DAS WUNDER DER HELIANE
(The Miracle of Heliane)

Fisher Center at Bard
Sosnoff Theater
July 26 – August 4
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Cast

Heliane  Aušrine Stundyte
The Ruler  Alfred Walker
The Stranger  Daniel Brenna
The Messenger  Jennifer Feinstein
The Porter  Nicholas Brownlee
Blind Chief Justice  David Cangelosi
The Judges  Nathan Berg, Scott Conner, Michael J. Hawk, Derek Taylor,
            Kevin Thompson, Richard Troxell
Young Man  Joseph Demarest*
Celestial Voices  Aine Hakamatsuka*, Caroline Miller*
Aged Child  Ezra Quinn Lombino
Young Boy  Vladimir Villano Vazquez

Bard Festival Chorale

Altos  Sarah Bleasdale
       Katharine Emory
       Agueda Fernandez
       Jessica Kimple
       Erica Koehring
       Martha Mechalakos
       Guadalupe Peraza
       Elizabeth Piker
       AnnMarie Sandy
       Abigail Wright
Tenors  Sean Clark
        Jack Cotterell
        Joseph Demarest
        Matthew Deming
        Mark Donato
        Ethan Fran
        John Cleveland Howell
        Matthew Krenz
        Eric William Lamp
        Michael Steinberger
Basses  David Baldwin
        Paul Holmes
        Daniel Hoy
        Aaron Ingersoll
        Andrew Martens
        Thomas McCargar
        Brian Mummert
        Mark Rehnstrom
        Michael Riley
        Aaron Theno
        Peter Van Derick

*Member of Bard Festival Chorale

Assistant Conductor  Zachary Schwartzman
Principal Music Coach  David Sytkowski
Vocal Casting  Josh Winograde
Choral Contractor  Nancy Wertsch
Rehearsal Pianist  Bethany Pietroniro

Producer  Nunally Kersh
Stage Manager  Lynn Krynicki
Supertitle Creation  Celeste Monte

Assistant Director  Birgit Kajtna
Associate Set Designer  Daniel Unger
Associate Lighting Designer  Joe Beumer
Associate Costume Designer  Miriam Stöcklin
Costume Coordinator  Joy Havens
Associate Video Designer  Maxwell Bowman
Assistant Stage Managers  Patty Garvey, Eileen Goodrich
Supertitle Operation  Lisa Jablow
Watchout Programmer  Clara Ashe-Moore
Assistant to the Choreographer  KC Athol
Assistant to the Video Designer  Christine Franzen
Production Assistants  Roza Gavriilidis, Sierra Hammond

Director, HD Recording  Bruce Bryant
Stage Manager, HD Recording  Robert Klein

Dancers  
David Gonsier
Joey Kipp
Doug LeCours
Karla Quintero
Tara Sheena

Niko Tsocanos
Meg Weeks
Mei Yamanaka

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Synopsis

Act 1

Das Wunder der Heliane (The Miracle of Heliane) is set in an unnamed totalitarian state governed by the Ruler, whose cruelty masks his own deep longing to be loved by his wife, Heliane. As the piece opens, the Ruler vents his spleen toward a recent arrival—the young, charismatic Stranger. Envious of the attention the Stranger is attracting, the Ruler has him arrested and sentenced to death. When the Ruler visits his cell, the Stranger pleads for mercy, but the Ruler is unyielding. Drawn by curiosity, Heliane secretly visits the Stranger. She finds herself deeply attracted to him against her will. Prompted by the Stranger’s desire, Heliane reveals her hair, feet, and body to him. But when he asks to make love to her on his last night alive, Heliane refuses, and retires to pray. The Ruler returns and proposes a curious bargain—if the Stranger can instruct and assist him in winning over Heliane’s love and desire, then he will spare his life. When Heliane unexpectedly returns to the cell, her husband is shocked to find her there. In a jealous rage, the Ruler orders Heliane’s arrest and trial for adultery.

Act 2

The Ruler and his Messenger await the arrival of the six Judges to try Heliane. The Messenger (formerly the Ruler’s lover, whom he has rejected) takes a diabolic pleasure in inciting his jealousy and thirst for revenge. When accused of adultery, Heliane acknowledges her attraction to the Stranger but insists she only succumbed in thought, rather than deed. When the Stranger is brought to testify, he requests to be alone with Heliane. When alone, he implores her to kill the Stranger but insists she only succumbed in thought, rather than deed. When the Stranger returns to the cell, her husband is shocked to find her there. In a jealous rage, the Ruler orders Heliane’s arrest and trial for adultery.

Act 3

A crowd has assembled outside the Ruler’s palace. The Judges arrive to witness Heliane’s attempt to bring the Stranger back to life. Heliane refuses to lie—she overcomes her doubts and hesitations and admits that she loved the Stranger. When the enraged mob threatens Heliane, the Ruler offers to spare her life if she will become his. Heliane proudly refuses his entreaties. The crowd is about to drag her to the stake, but a crash of thunder halts the throng. The Stranger’s corpse miraculously rises from the funeral bier. When Heliane pledges her love and commitment to the Stranger, the enraged Ruler stabs her. The Stranger banishes the Ruler, and thus sets the people free. The Stranger and Heliane are united on a transcendent, emotional journey.

Director’s Note

“I am not divine, nor pure! Human beings desire! Human beings burn! Yes, I am a woman!”

Das Wunder der Heliane, Act 3, Scene 2

Das Wunder der Heliane is a dark mystery play, an intimate psychodrama, and an epic dystopian political thriller all at once. While exploring the eternal questions of the human condition and its constant struggle between good and evil, this opera feels remarkably relevant for our times.

Korngold involves us in the riveting emotional journey of a woman who defies a brutal and contemptuous dictatorship by overcoming her fears and doubts and claiming her right to compassion, love, and desire—and to be a woman. She’s neither a saint nor the prey of a ruthless ruler husband but the equal partner of the man she loves, both in body and in spirit.

Heliane’s courage and strength of belief in humanity may well be the actual miracle that opens the gates to freedom and redemption—not only for herself but also for the whole society in which she lives. However, Heliane is not merely a political manifesto or realistic drama, it is, rather, an enigmatic, mystical, and spiritual phantasmagoria in which reality and dream constantly overlap and intertwine.

The entrancing power of Korngold’s music explores the peaks and chasms of the human soul and takes us right into the emotional labyrinth inside each character. Our vision is colored by their fears, desires, and obsessions. And it is this exuberant, irrational, and sometimes surreal aspect that makes this opera so fascinating.

The question of what the “miracle” of Heliane means is one that audiences must answer for themselves. Korngold’s opera and his music bear a spiritual mystery, which should be experienced but cannot be rationally explained, and is a miracle in and of itself.

Christian Räth
June 2019
Opera Note

Glancing Backward, from the Nonsmoking Section

Speaking both historically and sociologically, the question of which cigarette you’d pick given the choice between an inexpensive, “American-style” one or a super-pricey, prettily fragrant, mauve-papered item is pretty out-of-date in today’s cultural climate. But in late 1927, Austria Tabak, the Austrian tobacco company, figured it had a market for both, considering the controversy and commotion surrounding the Vienna State Opera’s runs of Erich Wolfgang Korngold’s extravagantly beautiful *Das Wunder der Heliane* (The Miracle of Heliane) and Ernst Krenek’s irreverently jazz-influenced *Jonny spielt auf* (Jonny Plays). Creating dueling cigarette brands styled after each opera probably seemed like a stroke of commercial genius. However, the tobacco monopoly wasn’t entirely correct in its market calculations. The cheap, American-style, unfiltered “Jonny” smokes, produced in a striped red pack with plain paper simply printed in cursive script, not only far outsold the luxuriously gold-packaged “Heliane” cigarettes but also outlived them by a long shot: Jonny-inspired embers were still burning literally decades later (indeed, into the next millennium—Austria Tabak finally closed its Vienna operations in 2011). The gold-tipped offering was too expensive, too perfumed, and too gaudy for a soberly new-realist age. It simply didn’t constitute a sustainable product line.

There’s no doubt that Korngold’s *Heliane*, seen here in its U.S. premiere, may be praised as the outstanding instance of his most gorgeous music. Its ravishing orchestral sonorities are characteristic of him, with massive sounds distinguished by a liberal-yet-nuanced employment of percussion and an array of keyboard instruments, all helping to create the unique Korngold sound. For the longest time there was little opportunity to hear all this sensuous opulence, but now that recent concerts and staged performances in Europe, as well as recordings and videos, have made his music available again, many are wont to follow Korngold’s lead in declaring this his greatest work. Excitement about the opera’s rediscovery, both in Europe and for this American premiere, is palpable, although the glare of today’s floodlights conceals its less-than-stellar reception history. For the truth is that *Heliane* missed out on the wild success enjoyed by its predecessor *Die tote Stadt*, despite eclipsing it in musical intensity and erotic tension (almost always a selling point). While *Heliane* pleased opera-goers and critics on its first outings in Hamburg and Vienna, it crashed critically in Berlin, and cancellations of one-third of future performances planned for other cities sealed its fate.

Most of the blame for *Heliane’s* poor reception from critics and audiences is frequently heaped on the head of the composer’s father, the powerful music critic Julius Korngold, whose vitriolic press campaign against Krenek—in hindsight—only whetted the public’s appetite for the exciting novelty of *Jonny* as against *Heliane’s* vaunted seriousness. And, given how obnoxious Julius’s personality, attitudes, and actions were, it is difficult to object to such an explanatory strategy. Without doubt, his near-rabid polemic on behalf of his son shaved more than sufficient compost onto the bed of the contemporary controversy surrounding *Jonny* to allow it to flourish in true hothouse fashion (that is, extravagantly, and artificially—were the stakes truly high enough to warrant an all-out culture war?). It’s worth asking, however, if father-Korngold-as-villain deserves the criticism he typically gets for deflating *Heliane’s* chances at anything more than slight and temporary success, whether or not the fantastically successful *Jonny* had been sweeping stages in the preceding months. The point is not to defend the ultraconservative Julius but to consider what other circumstances surrounding the creation and premiere of his son’s work predisposed it to critical failure, despite the richness, complexity, and utter beauty of its score, which many listeners clearly appreciated. What makes the difference between opposing moments in this complex reception history, between today’s excited admiration and yesterday’s indifference?

Clearly, Korngold’s choice of Expressionist poet and playwright Hans Kaltneker’s play *Die Heilige* (The Saint) as a libretto source proved a risky speculation on the opera market. The heavy symbolism of *Heliane*, its mythical-otherworldly and quasi-religious aura, its grand manner, perhaps even the very loveliness of its music in tandem with such seriousness about redemptive love, pose fascinating challenges and spur interpretive creativity in today’s productions. Yet even 90–some years ago, these characteristics imbued *Heliane* with a quality of backward-looking nostalgia in a forward-leaping historical moment. The Weimar era was an emancipatory time, but could a modern woman find a hint of contemporary feminism in the purity of the miraculous Heliane? What interwar populace might have voiced itself in Korngold’s heavenly offstage choruses? Was there time for magic in an era wedged between hyperinflation and rampant unemployment, or for resurrection from the dead amidst the acceleration of Austro-German modernity in the late 1920s?

*Heliane* is often compared with operas by Richard Strauss, whose own late-1920s Helen, the mythical *Die ägyptische Helena*, also fell into oblivion shortly after its well-received premiere. A more apt correlation may be to the phenomenon of Franz Schreker, whose timbrally experimental and sexually suggestive dramas were the leading operatic successes of the 1910s and early 1920s. With Schreker’s latest effusions of mystic eroticism suddenly garnering scant interest from mid-1920s audiences, in stark contrast to the astounding acclaim his similarly lusciously-sounding works had received just a decade prior, could one expect a work like *Heliane* to fare much better, since massive sonorities, harmonic richness, and luxuriant orchestration were not enough to counterbalance an untimely drama in the ears of the opera-going public? Tellingly, one Viennese journalist pronounced that Korngold’s opera, “while experimenting freely with new tonal and expressive possibilities, faithfully preserves the pure substance and essence of post-Wagnerian musical dramas.” This is a laudatory review from a conservative critic whose intention was probably not to highlight the notion that Wagnerisms were possibly retrograde, much less to suggest that, from the moment of its premiere, *Heliane* was already after the fact. And yet, given what loomed right around the corner in the 1930s, perhaps the rigidly autocratic and murderous character of the Ruler is one of the opera’s distinctly prescient features.

If Korngold’s own stance remained earnest rather than ironic, even in the wake of the Great War and amid the radical instabilities of the Weimar Republic’s first phase, he might be labeled as merely naïve, but that tendency has been all too common: the “childlike” aura of “prodigy” status has clung to him tenaciously. This does not give a fair impression of Korngold’s awareness of, or attitude toward, his worldly surroundings. His love of the operetta genre and the time and care he devoted to successful arrangements of the light, undeniably popular works of his predecessors and contemporaries, even while composing his own “serious” works, already shows the range of his sensibilities, even before he launched himself across the ocean to shape the
sound aesthetic of the ultramodern American film industry. So he cannot be deemed antimodern. Even so, these factors don’t purge Heliane of the sense that its “miracles” were resounding from another age. The era of so-called Neuere Sachlichkeit (New Objectivity) was characterized by a general sense of cynicism and resignation after a period of intense, devastating conflict and a more exuberant hope for newness. This energy was vented in the immediate postwar efflorescence of Expressionism, the creative rebellion that had begun years before 1914 but had not quite exhausted itself: there was still rage to be expressed after the Treaty of Versailles. But the eminent historian Peter Gay makes particular note of the year 1924 for an uptick in calls, from various quarters, for an end to Expressionism’s gushing exorbitance in favor of a new, matter-of-fact authenticity. And this happened to be the same moment that Korngold was forging ahead with the musical-dramatic realization of Kältehne’s otherworldly, erotic-mystical effusions. But if, in 1927, this astonishing work fell victim to mere trendiness, it certainly wasn’t alone. Even Krenek’s big hit had a limited shelf life, and recent efforts at reviving Jonny scarcely suggest its viability as more than a period exhibit. Rarer is the fate that Heliane is experiencing now: that of being resurrected decades later to audience enthusiasm and critical acclaim.

So why, then, might Korngold have glanced over his shoulder at the past? The truth is somewhat radical: the willful nostalgia at work in Heliane is, in fact, just as telling about its historical moment as are the seemingly more timely modernisms of both the serialist revolution and the Jazz Age. Indeed, so many ingredients of Weimar-era style and aesthetics predated the Republic itself—many of its rebellious characteristics had endured in the years of artistic revolt ahead of the Great War. It is a differently motivated reorientation to the past, if no less looking-backward one, that enables us to hear Korngold’s music anew today—and Krenek’s, too—for regardless of the immediate dynamics of reception enjoyed or suffered by each, both were smoothered (albeit for different reasons) by the National Socialists’ campaign against “degenerate” art. During the decades of silence Korngold’s works endured in Europe, his distinctive sound remained audible in the background, literally, in all those classic Hollywood soundtracks; and when his operas were heard again, through projects devoted to performing and recording works eclipsed by historical trauma, it was at first challenging to reconcile them with prevailing notions of what 20th-century modernist music should sound like.

Yet the very tones of nostalgia that were detectable even at the time of Heliane’s premiere have been crucial, it turns out, in returning our perceptions of what sounds modern, and in the growing recognition that the “contemporary” has always been diversely constituted: “progressive” trends may be writ large by historiography, but they don’t encompass any given historical moment. Musicologist Julian Johnson has noted that musical modernism itself is never solely pitted against what is older, and thus presumably “antimodern,” but consists rather in a tension between apparent contradictions, a “slippage between the idea of a stable past and the sense of a disjunct present”; and he points to the complexity of Korngold’s oeuvre as exemplary in this regard. Surely, to have a conscience about what is new demands some memory of what has come before, even—or especially—if the prevailing tendency is to shed it all. As for Korngold’s opera . . . well, after the last smoothering spark of controversy is ground out like the lingering stub of an overly expensive cigarette, what remains is so much beautiful music, and that is the backward-glancing legacy of The Miracle of Heliane.

—Sherry Lee, University of Toronto

Who’s Who

Leon Botstein, Conductor
Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of the Orchestra Now (TON), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Last summer he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov’s First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith’s The Long Christmas Dinner with American Symphony Orchestra, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and The Orchestra Now, among others. Many of his live performances with the American Symphony Orchestra are available online. He is editor of The Musical Quarterly and the author of numerous articles and books, including The Compleat Brahms (Norton), Jefferson’s Children (Doubleday), Judentum und Modernität (Böhlau), and Von Beethoven zu Berg (Zsolnay). Honors include Harvard University’s prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society’s Julio Kilenyi Medal of Honor for his interpretations of that composer’s music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation’s Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Christian Räth, Stage Director
Christian Räth, a native of Hamburg, is renowned throughout Europe, Japan, and the United States. His work takes him to many of the world’s leading opera houses, including the Metropolitan Opera, San Francisco Opera, Washington National Opera, Vienna State Opera, Teatro alla Scala Milan, Opéra national de Paris, and Royal Opera House, Covent Garden. Recent projects include new productions of Der Freischütz at Vienna State Opera, Le Baron Tzigane at Grand Théâtre de Genève, and Kiss Me Kate for Haut ecole de musique de Genève. Other recent work includes Macbeth at Vienna State Opera (currently in repertoire), L’italiana in Algeri at Portland Opera, Tchaikovsky’s Iolanta for Dallas Opera, Verdi’s rarely performed comic opera Un giorno di regno (King for a Day) for Glimmerglass Festival, and the design and direction of the acclaimed Tristan und Isolde for Dallas Opera. Upcoming productions include a new première for Opera Philadelphia.
CREATIVE TEAM

Esther Bialas Set and Costume Designer
Esther Bialas studied costume design in Hamburg. She has long collaborated with theater director Nicolas Stemann, designing costumes for his productions of Hamlet (Schausspiel Hannover), Jelinek’s The Work (Burgtheater, Vienna), and Schiller's The Robbers (Thalia Theater, Hamburg). Together with director Christiane Pohle, she founded the women’s theater company Laborlavache!, presented at the Schauspielhaus Zürich. She has designed set and costume designs for Theater Basel, Vienna Burgtheater, Deutsche Theater Berlin, and for opera productions in Lucerne and Basel, as well as for film. Her collaborations as a set and costume designer with director Barrie Kosky include Strindberg’s A Dream Play (Deutsche Theater Berlin), Strauss’s Die schweigsame Frau (Bayerische Staatsoper), as well as Ball im Savoy, Seven Songs/The Seven Deadly Sins, West Side Story, and The Magic Flute (LA Opera, Komische Oper Berlin). Other design credits include Les contes d’Hoffmann (Bregenzer Festspiele, dir. Stefan Herheim); Eötvös’s Three Sisters (Vienna State Opera); costumes for La cenerentola (Oslo Opera, dir. Herheim); and costumes for La traviata (Theater Basel/ENO, dir. Daniel Kramer).

Catherine Galasso Movement Director
Catherine Galasso is an independent choreographer and director based in Brooklyn. In addition to being presented by venues such as Danspace Project, La MaMa, SFMoMA, Bibliothèque nationale de France, and MCASB, Galasso also creates performance works for underground bank vaults, decaying four-story homes, and grand marble staircases. Her work has been supported by the New York State Council on the Arts, Lower Manhattan Cultural Council, Brooklyn Arts Exchange, Robert Wilson’s Watermill Center, Headlands Center, Kaatsbaan, and ODC Theater in San Francisco, among others. Her collaboration with choreographer Andy de Groat (get dancing) was nominated for a 2016 New York Bessie, and her Bring On the Lumière for a 2012 San Francisco Izy Award. Galasso also works as a choreographer for theater, creating dances for internationally touring multimedia troupe TPO of Italy, and has assisted Annie-B Parson on David Lang’s The Public Domain at the Mostly Mozart Festival, Lincoln Center. She holds a European baccalaureate in painting from the Istituto Statale d’Arte in Venice, Italy, and a BA in film from Cornell University. catherinegalasso.org

Thomas C. Hase Lighting Designer
Thomas C. Hase’s body of work includes many regional opera companies such as Santa Fe Opera, Washington National Opera, LA Opera, Seattle Opera, Boston Lyric Opera, San Diego Opera, Florida Grand Opera, Philadelphia Opera, Minnesota Opera, and Dallas Opera. His work has also been seen at regional theaters such as Chicago Shakespeare Theater, Cincinnati Playhouse, and Milwaukee Repertory Theater. In New York City, his work has been seen both on Broadway—Company (Tony Award for best revival)—and off Broadway with Ping Chong + Company, as well as at New York City Opera and BAM Next Wave Festival. He has designed throughout Europe, Asia, and South America; including Vienna State Opera, Bayerische Staatsoper, Deutsche Oper am Rhein; the Barbican and Sadler’s Wells in London; Opera North in Leeds; Abbey Theater and for Riverdreams in Dublin; Gran Teatre del Liceu in Barcelona; Malmö Opera in Sweden; Stageholdings and the Nationale Reisoper in Holland; Opéra de Marseille; Canadian Opera Company; Luminato Festival in Toronto; Singapore International Festival of Arts; and Tokyo Metro Arts Center. Hase has been the head of lighting and lighting design for Cincinnati Opera Association for 23 years.

J. Jared Janas Wig, Hair, and Makeup Designer
Jared SummerScape: The Wreckers, Iris, Dimitrij. Two seasons at Glimmerglass Festival (2016–17). On Broadway: Frankie and Johnny in the Claire de Lune, Gettin’ the Band Back Together, Bandstand, Indecent, Sunset Boulevard, The Visit, The Real Thing, Lady Day at Emerson’s Bar and Grill, Motown, Peter and the Starcatcher, The Gershwins’ Porgy and Bess, All about Me, and Next to Normal. Recent off Broadway and regional: Toni Stone (Roundabout), BLKS (MCC), Nantucket Sleigh Ride (Lincoln Center), Alice by Heart (MCC), Jagged Little Pill (A.R.T.), Miss You Like Hell, The Low Road, and Father Comes Home from the Wars . . . (Public Theater), The Amateurs (Vineyard Theatre), Jerry Springer—the Opera (New Group), Yours Unfaithfully (Mint Theater, Drama Desk nomination). Film/TV: Madam Secretary, The Good Fight, Six by Sondheim, Scream Queens, Gotham, Mozart in the Jungle, Inside Amy Schumer, Angelica, and The Night Before.

Elaine J. McCarthy Projection Designer
Elaine J. McCarthy’s background in photography, film, and architecture has led to a 24-year, worldwide career as an award-winning projection designer in nearly every area of live performance. Over the past decade she has collaborated on six world-premiere operas by renowned composers Tan Dun, Jake Heggie, Jennifer Higdon, and Joby Talbot. McCarthy’s Broadway credits include Wicked, Spamalot, Man of La Mancha, Thurgood, Into the Woods, and many other hit shows. Her recent work on Anna Deavere Smith’s Notes from the Field—an exploration of this country’s school-to-prison pipeline plaguing our minority communities—was nominated for multiple awards, including both Lucille Lortel and Drama Desk Awards. The 2018–19 season had her working on three new off-Broadway collaborations, all focusing on the lives of women.
CAST

Nathan Berg Second Judge
Nathan Berg’s career has spanned a vast range of repertoire on the concert and operatic stage. The Canadian bass-baritone’s recent dramatic work has earned global acclaim for performances such as the title role in Der fliegende Holländer, in his Bolshoi Theatre debut; Alberich in Das Rheingold, with the Seoul Philharmonic Orchestra and Opéra de Montréal; Doktor in Wozzeck, with the BBC Scottish Symphony Orchestra and Houston Symphony, for which he won a Grammy Award; and his company debut at Teatro alla Scala, in Robert Carsen’s world-premiere production of Battistelli’s CO. In the upcoming season, Berg makes his house and role debuts as Jochanaan in Salome, with Atlanta Opera and Hawaii Opera Theatre. On the concert stage, Berg joins the Toronto Symphony to sing Palemon in Thaïs, as well as the Rotterdam Philharmonic on a European tour to sing Der Einarmige in Die Frau ohne Schatten, with Yannick Nézet-Séguin, and he performs Berlioz’s Lélio with the Helsinki Philharmonic.

Daniel Brenna Stranger
Tenor Daniel Brenna’s international career began in 2011, when he portrayed Aron in Moses and Aron at the Zurich Opera House. He already had success with this role at the Miskolc Festival and Palace of Arts, Budapest. His Siegfried has been celebrated in theaters in San Francisco, Washington, Stuttgart, Karlsruhe, and Dijon; in Theater an der Wien, Vienna, Budapest Wagner Days; the Odense Symphony Orchestra; and Hong Kong Philharmonic Orchestra, with which a complete recording of Götterdämmerung was released by Naxos. In 2012, Brenna made his widely noticed debut as Desportes in Zimmermann’s Die Soldaten at the Salzburg Festival, a role that also took him to the Bayerische Staatsoper in Munich and Teatro alla Scala, Milan. He sang at the Metropolitan Opera (ALWA and LACA), in Amsterdam, Helsinki, Bilbao, Berlin, Essen, and Leipzig, and at the Ravello Festival. His repertoire includes also such roles as Tannhäuser, Siegmund, Herodes, Aegisth, Boris in Kát’a Kabanová, Eisenstein in Die Fledermaus, and Drum Major in Wozzeck.

Nicholas Brownlee Porter
Bass-baritone Nicholas Brownlee is the first-prize winner of the Hans Gabor Belvedere Singing Competition, winner of the Zarzuela Prize at Operalia, and Metropolitan Opera National Council Auditions grand-prize winner. Brownlee is a member of the ensemble at Badisches Staatstheater Karlsruhe, where he was heard in new productions of Der Freischütz, Les contes d’Hoffmann, Simon Boccanegra, and Anna Bolena. He made his Metropolitan Opera debut as the First Soldier in Salome, and is a former Domingo-Colburn-Stein Young Artist at LA Opera, where he was heard in many roles, most notably as Colline in La bohème, conducted by Gustavo Dudamel. He debuted at Teatro Nacional de São Carlos, Lisbon; as Escamillo in Calixto Bieto’s production of Carmen; and at Santa Fe Opera as Don Fernando in Fidélia, conducted by Harry Bicket. Recent concert engagements include Verdi’s Requiem with Melbourne Symphony and Montreal Symphony Orchestra, conducted by Kent Nagano; Dvořák’s Te Deum with the Houston Symphony and Andrés Orozco-Estrada; and Beethoven’s Choral Fantasy with Los Angeles Philharmonic, conducted by Dudamel.

David Cangelosi Blind Chief Justice
Tenor David Cangelosi made his Metropolitan Opera debut in 2004 as Mime in Das Rheingold, and has returned to the Met in multiple roles over the past 14 years. He has performed his signature role of Mime with the Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, Opéra de Montreal, and Boston Symphony Orchestra. Additionally, he performed Mime in Das Rheingold and Siegfried with the Hong Kong Philharmonic, both of which were recorded on Naxos and conducted by Jaap van Zweden. Cangelosi recently sang a highly acclaimed U.S. premiere of Martinů’s Julietta: The Key to Dreams at Carnegie Hall with the American Symphony Orchestra under the direction of Leon Botstein. He returns to Washington, D.C. for The Magic Flute in fall 2019, and Le nozze di Figaro and Tosca with Dallas Opera in the 2020–21 season. Cangelosi serves as distinguished artist in residence at Huntingdon College and is artistic/program director of the Vann Vocal Institute, both in Montgomery, Alabama.
Scott Conner Third Judge
A Kansas native, bass Scott Conner has been lauded by critics and audiences as a major talent on the rise. His warm, flexible voice and elegant stature bring proficiency to a wide range of repertoire, including Mozart, Rossini, Handel, and Verdi. Recent seasons have included major debuts at the Metropolitan Opera and Royal Opera House, Covent Garden (Police Commissioner, Der Rosenkavalier); Santa Fe Opera (Mustafa, L’Italiana in Algeri); Opéra National de Paris (Nerbulone, Ellogabalo); San Francisco Opera (Tom, Un ballo in maschera; Colline, La bohème); and Zürich Opera (Don Proftndo, Il viaggio a Reims). His upcoming season includes a debut with Opera Philadelphia as the King in The Love for Three Oranges, and returns to the Metropolitan Opera and Santa Fe Opera.

Jennifer Feinstein Messenger
Mezzo-soprano Jennifer Feinstein has been likened by the Los Angeles Times to “a young Horne, so rich is her mezzo and so full of spark was she on stage.” She has performed the title role in Carmen and Adalgisa in Norma with St. Petersburg Opera in Florida; the title role in Bizet’s Djamileh at the Ludwig van Beethoven Easter Festival in Warsaw; Giovanna Seymour in Anna Bolena and Sara in Roberto Devereux with Badisches Staatstheater Karlsruhe; Laura in La Gioconda with Tiroler Landestheater; Donna Elvira in Don Giovanni with Opera Memphis; Santuzza in Cavalleria rusticana with Theater Münster; Olga in Eugene Onegin; Maddalena in Rigoletto with Pfalztheater Kaiserslautern; and Giulietta in Verdi’s Un giorno di regno with Sarasota Opera. Concert highlights include Verdi’s Requiem and Mahler’s Symphony No. 2 with Richmond Symphony Orchestra, Beethoven’s Symphony No. 9 at Caramoor Festival, and Mozart’s Requiem with Oratorio Society of New York at Carnegie Hall.

Michael J. Hawk Fifth Judge
Baritone Michael J. Hawk is a member of LA Opera’s Domingo-Colburn-Stein Young Artist Program. He made his LA Opera debut as Prince Arjuna in Satyagraha in October 2018. In the 2018–19 season, he also sang the title role in the world premiere of Henry Mollicone’s Moses, under the baton of James Conlon, and Caireles in El gato montés with LA Opera. This summer, he made his role debut as Escamillo in Carmen with the Buffalo Philharmonic; in August, he will also sing the baritone solo in Zemlinsky’s Lyrische Symphonie with the Bard Music Festival, under the baton of Leon Botstein. Next season, at LA Opera, he will sing Schaunard in La bohème and the Speaker in Die Zauberflöte, both productions spearheaded by Barrie Kosky and Komische Oper Berlin, as well as the role of Sir Walter Raleigh in Roberto Devereux.

Aušrine Stundyte Heliane
Lithuanian soprano Aušrine Stundyte specializes in strong female personalities onstage: Renata in Prokofiev’s The Fiery Angel, Katarina Ismailova in Schostakovich’s Lady Macbeth of the Mtsensk District, the title role in Strauss’s Salome, Leonore in Fidelio, Heliane, and the title role in Tosca—all of which she performs in the major European opera houses in Paris, Florence, Venice, Berlin, Cologne, Munich, Vienna, Zurich, Amsterdam, and Helsinki, as well as Seattle and São Paulo. She works frequently with such stage directors as Christof Loy, Calixto Bieito, Dmitri Tcherniakov, Robert Carsen, Peter Konwitschny, Graham Vick, Krzysztof Warlikowski, and Barrie Kosky, and with conductors such as Fabio Luisi, Zubin Mehta, Dmitri Jurowski, Gianandrea Noseda, Kazushi Ono, and Ingo Metzmacher.

Derek Taylor First Judge
Hailed for his “ringing top” and “blazing good looks,” tenor Derek Taylor has garnered wide praise for his appearances in the United States and Europe. During the current season, Taylor returns to Theater St. Gallen, Switzerland, for a role debut as Pollione in Norma, and joins the roster of the Metropolitan Opera for Tchaikovsky’s Iolanta. Concert engagements include Cassio in Otello with Austin Lyric Opera, and Don José in Carmen with the Piano Symphony Orchestra. Last season, Taylor joined the Vienna State Opera for Samson et Dalila, singing the title role; returned to Oper Leipzig as Calaf in Puccini’s Turandot; and debuted with the Los Angeles Philharmonic at the Hollywood Bowl.

Kevin Thompson Sixth Judge
Kevin Thompson’s recent engagements have included Verdi’s Requiem with the National Chorale at Avery Fisher Hall, Wagner’s Rienzi at the Kennedy Center, Handel’s Messiah with the National Philharmonic, Osmin in Mozart’s Die Entführung aus dem Serail at Walnut Creek Festival, and the role of Captain in Daniel Catán’s Florentia en el Amazonas with New York City Opera. Prior to that, the bass singer performed as Ahmed Sumani in the world premiere of Qadar at the Kennedy Center, Mephistopheles in Faust with West Bay Opera, and Mozart’s Requiem with David Robertson and the St. Louis Symphony. Last season, he returned to Bob Jones University as Raimondo in Lucia di Lammermoor and performed Thibaut in The Maid of Orleans with Odyssey Opera. In concert, he returned to the National Chorale as a soloist for Thy Will Be Done, performed Verdi’s Requiem with the Chautauqua Institution, and Lord Nelson’s Mass at Carnegie Hall. This season he makes his debut as Sparafucile with the New Orleans Opera, and performs the role of Solomon in Gounod’s La reine de Saba with Odyssey Opera.
Richard Troxell

Richard Troxell’s recent engagements include Madama Butterfly with Vancouver Opera; a return to the Metropolitan Opera for Die Fledermaus, Rigoletto, and Lulu; Alfred in Die Fledermaus with Nashville Opera; and his Broadway debut in the role of Renato di Rossi in Richard Rodgers’s Do I Hear a Waltz? at New York City Center in its Encore! series. This past season he returned to Santa Fe Opera for Candide, the Metropolitan Opera for Adès’s The Exterminating Angel, and debuted at Chicago Opera Theater for the world premiere of Kevin Puts’s Elizabeth Cree. Prior engagements included Vancouver Opera as Don José in Carmen and the Metropolitan Opera for Le contes d’Hoffmann. He made his Italian debut as Don José at Teatro Petruzzelli and sang Massenet’s des Grieux in Manon at L’opera de Montreal. He also sang the title role in Philip Glass’s Galileo Galilei with Cincinnati Opera, Don José at the Castleton Festival, and Pinkerton with Sydney Opera. This season, Troxell returns to the Metropolitan Opera for Verdi’s La traviata and Otello and will sing Oculus in the world premiere of the opera Artemisia at Trinity Church in Manhattan. He returns to the Met next season for Kát’a Kabanová.

Alfred Walker

This season, Alfred Walker returned to the Metropolitan Opera as the Speaker in The Magic Flute. He also sang the Man with the Helmet in Julietta with the American Symphony Orchestra, and joins Bard SummerScape as the Ruler in The Miracle of Heliane (Das Wunder der Heliane). Last season, he sang Orest in Elektra (San Francisco Opera), Titulre in Parsifal, the Speaker in The Magic Flute (Metropolitan Opera), Amonasro in Aida, Porgy in Porgy and Bess (Seattle Opera), and Méphistophélès in Faust (Portland Opera).

Recent engagements include: Der fliegende Holländer, Amfortas in Parsifal, and Amonasro in Aida (Theater Basel); Parsi Rustomji in Satyagraha (Metropolitan Opera); Méphistophélès in La damnation de Faust (Teatro Municipal de Santiago); Wotan in Das Rheingold (North Carolina Opera); Orest in Elektra (Teatro alla Scala, Deutsche Opera Berlin, Seattle Opera, San Sebastián Festival); Bluebeard in Bluebeard’s Castle (New Japan Philharmonic); Pizarro in Fidelio (Caramoor Music Festival); Josh Gibson in The Player King (Pittsburgh Opera); Four Villains in Les contes d’Hoffmann (Den Norske Opera, Komische Oper Berlin); and Der fliegende Holländer (Geneva Wagner Festival, Oper Köln, Seattle Opera, Théâtre de Caen, and Grand Théâtre de Luxembourg).

James Bagwell

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor of The Orchestra Now (TÖN), and was appointed principal guest conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell recently prepared The Concert Chorale of New York for performances of Bernstein’s Kaddish Symphony for the New York Philharmonic and Brahms’s Ein Deutsches Requiem for Jaap van Zweden’s inaugural season as music director of the New York Philharmonic. In 2018, he prepared The Concert Chorale for performances with the Los Angeles Philharmonic, and returned to prepare two concerts, including Bernstein’s Mass, for the Mostly Mozart Festival. As chorus master for the American Symphony Orchestra, he received accolades for his work on Luigi Nono’s Intolleranza at Carnegie Hall. Bagwell has trained choruses for American and international orchestras, including the New York Philharmonic; Boston Symphony Orchestra; San Francisco Symphony; Los Angeles Philharmonic; NHK Symphony Orchestra, Tokyo; St. Petersburg Symphony; Budapest Festival Orchestra; Mostly Mozart Festival Orchestra; American Symphony Orchestra; Cincinnati Symphony Orchestra; Cincinnati Pops Orchestra; and Indianapolis Symphony Orchestra. Bagwell is professor of music at Bard College and director of performance studies in the Bard College Conservatory of Music.

Zachary Schwartzman

Zachary Schwartzman has conducted around the United States, in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on Performance Today. A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for Deutsche Oper Berlin, Opera Atelier (Toronto), Opéra Français de New York, L’Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor at New York City Opera, as well as conductor in its VOX series, and served as associate/assistant conductor for 15 productions at Glimmerglass Opera. Schwartzman’s credits as assistant conductor include recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated, world-premiere recording for Chandos. He had a 12-year tenure as music director of the Blue Hill Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He is currently resident conductor of The Orchestra Now (TÖN). In addition to degrees in piano performance and orchestral conducting, he earned a BA in East Asian studies from Oberlin College.

David Sytkowski

David Sytkowski, pianist and vocal coach, is a visiting artist in residence at Bard College. Recent engagements include the New York premiere of Gregory Spears’s Fellow Travelers for the PROTOTYPE Festival in January 2018 and Virgil Thomson and Gertrude Stein’s The Mother of Us All for the reopening of the Hudson Opera House in fall 2017, with R. B. Schlather. Past Bard SummerScape productions include Rubinstein’s Demon, Dvořák’s Dimitrij, Mascagni’s Iris, Ethel Smyth’s The Wreckers, and Weber’s Euryanthe. Other recent engagements include Berkshire Opera Festival’s inaugural production of Madama Butterfly, Hindemith’s The Long Christmas Dinner, and Von Schillings’s Mona Lisa with American Symphony Orchestra. He frequently appears as a symphony pianist and collaborator at venues such as Carnegie Hall, Weill Recital Hall, Jazz at Lincoln Center, and the Fisher Center at Bard.
Joe Beumer Associate Lighting Designer

Joe Beumer’s recent designs include Yardbird (Atlanta Opera), Peter and the Starcatcher (Playhouse on Park), Tosca (Long Island Lyric Opera), What We Wanted (Clurman Theatre), Piece by Piece (Dixon Place), Pippin, and The 39 Steps (Summer Rep Theatre, Sonoma, California). With Thomas Hase: Revival: The Resurrection of Son House (Ceva Theatre Center), Fellow Travelers (PROTOTYPE Festival, Lyric Opera of Chicago), Mary Poppins (Syracuse Stage). Other companies include Michigan Opera Theatre, Opéra de Montréal, Norwegian Cruise Lines, the Public Theater, Networks National Tours, Asolo Repertory Theatre, Philadelphia Theatre Company, and Cincinnati Opera.

Maxwell Bowman Associate Video Designer

Maxwell Bowman is a lighting and multimedia designer with side endeavors in interactive art and design. He has collaborated all over the country on productions by such organizations as the American Repertory Theater, Atlanta Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, Des Moines Metro Opera, Philadelphia Theatre Company, San Diego Opera, Second Stage, and National Sawdust Factory, among others. Bowman is a contributing member of the collective GLMMR, in areas of lighting and technology integration. He is originally from Tumwater, Washington, and is based in New York City.

Joy Havens Costume Coordinator

In her fifth season with Bard SummerScape, Joy Havens is a costume designer, dancer, choreographer, and dance educator based in Chinatown, New York. Design credits include collaborations with Renegade Performance Group; Pappas and Dancers with artists Jill Spector, Elke Rindfleisch and Sarah Weber Gallo; Jordan Fuchs; Spoleto Festival (asst. designer, Porgy and Bess); and reconstructions of Emeralds (Balanchine), Foray Forêt (Trisha Brown/Robert Rauschenberg), Frail Demons (Alwin Nikolais), and baroque period costume reconstructions for the New York Baroque Dance Company. As a dancer, she has performed with the Metropolitan Opera (dir. Mark Morris), toured 12 cities in India with Thresh Dance Company (Preeti Vasudevan), appeared in numerous baroque operas across the United States, and revisited the 1920s with Dreamland Follies.

Birgit Kajtna Assistant Director

Birgit Kajtna first began work as assistant director at the Salzburg Festival and Staatstheater Stuttgart, working with Josii Wieler, Sergio Morabito, and Martin Kušej. She then worked with Staatstheater Mainz, Wuppertaler Bühnen, and the Schwetzingen Festival as assistant director, revival director, and director. From 2007 to 2018 Kajtna was assistant director and revival director at Vienna State Opera, where she assisted Christian Räth on Macbeth (2015) and Der Freischütz (2018). She works with many leading directors such as Andreas Homoki, Kasper Holten, Sven-Eric Bechtolf, Marco Aurelio Marelli, Claus Guth, Matthias Hartmann, Otto Schen, David Pountney, Alvis Hermanis, and Barrie Kosky. Kajtna is a director, assistant director, and revival director at Hamburg State Opera. She has also worked as a director at Vienna State Opera and Wuppertaler Bühnen.

Lynn Krynicki Stage Manager

Lynn Krynicki just finished her 19th consecutive season at Washington National Opera (WNO) at the John F. Kennedy Center for the Performing Arts. This summer she enjoys her 16th consecutive season as opera stage manager for Bard SummerScape. At WNO, her opera stage managing credits include Die Walküre and Siegfried in WNO’s first Der Ring des Nibelungen cycle, the world-premiere revision of Philip Glass’s Appomattox, Dead Man Walking, Der fliegende Holländer, Don Carlo, Candide, and Eugene Onegin. Other notable credits include the Latino inaugural 2013 at the Kennedy Center; Taneyev’s Oresteia at Bard SummerScape; North American premiere of The Picture of Dorian Gray at Florentine Opera; Carmen at Opera Grand Rapids; and the world premiere of Gabriel’s Daughter at Central City Opera.

Miriam Stöcklin Associate Costume Designer

Miriam Stöcklin graduated in fashion design from the FHNW Academy of Art and Design, Basel. Shortly after graduating, she worked for designer Sruli Recht and managed the development and planning of his upcoming collections, as well as organizing the production process. She began work as a costume supervisor at Theater Basel. Her most recent project was La traviata (dir. Daniel Kramer) in 2017, for which she was costume production manager. There, she met costume designer Esther Bialas, and began a close collaboration. Today, Stöcklin works as a freelance assistant, dresser, and stylist. She also works in the movie industry on numerous films; on several theater productions at Theater Basel, including Three Sisters, Angels in America, and The Night Just Before the Forest; and on opera work, also at Basel.

Daniel Unger Assistant Set Designer

Daniel Unger resides in Berlin and studied architecture at the Technical University of Stuttgart. After graduation he worked as staff assistant for Theaterhaus Jena; Deutsches Schauspielhaus Hamburg; Burghtheater, Vienna; and the Stuttgarter Staatstheater. He works closely with designers Katrin Nottrodt (Rein Gold, Staatsoper Unter den Linden Berlin) and Philipp Fürhofer (Les Vêpres siciliennes, Royal Opera House, Covent Garden). His own designs have been seen in Schloßhaus Theater Bern (Darlings Alive, dir. Meret Matter), Stuttgart Staatstheater (Bob and Jane, dir. Markus Klemenz), and at Opera Lyon/Opera Oslo (La Cenerentola, dir. Stefan Herheim), which was subsequently invited to the Edinburgh International Festival in 2018.

American Symphony Orchestra

Now in its 88th season, the American Symphony Orchestra (ASO) was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The ASO’s Vanguard Series consists of multiple concerts annually at Carnegie Hall and Lincoln Center. ASO has also performed at the Fisher Center in Bard’s SummerScape festival and the Bard Music Festival. It has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world’s most accomplished soloists have performed with the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live performances are also available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.
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Cyrus Beroukhim, Concertmaster
Ragga Petursdottir
Pauline Kim Harris
Philip Payton
Yukie Handa
Patricia Davis
Ashley Horne
John Connelly
Dorothy Han
Mayumi Wyrick

Violin II
Robert Zubbycki, Principal
Wende Namkung
Alexander Vسلensky
Naziг Tchakarian
Bruno Peña
Ming Yang
Lisa Steinberg
Samuel Katz

Viola
William Frampton, Principal
Shalley Holland-Moritz
Martha Brody
Rachel Riggs
Jen Herman

Cello
Eugene Moyer, Principal
Sarah Carter
Annabelle Hoffman
Emily Brausa
Deborah Assael
Anik Ouilliane

Bass
William Ellison, Principal
Jack Wenger
Louis Bruno
Richard Messbauer
William Sloat

Flute
Laura Conwesser, Principal
Karla Moe
Anna Urrey
Divа Goodfriend-Koven, Piccolo

Oboe
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Hugo Souza
Ryan Walsh, English horn

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Maureen Streng
Andrea Herr, Contrabassoon

Horn
Zohar Schondorf, Principal
David Smith
David Peal
Steven Sherts
Sara Cyrus, Assistant

Trumpet
Carl Albach, Principal
John Dent
Matthew Gasiorowski

Banda Trumpet
Christopher Delgado
Alex Bender
Wayne Dumeain

Trombone
Richard Clark, Principal
Bradley Ward
Jeffrey Caswell, Bass trombone

Banda Trombone
Thomas Huchinson
David Read
Ivan Schmich Kinney

Tuba
Kyle Turner, Principal

Timpani
Ben Herman, Principal

Percussion
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Sean Statser
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Banda Percussion
Andy Blanco

Harp
Victoria Drake, Principal
Frances Duffy

Celeste
Elizabeth Defelice, Principal

Keyboard
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Harmonium/Organ
Norman Weiss

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Jasper Lewis

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Stephen Dean, Production Coordinator, Concerts and Lectures
Rick Resier, Technical Director
Josh Foreman, Lighting Supervisor
Moe Schele, Costume Shop Supervisor
Seth Chrisman, Audio/Video Supervisor
Bryan Gilchrist ’17, Production Administrator

Communications
Mark Primmoff, Associate Vice President of Communications
Eleanor Davis, Director of Public Relations
Darren O’Sullivan, Senior Public Relations Associate
Amy Murray, Videographer

Publications
Mary Smith, Director of Publications
Diane Rosasso, Production Manager
Cynthia Wetheram, Editorial Director
Arr Forbes Cooper, Editor
Karen Spencer, Designer

Marketing and Audience Services
David Steffers, Director of Marketing and Audience Services
Nicholas Reilingh, Database and Systems Manager
Hanna Kaufman, Audience and Member Services Manager
Brittany Brouker, Marketing Associate
Tristan Tolentin ’18, Audience and Member Services Assistant
Garrett Sager, Marketing Intern
Claire Thiemann ’11, Senior House Manager
Lesika Berry, House Manager
Emily Appenzeller, Assistant House Manager
David Bánoczi-Rufu ’22, Assistant House Manager
Cemre Erin, Assistant House Manager
Rebecca Rivera, Assistant House Manager
Hazzah Tompkins ’19, Assistant House Manager

Facilities
Mark Crittenden, Facilities Manager
Ray Stegner, Building Operations Manager
Doug Pitcher, Building Operations Coordinator
Chris Lyons, Building Operations Assistant
Robyn Cherie, Fire Panel Monitor
Bill Cavanaugh, Environmental Specialist
Sarah Durme, Environmental Specialist
Drita Gjokaj, Environmental Specialist

American Symphony Orchestra
Oliver Intersh, Executive Director
Brian J. Heck, Director of Marketing
Katherine C. Peck, Director of Development
Sebastian Danila, Library Manager
Carissa Shackley, Operations Coordinator

Bard Music Festival

Artistic Directors
Leon Botstein
Christopher H. Gibbs

Executive Director
Irene Zedlacher

Associate Director
Raissa St. Pierre ’87

Scholars in Residence 2019
Daniel Goldmark
Kevin C. Karnes

Program Committee 2019
Byron Adams
Leon Botstein
Christopher H. Gibbs
Daniel Goldmark
Kevin C. Karnes
Richard Wilson

Irene Zedlacher

Director of Choruses
James Bagwell

Vocal Casting
Joshua Winegrade

Production, Staged Concerts

Nunally Kersh

American Symphony Orchestra

Oliver Intersh, Executive Director

Brian J. Heck, Director of Marketing

Katherine C. Peck, Director of Development

Sebastian Danila, Library Manager

Carissa Shackley, Operations Coordinator

James Bagwell, Principal Guest Conductor

Zachary Schwartzman, Assistant Conductor

Richard Wilson, Composer-In-Residence

Joshua Winegrade, Vocal Casting Director

List current as of June 20, 2019
SUMMERSCAPE SEASONAL STAFF

Company Management
Stacey Jo Marine, Company Manager
Jacob Schott, Associate Company Manager
Manager
Ella Bennett ‘19, Intern
Allison Campbell, Intern
Avalon Packer ‘20, Intern

Spiegeltent
Hanah Gosling-Goldsmith, Operations Manager
Laura Hirschberg, Production Stage Manager
Erik Cuthell ’85, Site Supervisor
Kurt Fischer, Audio Engineer
Duane Laungringer, A2
Stephanie Lutz, Lighting Designer
Nick Hawrylko, Lighting Assistant
Catherine Bloom ‘18, Host Captain
Emmett Dienslage ’18 MA ‘19
Host Captain
Kari Anne Canfield ‘19, Host
Clunia Clark-Bruno ‘20, Host
Kerry Fye, Host
Marissa Caplin, Host
Carly Newman, Host Alternate
Mariana Andonova Andonova TON ’21
Merchandiser

Kaden Henderson TON ’22, Merchandiser

Scene Shop
JP Missaglia, Assistant Technical Director
Mark Quiles, Seasonal Assistant Technical Director
Shane Crttenden, Scene Shop Foreman/Flyman
Nick Renardette, Head Rigger/Flyman
Gina Coatney, Stage Carpenter
Brian Kael, Stage Carpenter
Michael Murphy, Stage Carpenter
Shane Rogers, Stage Carpenter
Sam Dickson ’19, Stage Carpenter Intern
Brendan Dronacos, Stage Carpenter Intern
Devon Richard, Stage Carpenter Intern
Kathleen Taylor, Stage Carpenter Intern
Alexandra Theisen, Stage Carpenter Intern
Quinlind Thompson, Stage Carpenter Intern

E lectrics
Nick Ligon, Sosnoff Master Electrician
Matthew Holcombe, LUMA Master Electrician
Matthew Griffen, Sosnoff Programmer
Shane Crawford ‘18, LUMA Programmer
Faith Craig, Stage Electrician
Walter Daniels, Stage Electrician
Conor Gibbons, Stage Electrician
Dale Gibbons, Stage Electrician
Nicole Siwinski, Stage Electrician Intern
Maggie Turro, Stage Electrician Intern

Costumes
Joy Havens, Costume Coordinator
Sarah Knight, Sosnoff Wardrobe Supervisor
Katelyn Barrow, LUMA Wardrobe Supervisor

Gabrielle LaRoche, Costume Shop Foreman
Leah Foley, Draper
Johanna Settles, First Hand/Sosnoff Dresser
Abbie Hackney, First Hand/Sosnoff Dresser
Emma Holyt ’18, Costume Assistant Sosnoff
Heidi Johnson, Stitcher
Sarah Sa, Stitcher
Isabelle Tabet, Stitcher/Sosnoff Dresser
Jules Caproco, LUMA Dresser
Jackie Vela, First Hand/Sosnoff Dresser
Cammy Begley, Stitching Intern/Sosnoff Dresser
Sharon Greene ’19, Stitching Intern/Sosnoff Dresser
Katie Radford, Stitching Intern/Sosnoff Dresser
Amanda Finimore, Stitching Intern
Kat Karl, Sticher/Sosnoff Wardrobe Intern
Maddie Prisette, Stitcher/Sosnoff Wardrobe Intern
Emma Jackson, LUMA Wardrobe Intern
Chris Mintz ’21, LUMA Wardrobe Intern
Angela Woodcock ’21, LUMA Wardrobe Intern

Audio and Video
Noah Firtel, Sosnoff Audio 1
Any Kopinskihe dry, Sosnoff Audio 2
Sean Leo ’19, LUMA Video 1
Cannon Martin, Audio Technician
Jesse Chason, AV Technician
James Garver, LUMA Audio 2
Nick Popeano, Sosnoff Intern

Properties
Patrice Escandon, Properties Master
Abigail Cain, Assistant Prop Master
Zach Faber, Assistant Prop Master

Hair and Makeup
Stephanie Tomey, Wigs and Makeup Department Head
Tony Lauro, Wigs and Makeup Department Head
Noah Glauser, Hair and Makeup Staff and Crew
Pelle Mello, Hair and Makeup Staff and Crew
Caroline Schettler, Hair and Makeup Staff and Crew

Bard Music Festival
Emily Beck, Assistant Stage Manager
Amy Cassiere ’19, Assistant Stage Manager
Lynnne Deans, Assistant Stage Manager
Lisa Krueger, Assistant Stage Manager
Fennel Skellyman, Assistant Stage Manager
Robert Strickstein, Assistant Stage Manager
Eric Brodie, Stagehand
Joseph Chandler, Stagehand
Richard Chinchilla, Stagehand
Jon Collazo ’20, Stagehand
Petr Efe ’19, Stagehand
Sam Gohl ’20, Stagehand
Valery Ghit ‘19, Stagehand
Luis Herrara, Stagehand
Shay Holihan, Stagehand
Harrison Jarvis ’20, Stagehand
Viveca Lawrie ’21, Stagehand
Gavin Roca, Stagehand
Matt Strieder ’20, Stagehand

Audience and Member Services
House Staff
Sam Abate ’20
Doug Arjonerzegel
Midori Barandarian ’20
Mia Babuto
Ingrid Baumann ’20
Sarah Berns
Harris Bileci
Nellie Bowen ’20
Miles DeMarino
Eric Dougherty ’20
Nina Siemens Elzalde ’22
Alexis Ferrara
Livvy Ferrari ’21
Alice Finta
Abigail Fister
Jake Foster
Sammy Furr ’21
Peter Gorga
Samantha Gorga
Anaya Hamilton ’22
Julian Matthews
Kim Mitgrom
Ivy O’Reef
Jack Pagliante ’20
Olivier Pflaum
Michael Piccinucci
Heather Pincinick
Isabel Polletta ’20
Alexandra Ratnikova
Emma Reed
Alex Rivera
Evan Rohrmeier
Zach Schott
Freddie Schultz
Trotan Schtimer
Alex Snyder
Alex Thiesen
Brooke Tyborowski ’20
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