

Mary I. Backlund and Virginia Corsi
Kay Brover and Arthur Bennett
Brian Fasset and Kris Carr
Hyman J. and Florence Hammerman
Family Foundation
Dyan Machan and Johan de Meij
David A. Schulz
Taun N. Toay '05
Peter van Schaick
Aida and Albert Wilder

Donors to the Bard Music Festival

Leadership Support

Helen and Roger Alcaly
The Andrew W. Mellon Foundation
Bettina Baruch Foundation
Dr. Leon Botstein and
Barbara Haskell
Robert C. Edmonds '68
Jeanne Donovan Fisher
Jane W. Nuhn Charitable Trust
Dr. Barbara Kenner
Mr. and Mrs. James H. Ottaway Jr.
Denise S. Simon and
Paulo Vieiradacunha

Golden Circle

Susan and Roger Kennedy
Edna and Gary Lachmund
National Endowment for the Arts
(NEA)
Felicitas S. Thorne
Millie and Robert Wise
The Wise Family Charitable
Foundation

Director

The Ann and Gordon Getty
Foundation
Joshua J. Aronson
Bessemer National Gift Fund
Michelle R. Clayman
Joan K. Davidson
Amy K. and David Dubin
Carlos Gonzalez and
Katherine Stewart
Dr. Thomas Hesse
The J. M. Kaplan Fund, Inc.
Amy and Thomas O. Maggs
Drs. M. Susan and Irwin Richman
David E. Schwab II '52 and
Ruth Schwartz Schwab '52
Margo and Anthony Viscusi
Dr. Siri von Reis

Producer

Matthew M. Guerreiro and
Christina Mohr

Alison L. and John C. Lankenau
Marstrand Foundation
Jim and Talila O'Higgins
Stewart's Shops
Dr. Elisabeth F. Turnauer-Derow
Irene Zedlacher

Patron

Fiona Angelini and Jamie Welch
Mary I. Backlund and Virginia Corsi
Alexander and Margaret Bancroft
Lydia Chapin and David Soeiro
Elizabeth W. Ely '65 and
Jonathan K. Greenburg
Helena and Christopher H. Gibbs
Eliot D. and Paula K. Hawkins
Elena and Fred Howard
Dr. Harriette Kaley
Dr. Seymour and Harriet Koenig
Alison L. and John C. Lankenau
Alfred J. Law and Glenda A. Fowler Law
Amala and Eric Levine
Andrea and Kenneth L. Miron
Martin L. and Lucy Miller Murray
Dr. Miriam Roskin Berger '56
Allan and Ronnie Streichler
Barbara and Donald Tober
Rosemary and Noel Werrett
Bill Zifchak and Maggie Evans

List current as of May 20, 2016

Boards and Administration

Bard College

Board of Trustees

David E. Schwab II '52, *Chair Emeritus*
Charles P. Stevenson Jr., *Chair*
Emily H. Fisher, *Vice Chair*
George F. Hamel Jr., *Vice Chair*
Elizabeth Ely '65, *Secretary, Life Trustee*
Stanley A. Reichel '65, *Treasurer, Life Trustee*

Fiona Angelini
Roland J. Augustine
Leon Botstein+, *President of the College*
Stuart Breslow+
Mark E. Brossman
Thomas M. Burger+
James C. Chambers '81
Marcelle Clements '69, *Life Trustee*
Craig Cogut
The Rt. Rev. Andrew M. L. Dietsche,
Honorary Trustee
Asher B. Edelman '61, *Life Trustee*
Paul S. Efron
Robert S. Epstein '63

Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
Sally Hambrecht
Marielouise Hessel
Maja Hoffmann
Matina S. Horner+
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Paul S. Levy
Fredric S. Maxik '86
James H. Ottaway Jr., *Life Trustee*
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
Roger N. Scotland '93, *Alumni/ae Trustee*
Jonathan Slone '84
James A. von Klemperer
Brandon Weber '97, *Alumni/ae Trustee*
Susan Weber
Patricia Ross Weis '52

Senior Administration

Leon Botstein, *President*
Dimitri B. Papadimitriou, *Executive Vice President; President, Levy Economics Institute*
Coleen Murphy Alexander '00, *Vice President for Administration*
Mary Backlund, *Vice President for Student Affairs; Director of Admission*
Norton Batkin, *Vice President; Dean of Graduate Studies*
Jonathan Becker, *Vice President for Academic Affairs; Director, Center for Civic Engagement*
James Brudvig, *Vice President for Administration and Finance; Chief Financial Officer*
Erin Cannan, *Vice President for Student Affairs; Dean of Civic Engagement*
Susan H. Gillespie, *Vice President for Special Global Initiatives*
Mark Halsey, *Vice President for Institutional Research and Assessment*
Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Robert Martin, *Vice President for Policy and Planning; Director, Bard College Conservatory of Music*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
S. Rebecca Thomas, *Dean of the College*
Taun Toy '05, *Vice President for Strategic Initiatives; Chief of Staff*
Stephen Tremaine '07, *Vice President for Early College Policies and Programs; Executive Director, Bard Early College in New Orleans*

The Richard B. Fisher Center for the Performing Arts

Advisory Board
Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein+
Stefano Ferrari
Robert Martin+
Dimitri B. Papadimitriou+
Denise S. Simon

Thurmond Smithgall
Martin T. Sosnoff
Toni Sosnoff
Felicita S. Thorne
Andrew E. Zobler

Live Arts Bard Creative Council

Alicia Davis
Steven M. Dawson
Jeanne Donovan Fisher
Dr. Terry S. Gotthelf
Amy Guttman
Richard and Jane Katzman
Doris J. Lockhart
Stephen Simcock

Administration and Programming

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Bob Bursley, *Senior Producer*
Gideon Lester, *Director of Theater Programs*
Caleb Hammons, *Producer, Theater and Dance*
Jeannie Schneider, *Business Manager*
Kielely Michasiow-Levy, *Development Manager*
Zia Affronti Morter '12, *Associate Producer*

Production

Vincent Roca, *Production Manager*
Stephen Dean, *Production Coordinator, Concerts and Lectures*
Matthew Waldron '07, *Production Coordinator, Dance and Theater*
Rick Reiser, *Technical Director*
Josh Foreman, *Lighting Supervisor*
Moe Schell, *Costume Shop Supervisor*
Seth Chrisman, *Audio/Video Supervisor*
Hellenia Schiavo, *Assistant to the Production Manager*

Communications

Mark Primoff, *Associate Vice President of Communications*
Eleanor Davis, *Director of Public Relations*
Darren O'Sullivan, *Senior Public Relations Associate*
Amy Murray, *Multimedia Web Editor*
Sara Wintz, *Assistant Marketing Manager*

Publications

Mary Smith, *Director of Publications*

Audience Services

David Steffen, *Audience Services Manager and Communications Coordinator*
Nicholas Reilingh, *Box Office Manager and Database Administrator*
Emily Gildea '11, *Assistant Box Office Manager*
Lizabeth Malanga '16, *Box Office Coordinator*
Hellenia Schiavo, *House Manager*
Kai Mote '16, *Assistant House Manager, House Manager Fantasque*
Jessica Dagg '18, *Assistant House Manager*

Facilities

Mark Crittenden, *Facilities Manager*
Ray Stegner, *Building Operations Manager*

Doug Pitcher, *Building Operations Coordinator*
Daniel DeFrancis, *Building Operations Assistant*
Robyn Charter, *Fire Panel Monitor*
Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*
Patricia O'Hanlon, *Environmental Specialist*

The Bard Music Festival

Board of Directors

Denise S. Simon, *Chair*

Roger Alcaly
Joshua J. Aronson
Leon Botstein+
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher
Christopher H. Gibbs+
Carlos Gonzalez
Paula K. Hawkins
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Thomas O. Maggs
Robert Martin+
Kenneth L. Miron
Christina A. Mohr
James H. Ottaway Jr.
Felicita S. Thorne
Siri von Reis

Artistic Directors

Leon Botstein
Christopher H. Gibbs
Robert Martin

Executive Director

Irene Zedlacher

Associate Director

Raissa St. Pierre '87

Scholar in Residence 2016

Arman Schwartz
Emanuele Senici

Program Committee 2016

Byron Adams
Leon Botstein
Christopher H. Gibbs
Robert Martin
Arman Schwartz
Emanuele Senici
Richard Wilson
Irene Zedlacher

Director of Chorus

James Bagwell

Vocal Casting

Susana Meyer

Producer, Staged Concerts

Nunally Kersh

+ *ex officio*

SummerScape Seasonal Staff

Administration and Programming

Nunally Kersh, *Producer, SummerScape Opera*
Justin Vivian Bond, *Curator and Host, Spiegelent*
Richard Suchenski, *Curator, SummerScape Film Festival*
Tessa Menatian, *Marketing Intern*
Michael Hofmann, *Audience Services Intern*

Company Management

Stacey-Jo Marine, *Company Manager*
Maggie Carson '06, *Assistant Company Manager*
Arianne Danielle DeCerb, *Assistant Company Manager*
Travis Morse, *Company Management Intern*
Kyle Rudnick, *Company Management Intern*

Bard Music Festival

Stephen Dean, *Stage Manager*
Amy Cassiere '19, *Production Assistant*
Jonathan Collazzo '18, *Production Assistant*
Brynn Gilchrist '17, *Production Assistant*
Stanley Moore '16, *Production Assistant*
Viktor Toth '16, *Production Assistant*

Spiegelent

Hannah Gosling-Goldsmith, *Venue Manager*
Lisa McGinn, *Production Stage Manager*
Brenden Michael, *Artist Services Rep/Assistant to Justin Vivian Bond*
Eric Oloffson, *Site Supervisor*
Aleah Black '16, *Host Captain*
Salome Dewell '16, *Host Captain*
Domantas Karalius '17, *Host*
Alex Koditschek '17, *Host*
Nathaniel Sullivan '17, *Host*
Natalie West '17, *Host*
Antonio Irizarry '16, *Merchandise Specialist*
Sarah Vingerhoedt, *Audio Engineer*
Paul Sylvester, *Spiegelent Audio 2*
Matthew Holcombe, *Spiegelent Electrician*
Jamie Stockley, *Spiegelent Electrician*

Carpentry

Jacob Bigelow, *Assistant Technical Director*
Sean Spencer, *Shop Foreman*
Brad Armstrong, *Stage Carpenter*
Michael Murphy, *Stage Carpenter*
Eric Oloffson, *Stage Carpenter*
Christopher L. Riley, *Stage Carpenter*
Robert Stricstein, *Stage Carpenter*
Justin Tittley, *Stage Carpenter*
Sam Audino, *Stage Carpenter Intern*
Sam Dickson, *Stage Carpenter Intern*
Katherine Waugh, *Stage Carpenter Intern*

Hickory Renadette, *Head Rigger/Flyman*

Electrics

Kara Ramlow, *Master Electrician*
Nick Ligon, *Sosnoff Theater Programmer*
Walter Daniels, *Stage Electrician*
Connor Gibbons, *Stage Electrician*
Dale Gibbons, *Stage Electrician*
Matt Griffen, *Stage Electrician*
John King, *Stage Electrician*
Brian Lindsay, *Stage Electrician*
Shane Crowley '18, *Stage Electrician Intern*
Matthew Holcombe, *Stage Electrician Intern*
Janine Rodgers '19, *Stage Electrician Intern*
Jamie Stokely, *Stage Electrician Intern*

Costume Shop/Wardrobe

Lindsey Sikes-Voorhees, *Costume Shop Foreman*
Cara Barker, *Head Stitcher*
Gabrielle LaRoche, *First Hand*
Allison Schmidt, *Draper and Costume Construction*
Tara Weber, *Stitcher*
Joy Havens, *Iris Wardrobe Supervisor*
Krista Arena, *Wardrobe Intern*
Jose Chardiet '16, *Wardrobe Intern*
Charlie Deifenbach, *Wardrobe Intern*
Sarah Dickerson, *Wardrobe Intern*
Abigail Hackney, *Wardrobe Intern*
Emma Holyst '18, *Wardrobe Intern*
Daniel Caleb Kreig, *Wardrobe Intern*
Lydia Pepi, *Wardrobe Intern*
Jacqueline Vela, *Wardrobe Intern*

Audio Visual

Noah Firtel, *Sosnoff Theater Audio 1*
Eamon Goodman '15, *Sosnoff Theater Video Op*
Haley Wolf, *LUMA Theater Audio 1*
Emily Hutton, *LUMA Theater Audio 2*
Connor Martin, *A/V Technician*
Paul Sylvester, *Audio 2 for Spiegelent*
Sarah Vingerhoedt, *Audio 1 for Spiegelent*
Henry Birdsey, *AV Intern*
Ryan Burgdorf, *AV Intern*
Bobby Mills, *AV Intern*

Properties

Aubrey Ellis, *Festival Properties Master*
Patrice Escandon, *Asst. Properties Master*
Abigail Cain, *Properties Intern*
Nicholas LaBarbera, *Properties Intern*

Hair and Makeup

David Bova, *Hair and Makeup Design, Iris*
J. Jared Janas, *Hair and Makeup Design, Iris*
Brittany Hartman, *Design Assistant*
Kaila Herrera, *Hair and Makeup*
Jill Kaplan, *Hair and Makeup*
Kelli Lennox, *Hair and Makeup Intern*

Kim Lennox, *Hair and Makeup Intern*

Production Management

Rachel Spears, *Production Office Assistant*

Audience Services

Ushers
Isabella Barbuto
JaQuan Beachem '17
Eric Brodbeck
Oonagh Carroll
Danielle Cramerford
Benjamin Dranoff '16
Lydia Goff
Hasani Gunn '17
Natalie Hayes
Ella Hill
Isabelle LaBarbera
Peter Lane '17
Anwen Lewis
Aidan McLaughlin
Greta Myers
Becky Neisel
Heather Pinchbeck
Willa Pruitt
Taylor Quinland '19
Emma Radich '18
Zak Rawle '18
Kati Renth
Isobel Seabrook
Matt Strieder
Micah Thomas '17
Hazaiah Tompkins '18
Philip Torphy '16
Evan Torrisi
Isabel Vazquez
Elizabeth Westermeyer
Tierney Weymueller '16
Avis Zane
Amanda Bogan, *Bus Captain*

Parking Attendants

Colin Bemis
Walter Gadsby
Rebecca Ganellen '17
Connor Redmond
Abigail Romm
Mason Segall '18
Alex Theisen
Henry Thyne
David Uridia
Kyle Zigner '20

Box Office Ticket Agents

Savannah Bachman '17
Sarah Cohen '18
Michael Hoffmann '15
Kelly Newberry '16
Audrey Rosenblith '16
Robert Rubsam

About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. Last year's festival, "Carlos Chávez and His World," turned for the first time to the music of Mexico and the rest of Latin America. The 2016 festival is devoted to the life and work of Giacomo Puccini.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

About Bard College

Bard College is a four-year residential college of the liberal arts and sciences with a 155-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit www.bard.edu.

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

Our members support world-class performing arts and enjoy a variety of discounts and benefits through our Friends and Patrons programs.

Please join us!

For more information visit fishercenter.bard.edu/support or call 845-758-7987.

THE RICHARD B.
FISHER
CENTER
FOR THE
PERFORMING ARTS
AT BARD COLLEGE

BECOME A FRIEND OF THE FISHER CENTER

Friends of the Fisher Center enjoy a behind-the-scenes look at Fisher Center presentations, invitations to exclusive events, and access to special services throughout the year.

Friend (\$75) Benefits include:

- Access to tickets before the general public
- Invitations to season previews and open house events
- 10% discount on Spiegelent dining
- 20% discount on Fisher Center merchandise
- *Fully tax deductible*

Supporter (\$150) All of the above, plus:

- Waived ticket-handling fees (save \$4.50 per ticket, \$10 per subscription)
- Invitation to a behind-the-scenes tour of the Fisher Center
- *Fully tax deductible*

Sponsor (\$300) All of the above, plus:

- Invitations to opening night parties
- SummerScape production poster
- *\$250 tax deductible*

Sustainer (\$500) All of the above, plus:

- Bard Music Festival limited edition T-shirt
- SummerScape production poster signed by the cast
- *\$415 tax deductible*

Benefactor (\$1,000) All of the above, plus:

- Bard Music Festival book (Princeton University Press)
- Private, behind-the-scenes tour of the Fisher Center for you and your guests
- Invitations to working rehearsals and directors' presentations
- *\$750 tax deductible*

BECOME A PATRON OF THE FISHER CENTER

Patrons enjoy all of the benefits of Benefactors of the Fisher Center, plus access to the best seats in the house, personalized ticketing, preferred parking, and exclusive events.

Patron (\$1,500) All of the Benefactors benefits, plus:

- Access to the best seats and personalized ticket handling through the Patron Priority Line
- Access to the Bard Music Festival Patron's Lounge at Olin Hall
- Recognition in performance programs
- *\$1,180 tax deductible*

Producer (\$2,500) All of the above, plus:

- Invitation for two to an exclusive pre-performance dinner at a Hudson Valley home
- *\$2,030 tax deductible*

Director (\$5,000) All of the above, plus:

- Reserved VIP parking for all events at the Fisher Center
- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- *\$4,380 tax deductible*

Thank you!

Please return your donation to:

Bard College
Office of Development
PO Box 5000
Annandale-on-Hudson, NY
12504-5000

Enclosed is my check made payable to **Bard College** in the amount of \$ _____

Please designate my gift toward: All Fisher Center programs Bard Music Festival only

Please charge my Amex Discover MasterCard Visa in the amount of \$ _____

Credit card account number _____ Expiration date _____

Name as it appears on card (please print clearly) _____

Name as it should appear in publications _____

I would like my gift to be anonymous

Address _____

City _____ State _____ Zip code _____

Telephone _____ E-mail _____

BARD SUMMERSCAPE

DANCE JULY 1–3

World Premiere

FANTASQUE

Music by Ottorino Respighi and Gioachino Rossini

Choreography by John Heginbotham

Puppetry and design by Amy Trompetter

THEATER JULY 7–17

World Premiere

DEMOLISHING EVERYTHING WITH AMAZING SPEED

Futurist puppet plays by Fortunato Depero

Translated, designed, and directed by Dan Hurlin

Original music by Dan Moses Schreier

OPERA JULY 22–31

IRIS

Composed by Pietro Mascagni

Libretto by Luigi Illica

American Symphony Orchestra,

conducted by Leon Botstein, music director

Directed by James Darrah

FILM SERIES JULY 21 – AUGUST 14

PUCCINI AND THE OPERATIC IMPULSE IN CINEMA

SPIEGELTENT JULY 1 – AUGUST 13

CABARET, MUSIC, AND MORE

Hosted by Mx. Justin Vivian Bond

and

27TH BARD MUSIC FESTIVAL AUGUST 5–7 and 11–14

PUCCINI AND HIS WORLD

845-758-7900 | fishercenter.bard.edu

Be the first in line for news of upcoming events, discounts, and special offers.

Join the Fisher Center's e-newsletter at fishercenter.bard.edu.