

DIE LIEBE DER DANAE

July 29 – August 7, 2011



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

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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 800-seat Sosnoff Theater, a proscenium-arch space; and in the 220-seat Theater Two, which features a flexible seating configuration. The Center is home to Bard College's Theater 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 celebrates its 22nd year in August, with "Sibelius and His World."

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

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

Chair Jeanne Donovan Fisher

President Leon Botstein

Honorary Patron Martti Ahtisaari, Nobel Peace Prize laureate and
former president of Finland

Die Liebe der Danae

(The Love of Danae)

Music by Richard Strauss

Libretto by Joseph Gregor, after a scenario by Hugo von Hofmannsthal

Directed by Kevin Newbury

American Symphony Orchestra

Conducted by Leon Botstein, Music Director

Set Design by Rafael Viñoly and Mimi Lien

Choreography by Ken Roht

Costume Design by Jessica Jahn

Lighting Design by D. M. Wood

Sung in German, with English surtitles

Sosnoff Theater

July 29 and August 5 at 7 pm

July 31, August 3, and August 7 at 3 pm

Running time for this performance is three hours, with one 20-minute intermission
after Act II.

Special support for this program is provided by Emily H. Fisher and John Alexander.

Additional support has been generously provided by the Falconwood Foundation, Inc.,
Robert W. Wilson, and Felicitas S. Thorne.

*The use of recording equipment or the taking of photographs during the performance
is strictly prohibited.*

Die Liebe der Danae

Cast

Danae	Meagan Miller
Jupiter	Carsten Wittmoser
Midas	Roger Honeywell
Xanthe	Sarah Jane McMahon
Pollux	Dennis Petersen
Merkur	Jud Perry
Semele	Aurora Sein Perry
Europa	Camille Zamora
Alcmene	Jamie Van Eyck
Leda	Rebecca Ringle
Four Kings	Sean Fallen John Cleveland Howell Steven Hrycelak Steven Moore

The 2011 SummerScape season is made possible in part through grants from the National Endowment for the Arts, the New York State Council on the Arts, the Consulate General of Finland in New York and the Ministry for Foreign Affairs of Finland.

Additional support has been provided by the Jane and Aatos Erkkö Foundation, and The Barbro Osher Pro Suecia Foundation.

This season is also presented thanks to the generous support of the Boards of the Richard B. Fisher Center for the Performing Arts at Bard College and the Bard Music Festival, and the Friends of the Fisher Center.

The producers would like to thank Adirondack Studios, Timberlake Studios, Inc., Dawson Tailors, Donna Langman Costume LLC, and 4Wall Entertainment for their assistance with this production.

Chorus

Soprano

Eileen Clark, Katharine Dain, Jennifer Gliere, Laura Green, Marie Mascari,
Rosemarie Serrano, Martha Sullivan, Katherine Wessinger, Phyllis Whitehouse

Alto

Sarah Bleasdale, Courtney Crouse, Katharine Emory, B. J. Fredricks, Mary Marathe,
Martha Mechalakos, Guadalupe Peraza, Virginia Warnken, Abigail Wright

Tenor

Timothy Coombs, Matthew Deming, Michael Denos, Mark Donato, Eric Dudley,
Sean Fallen, Ethan Fran, Alex Guerrero, John Cleveland Howell, John Kawa,
Matthew Kreger, Eric William Lamp, Leo Leal, Mukund Marathe, Anthony McGlaun,
Riley Soter, Michael Steinberger, Christopher Preston Thompson

Bass

Daniel Alexander, Joseph Chappel, Daniel Hoy, Steven Hrycelak, David Huneryager,
Enrico Lagasca, Darren Lougee, Andrew Martens, Thomas McCargar, Steven Moore,
Brian Mummert, Gregory Purnhagen, Bruce Rameker, Mark Rehnstrom, Michael Riley,
Charles Sprawls, Peter Stewart, Peter Van Derick

Chorus Master	James Bagwell
Principal Music Coach	Curt Pajer
Assistant Director	R. B. Schlather
Stage Manager	Lynn Krynicki
First Assistant Stage Manager	Whitney Schmerber
Second Assistant Stage Manager	Kat Manion
Surtile Creator	Celeste Montemarano
Surtile Operator	Melissa Wegner
Chorus Contractor	Nancy Wertsch
Assistant Music Coach	Ming Aldrich-Gan '10
Student Production Assistants	Sarah Schultz, Emily Cuk '11

Photographs of Danae by Todd Norwood

Wig and Makeup Stylist for Photographs Amanda Miller

A Short Guide to the Mythical Characters of *Die Liebe der Danae*

Danae

Princess of Argos, daughter of King Akrisius. When Akrisius learned of a prophecy that foretold his death at the hands of Danae's (as yet unconceived) son, he imprisoned his daughter in a bronze chamber. But the god Zeus appeared to Danae in a shower of gold, and sired the young hero Perseus. The king sealed Danae and her baby in a chest and set them adrift on the sea, but the gods protected them, and after many adventures Perseus eventually slew his father, fulfilling the prophecy.

Midas

In the best-known version of the myth, he was a king in ancient Phrygia. He came to the aid of Silenus, a companion of the god Dionysus, and as a reward was granted a wish by the god. Midas asked that everything he touched would turn to gold, which proved disastrous when he tried to eat or drink or touch his daughter. In another myth involving Midas, he had a donkey's ears bestowed upon him, after ruling that Pan was a greater musician than Apollo.

Semele

Daughter of Cadmus and Harmony, mother of the god Dionysus, by Zeus. She was eventually elevated to the status of a goddess, and presided over the frenzied rites of the priestesses who worshiped her son.

Europa

A well-born Phoenician woman or (according to Hesiod) the daughter of the Titans, Oceanus and Tethys. She was abducted by Zeus, who assumed the shape of a great white bull, and was the mother of the three judges of the Underworld: Minos, Rhadamanthus, and Sarpedon.

Alcmene

Daughter of King Elektryon. Zeus, in the guise of her husband, Amphitryon, seduced her, and she gave birth to the greatest of the Greek heroes, Heracles.

Leda

Daughter of King Thestius, mother of Helen of Troy, Clytemnestra, and the heavenly twins Castor and Pollux. Depending on which account you read, all or half of her progeny are the result of her seduction by Zeus, who took the form of a great swan.

Synopsis

by Judyth Schaubhut Smith

Act I, Scene 1

In the once-splendid reception hall of King Pollux of Eos, now reduced to a state of shabbiness and squalor, the palace guards hold back a group of angry creditors who are trying desperately to force their way through to the king (“Der König, wo?”). After they storm into the hall, waving their bills and demanding to be paid, Pollux sneaks out from his hiding place near the throne, and offers them what little is left of his squandered fortune. When they show him the papers to prove that he has pawned it all instead, he tells them that his four nieces and their husbands, the kings of the island, have traveled far and wide in search of the right suitor for his daughter Danae, and that Midas of Lydia, the king with the golden touch, is on his way to Eos to ask for her hand in marriage. As the scene ends, the skeptical creditors make a mad scramble for the throne, and grab the last of its royal trappings for themselves.

Act I, Scene 2

Danae’s bedroom in the dark of night. Danae awakens and tells Xanthe, her servant, that she has been dreaming of a magnificent shower of gold covering her body (“O süßes Gold!”). When the sounds of a fanfare are heard in the distance, Xanthe informs her mistress that the four kings and queens have just returned home with her husband-to-be. Danae insists that the only suitor she will accept is the one who can bring back the precious gold of her dream.

Act I, Scene 3

King Pollux and his creditors are in a palace courtyard that leads to the harbor, waiting to welcome home his nieces and nephews (“Was bringen die Fürsten?”). After the emissaries arrive, they tell the excited crowd that King Midas has fallen in love with Danae’s portrait, and all their troubles will soon be over. When Midas’s ship is spotted on the horizon, everyone rushes down to the harbor to greet him. Danae stays behind, amazed at the similarity between the golden king and her dream (“Leuchtet mein Traum?”). Midas suddenly enters the courtyard disguised as Chrysopeus, a lowly messenger who has come to prepare her to meet the king. When he sees how disappointed Danae is to learn that he is merely the intermediary, he confesses his love for her, and warns her that “Midas” (who is none other than the god Jupiter in disguise) will eventually betray her.

Act I, Scene 4

The scene changes to the harbor, where the entire population extends a royal welcome to the supposed Midas (“Auf goldenen Fluten kommst du gezogen”). Jupiter/Midas disembarks the ship and declares his abiding love for Danae, who sinks helplessly to the ground.

Act II

In a magnificent bedroom in the palace, the four queens are decorating Danae’s bridal bower with garlands of roses (“Kränze winden wir fremder Hochzeit”). When Jupiter enters the room dressed as Midas in golden garments, the queens greet him as their former lover. Somewhat taken aback, Jupiter makes them swear that they will not give his secret away. They remind him of the various forms he assumed when he made love to each of them (Leda’s beloved swan, Semele’s thundercloud, Alcmene’s husband Amphitryon, and Europa’s playful bull), and indicate how resentful they are because he has abandoned his disguise as a shower of gold and assumed the appearance of a living man in order to court Danae. Jupiter explains that in Danae he hopes to find true love at last, and that the only way he can protect her from the wrath of his wife, Juno, is to trade places with Midas, who can quickly step in should Juno suspect anything. The four queens, jealous of Danae and eager to recapture the god’s affections, depart.

Midas himself enters the room, and Jupiter sternly reminds him that in exchange for the gift of the golden touch, the mortal has sworn to obey the god’s every command (“Der Helm drückt mich”). He warns Midas to stay away from Danae or risk losing his wealth and returning to the humble life of a donkey-driver. Jupiter storms out, leaving Midas to ponder his predicament.

Danae enters in the company of the four queens, who insinuate that her bridegroom has made love to all of them (“Hochzeitszug!”). When they realize that it is now Midas and not Jupiter standing there, they flee the room with a shriek, leaving Danae and Midas alone to express their true feelings (“Niemand rief mich”). Although Danae is puzzled by the mystery of Midas’s identity, she confesses her love for him, and they unthinkingly fall into each other’s arms. With a great clap of thunder, Danae is transformed into a statue of gold.

Midas curses the gift of the golden touch and the god who gave it to him (“Was tat ich?”). Jupiter suddenly appears before him, and reminds him once again of their bargain. When Jupiter claims Danae as his alone, Midas suggests that they ask her to choose which of them she truly desires. Jupiter offers her the fate of the gods and a golden temple in her honor. All that Midas has to offer is the fate of mortals and his love and devotion. From within the statue, Danae’s voice is heard calling Midas’s name (“Midas—Geliebter—bleibe mir hold!”). Enraged, Jupiter brings Danae to life, and with a

flash of lightning makes both the lovers disappear. He is left alone to lament his loss (“Treulose Danae! Du hast gewählt!”).

Act III, Scene 1

Danae and Midas awaken to find themselves on the side of a dusty road in the Syrian desert. Midas explains to her that he is once again a humble donkey driver (“Geliebter! Freund!”), and Danae realizes how much he has given up for her (“In Syriens Glut!”). When Midas warns her that their new life will be filled with hardship, Danae blesses the sacrifice they have made (“Als mit des Kleides Glanz du gekommen”).

Act III, Scene 2

A vale in the mountains. As Jupiter gloomily ponders recent events, Mercury alights near him (“Du, schon hier?”). The mischievous messenger of the gods tells Jupiter that Danae’s choice of Midas has been a source of great amusement on Olympus but has created chaos among the poor inhabitants of the Island of Eos. Just as Jupiter prepares to escape with Mercury to the high heavens, the four queens arrive. They attempt to seduce Jupiter with fond memories of the past, but the dejected god sends them on their way.

Suddenly, Pollux storms in with his nephews and creditors, demanding retribution for all their losses (“Halt! Halt! Da ist er!”). At Mercury’s suggestion, Jupiter creates another golden shower, and they rush off, chasing madly after the coins. Mercury then advises Jupiter not to give up his pursuit of Danae, suggesting that she might be more receptive to the god’s advances now that she has had a taste of poverty (“Blüht doch die Welt”).

Act III, Scene 3

In Midas’s hut, Danae gazes fondly at the simple furnishings that bring her so much pleasure (“Wie umgibst du mich mit Frieden”). Jupiter enters, disguised as the same mysterious stranger who once gave Midas the gift of the golden touch (“Wo bist du, Fremder?”). When Danae recognizes him, he tries again to tempt her with memories of her golden dreams, but she convinces him that she is truly content with her lot in life (“Ewige Pfade trennen sich”). She thanks him for the curse that was really a blessing, and in gratitude gives him her last item of value, a comb from her hair (“Nimm denn Gold”). Finally realizing that he can never experience love as mortals do, Jupiter takes his leave. Danae stands alone for a moment, and then calls out to Midas.

Originally published as liner notes accompanying the 2001 recording of Die Liebe der Danae, Op. 83, with Lauren Flanigan and the American Symphony Orchestra, conducted by Leon Botstein (Telarc CD80570).

Director's Note

"Power is the ultimate aphrodisiac," Henry Kissinger famously remarked.

Richard Strauss's rarely performed opera *Die Liebe der Danae* feels startlingly contemporary in its exploration of the intersection of power, money, sex, and love. Although the characters in *Danae* represent a conflation of various Greek myths, the story offers striking parallels to the 21st century. Like many mythological tales, the opera is about transformation—not only the metamorphoses of gods into humans and humans into statues, but also more earth-bound transformations, like the acute shift from wealth to poverty and back again. Seen through a contemporary lens, the opera asks, What is our idea of a god today? How does the notion of a supernatural "Midas touch" manifest itself in 2011? As Kissinger suggested, the answer is inextricably related to power, money, fame, and sex appeal. Strauss's opera feels prophetic in its clever blend of comedy, tragedy, and morality tale—demonstrating how fortunes can change instantly, with one divine spell or one click of the mouse.

My design team and I were interested in highlighting how money has the power to transform everything as if by magic, including the heart. Nothing captivates our 21st-century attention like the cyclical process of a wealthy, powerful figure falling from grace and then rising again from the ashes. As the opera begins, creditors demand that the destitute Pollux repay his substantial debts. Only Midas, with his golden touch, can save the bankrupt king and his daughter, Danae. We have located the story in an urban context. Images are constantly in motion, like the vacillating tides of fortune—shifting from desolate landscapes to towering Wall Street buildings. Jupiter, disguised as the billionaire Midas, falls in love with Danae, and the city views become littered with billboard images of the fallen heiress. Danae has become famous for benefiting from the golden touch.

Throughout the opera, these cycles of transformation often manifest in the form of magic. In fact, *Danae* has the reputation of being the most "unstageable" of Strauss's works, owing to coups de théâtre like a golden rain shower and Danae's transformation into a statue. It was important for us to retain this sense of magic and to embrace the opera's heightened theatricality. Power, money, and sex can take many forms. Ultimately, Danae must choose *between* love and money, leaving Jupiter to lament his fate as a lonely power broker. Sometimes, power is not the ultimate aphrodisiac; even the richest and most influential can be brought down to earth. For me, the opera calls to mind the words of pop-music philosopher Joan Osborne, who, in her celebrated 1995 song, asked, "What if God was one of us?... / Just a stranger on the bus / Trying to make his way home?"

Kevin Newbury, June 2010

Notes on the Program

Strauss's Overlooked Masterpiece

By Leon Botstein

While opera has experienced a significant revival since the late 20th century, the emphasis has been on new productions with new stars, on a quite limited segment of the repertoire, and, to some extent (thankfully), on the search for new works by contemporary composers that might have the capacity to “make it” into that most exclusive club of operas produced regularly all over the world. Few art forms are as moribund vis-à-vis their own past, locked into the endless repetition of a few acknowledged masterpieces. The result is the neglect of a virtual treasure trove of past works with beautiful music, dramatic power, and literary merit.

Since the opening of the Fisher Center in 2003, SummerScape has sought to challenge old habits of listening, in the belief that there is no “natural” selection in history and that there are many great works that deserve to be in the repertoire, both for the benefit of the contemporary public and for the future of the art form. As we near the end of SummerScape’s first decade, our track record—based on audience reactions—has justified that view.

Success is not always a function of some objective standard of quality. Circumstances conspire to help consign a great work to virtual oblivion, even if written by a famous and successful composer of operas. Among the most significant test cases is Richard Strauss’s *Die Liebe der Danae*. The opera was completed in 1940, at a time when Strauss was widely regarded as a spent talent who had thrown in his lot with the Nazis and, above all, with their virulent antimodernism. With the war well under way, the work was only run through in a dress rehearsal in Salzburg, in August 1944. Strauss would never see the work produced.

The irony in the neglect of *Danae* is that our present moment in history makes a revival entirely timely. As the opera reveals, Strauss was not so much an antimodernist as a master of ironic detachment from modernity and the conceits of human progress. In fact, *Danae* has everything to do with the modern. It confronts central aspects of many dominant values of the 20th century that retain their hold on us: the insatiable desire for wealth and luxury, the corruption of modern politics, the lure of fame and power, and the difficulty of finding love, and happiness, not in acquiring things, but in joyously embracing life.

In the midst of fascist Europe, a morality tale about wealth and the power of love set in antiquity seemed irrelevant at best, and in 1952 (the date of its public premiere in Salzburg), when the ravages of the war and the postwar European economy made for a grim landscape, *Danae* was destined to fall on unsympathetic ears. But we now live in a period of ruthless self-confidence about the power and significance of money. Indeed, the qualities that put *Danae* out of step with the 1940s and '50s make it highly germane to the present.

Danae is grand opera, and it revisits the core themes of the composer's *Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Arabella*: love and the terrifying yet inspiring constraint of human mortality. In *Danae*, Strauss equals the eloquence and heart-breaking beauty of *Rosenkavalier*, but here the valedictory on love comes from a man—albeit a god. If, in *Rosenkavalier*, Strauss pokes fun at the 18th century, in *Danae* he pierces the veil of its mythological setting to take aim at the 20th. The orchestration is distinctly modern in its lightness, in its use of fragmentation and contrast, of thematic development and harmonic color. Strauss also integrates musical references to the past (it opens with echoes of the music of Kurt Weill and Hanns Eisler) and to his own earlier work, forcing the listener to engage the present through the lens of tradition and history.

The opera's explicit moral lesson requires little explanation. The inhabitants of *Danae*'s world do not earn their money the old-fashioned way like 19th-century industrialists, nor do they inherit it like the landed aristocracy. They acquire it through magic. Gold is magical—as inexplicable, to many of us, as hedge fund management and investment banking. And just as today, when the “Midas touch” may be the click of a mouse, the spontaneous accumulation of great wealth reduces all values to measurement in terms of the marketplace. This is evident in the pathos of Pollux, whose lack of capital makes his royal rank meaningless. Meanwhile, a donkey-driver with wealth but no provenance can, through magical intervention, instantly acquire a kingdom and public adulation. In making Midas's wealth a reward from the gods, Strauss alters the traditional myth, in which the golden touch is the gods' punishment for human greed.

The opera's most powerful image of the confusion of money with human value is taken from another myth, the story of Danae, mother of the hero Perseus. This conflation of myths is evoked by the shower of gold in the first act—the opera's only erotic event. Unlike other erotic visions, the shower has no apparent physical parallel (as does, for instance, Europa's bull); the gold is erotic purely by displacement, as a kind of fetish. The opera's argument seems so simple as to be a cliché, one whose truth still fails to convince us: that money is no substitute for love.

But to accept *Danae* only on this level is to miss Strauss's true modernism, his almost Joycean commentary on the relationship between the mythic and the mundane. Strauss and Hugo von Hofmannsthal, who conceived the scenario upon which Joseph Gregor based his libretto, were not so naïve as to present their bourgeois audience with a simple morality tale about the power of love over wealth. Strauss embeds a somber yet provocative commentary within the opera through the interplay of myth, music, and the depiction of human relationships. Like Joyce, Strauss uses myths not to reduce the present to tired maxims, but to infuse our experience with a sense of life's complexities.

Strauss's self-conscious valedictory to grand opera plays off Richard Wagner's *Ring* cycle. One can hear direct evocations in the music of the golden rain, and throughout, the listener is alerted to Strauss's inversion (always with deep respect and irony) of the *Ring*. Love and gold, after all, compose an essential theme of the *Ring*. Here, however, the noble Siegfried, who is doomed to lose his love, is replaced with a donkey-driver who wins the prize of love. The incompatibility of love and power is an immutable principle for Wagner's Alberich, but it does not at first occur to Midas that he cannot have both.

Danae also complicates the conventional female role of woman as love incarnate. Like Freia, she is an object of desire, but Danae's influence is not obscured by a mound of gold; rather, Danae herself becomes gold. The simple opposition between love and gold as an object of desire in Wagner's *Rheingold* collapses in Strauss's rendition. Strauss uses myth and musical memories not to reduce life to a set of untenable romantic oppositions but to render important questions about life entirely human, and so deflates Wagner's mythological pretension.

That Strauss might want to complicate this particular maxim concerning love and money is made clear by certain autobiographical facts: He reveled in the economic success of his work. He took pride in his comfortable house in Garmisch, which he boasted was the result of his fabulous royalties. To many of his contemporaries and critics, his musical efforts after 1918 were the work of a calculating old man interested only in exploiting his fame and reputation. Furthermore, he had a rather Junoesque wife in the singer Pauline de Ahna, whose claims to social superiority Strauss resisted.

But the old Strauss also had his memories, especially of his youthful affair with Dora Wihan—a moment of idealistic love that lingered long after his marriage to Pauline had settled into domestic routine. Strauss was unquestionably a devoted and loyal husband, and he cherished the ideal of the family until the end of his days. But a sense of real or imagined youthful ardor, audible in the Danae/Midas duets, remained with him. For Strauss, the passion and optimism inspired by love were neither naïve nor clichéd but ideals to be sustained, if not in life, then in art. If he chose to live in the golden castle that

Danae forsakes, then in some room of that respectable dwelling the intense ideals of youth stayed alive and found their voice in music.

Danae possesses the music of experience as well. In the figure of Jupiter, we may see one of those self-conscious reflections for which Strauss is known. Jupiter is not a youthful presence. As the literal source of the most sought-after commodity, gold, he is already at the summit of success. But his persistent desire for love—youthful, human love—defines the limits of gold from the outset. In this sense he resembles the aristocratic Marschallin of *Der Rosenkavalier*, whose reflection about aging frames the aspirations of the youthful lovers with more than a little sadness. There are few operatic occasions so glorious for a nontenor male voice and so tragically evocative of self-recognition as *Danae's* closing scenes. But this is not the music of an elder craftsman relying on the conventions he himself helped create. Audiences that have embraced the music of Philip Glass, John Adams, Arvo Part, and an even younger generation of American composers such as Nico Muhly will find the old man remarkably up to date.

On the most conventional level of the narrative, Jupiter is the loser, and Danae and Midas the winners who acquire the ideal love that the god cannot experience. They reject his gold, seek fulfillment in each other, and embrace a relentlessly ordinary, nonmagical existence. But Jupiter's plight in its musical context—some of the most glorious that Strauss ever penned—gives him a force that imbues the young lovers' circumstance with a dreadful irony. His immortality drives home the fact that this dream of perfect love and simple joy is among the most terrifying of human illusions. If the traditional Midas could not eat because his food turned to gold, Strauss's Midas and Danae may find food no more easily in their poverty.

Strauss was all too aware of how remote the fulfillment of this dream of happiness in poverty was. How, then, can we take such an implausible lesson to heart? In the end, are not the pathetic Pollux and his entourage, easily mollified in the third act by the shower of gold, a more realistic, honestly human depiction? As our contemporary culture makes all too plain, it seems much more natural to imitate the gods by seeking wealth and dominion over others than to sustain love over time, particularly in the condition of poverty to which the mass of humanity is condemned.

Though *Danae's* mythic convention may seem to suggest that the mortals find their true destiny in a Rousseau-like rejection of materialism, the opera in fact raises a pertinent question: where, exactly, is the myth, and where the reality? Jupiter realizes that humans, unlike gods, are blessed with a unique capacity for a kind of love independent of any distinction or achievement. But this modest and poignant gift of humanity is precisely what humans have the most difficulty realizing. It may be the domestic bliss of Midas

and Danae that is the myth, a tantalizing but ever-elusive ideal that every member of the audience can recognize.

But, as Jupiter demonstrates, this beautiful myth is not to be dismissed. Alone at the end of the opera, Jupiter embodies most fully the realization communicated by the musical form of the opera itself: that the one solace surrounding the failure of human relationships and the key instrument to sustaining them may be the art of music itself. Jupiter's observations in the glorious end of this opera are plausible precisely because of the transcendent power and stunning beauty of Strauss's musical invention. Music does not insulate humanity from pain and tragedy, but it makes them bearable enough to continue.

Die Liebe der Danae is an overlooked masterpiece. Despite its impracticalities (such as the formidable difficulty of the Jupiter role) and the circumstances of its premiere, here one finds Strauss at his most enigmatic, skillful, and inspired. *Danae* reveals the possibility that Strauss's music after *Rosenkavalier* (and before his last instrumental masterpiece, *Metamorphosen*) may emerge to represent the high point of his oeuvre. The repertoire from the period after 1918, particularly the late *Danae*, is perhaps Strauss's most moving, subtle, and self-critical achievement—and with its ironic, eclectic wisdom, the most suited to today's audience.

Who's Who

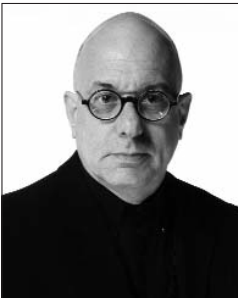


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Kevin Newbury Director

Kevin Newbury is a theater and opera director based in New York City. Recent opera credits include the world premiere of Ricky Ian Gordon's *Rappahannock County* (Virginia Arts Festival / Virginia Opera), the world premiere of Lewis Spratlan's Pulitzer Prize-winning *Life Is a Dream* (Santa Fe Opera), *Orpheus & Euridice / Green Sneakers* (Urban Arias, Washington, D.C.), *El niño* (San Francisco Symphony), *Maria Stuarda* (Minnesota Opera), *Roberto Devereux* (L'Opéra de Montréal, Minnesota Opera), *Eugene*

Onegin (Opera Theatre of Saint Louis), Mercadante's *Virginia* (Wexford Opera Festival), *La Cenerentola* (Glimmerglass Opera), Bernstein's *MASS* (Carnegie Hall, United Palace, Baltimore Symphony, Kennedy Center), and *Falstaff* (Santa Fe Opera). Upcoming opera projects include *Hänsel und Gretel* (Virginia Opera), *Werther* (Minnesota Opera), *Anna Bolena* (Minnesota Opera), *Galileo Galilei* (Portland Opera), *La bohème* (Central City Opera), *Of Mice and Men* (Utah Opera), and *Roméo et Juliette* (Palm Beach Opera). Newbury was educated at Bowdoin College and Oxford University.



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Leon Botstein Conductor

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. In 2010 he became conductor laureate of the Jerusalem Symphony Orchestra, which he has served as music director since 2003. He is the founder and artistic codirector of the Bard Music Festival, which celebrates its 22nd season later this year, and also of the renowned Bard SummerScape festival. He has been president of Bard College since 1975.

Botstein has guest conducted major orchestras throughout the world. Among his recordings are operas by Strauss, Dukas, and Chausson, as well as works of Shostakovich, Dohnányi, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière, Szymanowski, Brahms, Copland, Sessions, Perle, and Rands. Many recordings of his performances with the American Symphony Orchestra are now available to download.

Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. He recently gave the prestigious Tanner Lectures in Berkeley, California. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class, from the government of Austria. He is a 2009 recipient of the Carnegie Foundation's Academic Leadership Award, and in 2010 he was inducted into the American Philosophical Society.

Roger Honeywell Midas

Roger Honeywell's 2010–11 season began with two world premieres: John Estacio and John Murrell's *Lillian Alling*, in the role of Jimmy; and Bramwell Tovey and John Murrell's *The Inventor*, as Smoot. Additional operatic appearances included Narraboth in *Salome* (Opéra de Montréal), and *The Officer*, as well as the cover of Bacchus, in *Ariadne auf Naxos* (Canadian Opera Company). He could also be heard with the Vancouver Symphony in performances of Verdi's Requiem. Recent career highlights include the role of James Nolan in *Doctor Atomic* (Lyric Opera of Chicago), his role debut of Cavaradossi in *Tosca* (Florida Grand Opera), Troilus in *Troilus and Cressida* (Opera Theatre of Saint Louis), the American premiere of Tan Dun's *Tea: A Mirror of Soul* (Santa Fe Opera), and the world premiere of Ricky Ian Gordon's *The Grapes of Wrath* (Minnesota Opera, Utah Symphony and Opera).

Sarah Jane McMahon Xanthe

Hailed by the *New York Times* as "bright, active, and fastidiously musical," and by *Opera News* as having "a golden sound," Sarah Jane McMahon is excited to return to Bard after her performances as The Infanta (*Der Zwerg*) in 2007. She recently sang a gala concert opposite Plácido Domingo, made her debut with the Munich Philharmonic, and performed at the Santo Domingo Music Festival in the Dominican Republic. A frequent guest artist at New York City Opera, she performed Mabel in their new production of *The Pirates of Penzance* and Soprano II in *King Arthur*, and received their coveted Kolozsvár Award for her performances as Galatea (*Acis and Galatea*). She has also performed at Carnegie Hall and Avery Fisher Hall, as well as with the LA Opera, New Orleans Opera, Michigan Opera Theatre, Virginia Opera, Central City Opera, San Antonio Opera, and Washington Concert Opera. She is a summa cum laude graduate of Loyola and Yale Universities.

Meagan Miller Danae

Soprano Meagan Miller has made celebrated debuts throughout the world, interpreting the leading ladies of Mozart, Strauss, Verdi, and Wagner. In the 2010–11 season, she sang Eva in a new production of *Die Meistersinger von Nürnberg* (Oper Leipzig), Minnie in *La fanciulla del West* (Palermo's Teatro Massimo), Countess Almaviva in *Le nozze di Figaro* (Hamburg

State Opera), and Nyssia in Zemlinsky's *Der König Kandaules* (Vienna Volksoper). Upcoming seasons hold debuts with the Vienna State Opera, Deutsche Oper Berlin, Grand Théâtre de la Ville de Luxembourg, Opera de Monte Carlo, and New National Theater in Tokyo, plus a return to the Hamburg State Opera—as Donna Anna in *Don Giovanni*, the title role in *Daphne*, Elisabetta in *Don Carlo*, Minnie in *La fanciulla del West*, Desdemona in *Otello*, Elizabeth in *Tannhäuser*, and Eva in *Die Meistersinger*. In North America, Miller has performed (among others) Mozart's Fiordiligi, Donna Anna, Donna Elvira, Konstanze, and Countess Almaviva; Verdi's Violetta, Alice Ford, and Desdemona; as well as Puccini's Musetta, Gounod's Marguerite, Johann Strauss's Rosalinda, Gluck's Euridice, Floyd's Susannah, Barber's Cleopatra, and Copland's Laurie. Orchestral engagements have taken her to such venues as Hong Kong's Cultural Center, Rotterdam's De Dolen, Carnegie Hall, Avery Fisher Hall, Minneapolis's Orchestra Hall, and the Kennedy Center. Miller has performed under the batons of such notable conductors as Eve Queler, Bruno Bartoletti, Edoardo Mueller, Harry Bicket, Eiji Oue, Lawrence Foster, Axel Kober, George Manahan, and Julius Rudel. An accomplished recitalist and noted interpreter of new music, she has given recitals at venues such as Alice Tully Hall, Zankel Hall, the Austrian Cultural Forum, the Kosciuszko Foundation, the Juilliard Theater, the Morgan Library, Salzburg's Schloss Leopoldskron, and the Chrysler Museum. She has also premiered many works written specifically for her voice, including Libby Larsen's *Try Me, Good King: Last Words of the Wives of Henry VIII* and Robert Beaser's *Four Poems of Emily Dickinson*.

Miller is the winner of the 2010 Robert Launch Memorial Award from the Wagner Society of New York, a first prize in the 2010 Gerda Lissner Competition, and, in 2008, the George London Foundation Vienna Prize and the George London / Kirsten Flagstad Award, sponsored by the New York Community Trust. A grand finals winner of the Metropolitan Opera National Council Auditions, she was also awarded the Peter Mennin Prize ("outstanding undergraduate musician") by the Juilliard faculty, the Juilliard Opera Center's DeRosa Prize, and the Joy in Singing Award.

Aurora Sein Perry Semele

Aurora Sein Perry holds degrees from The University of Texas at Austin and Johannes Gutenberg University in Mainz, Germany. Her operatic repertoire includes Eurydice in *Orpheus in the Underworld*, Tamiri in Gluck's *Semiramide riconosciuta*, Blondchen in *Die Entführung aus dem Serail*, Susanna in *Le nozze di Figaro*, and The Queen of the Night in *Die Zauberflöte*. Perry made her European debut as Papagena in *Die Zauberflöte* at Staatstheater Wiesbaden, Germany, in 2006. In 2007, she debuted the role of Silja in the world premiere of Violeta Dinescu's *Die versunkene Stadt* at Staatstheater Mainz, where she continued as a young artist from 2008 to 2010. Perry is a regular guest of Ensemble

Mattiacci at the Internationale Maifestspiele in Wiesbaden. She recently celebrated a critically acclaimed debut as The Queen of the Night in Rudolstadt, Germany. Upcoming engagements include the lead role in Schumann's *Das Paradies und die Peri* in Munich.

Jud Perry Merkur

Tenor Jud Perry appeared in the role of the Chevalier in the SummerScape 2010 production of Franz Schreker's *Der ferne Klang*. He has performed the roles of Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, Arbace in *Idomeneo*, Atis in *Croesus*, Remendado in *Carmen*, Ernesto in *Don Pasquale*, Peter Quint in *The Turn of the Screw*, Jacquino in *Fidelio*, Don Ramiro in *La Cenerentola*, Conte di Libenskof in *Il viaggio a Reims*, Alfred in *Die Fledermaus*, and a concert performance of Ubaldo in Haydn's *Armida*. Among his oratorio credits are Handel's *Messiah* and *Jephtha*, Mozart's Requiem, Haydn's *Die Jahreszeiten* and *Die Schöpfung*, Mendelssohn's *Elijah*, J. S. Bach's *Magnificat*, numerous cantatas, *Matthäuspassion*, *Weihnachtsoratorium*, Rossini's *Stabat Mater*, Orff's *Carmina Burana*, and Britten's *St. Nicholas*. He has performed in many European houses, including Wiesbaden, Saarbrücken, Cologne, Nürnberg, Mainz, Darmstadt, Dublin, Toulouse, Marseille, Bordeaux, Tours, Montpellier, Nancy, Toulon, and Turin.

Dennis Petersen Pollux

In the past two decades, Dennis Petersen has sung on a regular basis with The Metropolitan Opera (*Mazeppa*, *Lady Macbeth of Mtsensk*, *War and Peace*, *Peter Grimes*, *The Merry Widow*, *Tosca*), San Francisco Opera (*Madama Butterfly*, *Die Zauberflöte*, *Boris Godunov*, *Lulu*, *Wozzeck*, *Prince Igor*, *Doktor Faust*, *The Cunning Little Vixen*, *La forza del destino*), Lyric Opera of Chicago (*Vixen*, *Das Rheingold*, *Andrea Chenier*, *Dialogues of the Carmelites*), New York City Opera (*Lizzie Borden*, *Dead Man Walking*, *Intermezzo*, *Turandot*, *Roberto Devereux*), and Minnesota Opera (*The Handmaid's Tale*, *Transatlantic*, *Salome*). He has also performed with Michigan Opera Theatre (*Dead Man Walking*), Spoleto Festival USA (*Mahagonny*, *Amistad*, *Dido and Aeneas*, *Les contes d'Hoffmann*), Opera Pacific (*Salome*, *Der Rosenkavalier*), Florida Grand Opera (*Ariadne auf Naxos*), and Sacramento Opera (title role in *Otello*). Orchestral appearances have included the Boston Symphony Orchestra (under Seiji Ozawa), New Jersey Symphony Orchestra, Baltimore Symphony Orchestra, Calgary Philharmonic Orchestra, and the New York Choral Society. Notable recent performances include the role of Mime in the 2009 *Ring* cycle with the Seattle Opera and the Met; *Vixen* at the Teatro Comunale in Florence, Italy; *Salome* in Japan; and *Die Zauberflöte* with The Israeli Opera. Future engagements include the Santa Fe Opera, in *King Roger*; and Seattle's 2013 *Ring*. A native of West Branch, Iowa, Petersen received his bachelor's and master's degrees from the University of Iowa.

Rebecca Ringle Leda

Praised by *Opera News* for her “richly focused voice,” mezzo-soprano Rebecca Ringle joined The Metropolitan Opera’s roster for new productions of *Nixon in China* and *Die Walküre* in the 2010–11 season, as well as singing the role of Dido in Hong Kong and performing in *Rinaldo* with Opera Vivente. She appeared as Suzuki in the New York City Opera’s *Madama Butterfly* in 2008, and returned in its 2009–10 season to cover Rosmira in *Partenope*. Other recent performances include her role debut as Hansel in *Hänsel und Gretel*, Hippolyta in *A Midsummer Night’s Dream*, Bach’s *Matthäuspassion*, and a return to Carnegie Hall’s Weill Recital Hall for Manuel de Falla’s *Siete canciones populares españolas*. Upcoming engagements include a return to The Metropolitan Opera in *Die Walküre*, and she will sing *Messiah* with the Jacksonville Symphony and Augustana College. Ringle is a graduate of Oberlin Conservatory and the Yale School of Music.

Jamie Van Eyck Alcmene

Mezzo-soprano Jamie Van Eyck began the 2010–11 season with debuts at the Boston Lyric Opera, as The Drummer in *Der Kaiser von Atlantis*; and as The Daughter in the premiere performances of *After-Image*, a newly commissioned opera. She then returned to the Utah Opera, as Meg in *Little Women*. In concert, Van Eyck has sung Beethoven’s Symphony No. 9 with the American Symphony Orchestra; Handel’s *Messiah* with the Lexington Philharmonic and the Colorado Symphony; and Mahler’s Symphony No. 2 with the Madison Symphony Orchestra. Other highlights include the role of Cherubino in *Le nozze di Figaro* (Opera Theatre of Saint Louis), Mercédès in *Carmen* and Miss Jessel in *The Turn of the Screw* (Madison Opera), and the roles of Dido and The Sorceress in *Dido and Aeneas* (Mark Morris Dance Group; Moscow tour). She last appeared at SummerScape in 2010, as Milli in Franz Schreker’s *Der ferne Klang*.

Carsten Wittmoser Jupiter

Bass-baritone Carsten Wittmoser studied with Hendrikus Rootering while majoring in economics at the University in Essen. In 1997, he joined the Stuttgart Staatsoper ensemble, where his roles included the First Nazarene in *Salome* and Basilio in *Il barbiere di Siviglia*. He also appeared at the Gergiev Festival (Rotterdam), the Munich Bayerische Staatsoper, the Orff Summer Festival (Andechs), and the Vienna Volksoper. After engagements at the Linz Theatre and the Freiburg Opera—as Ramifs in *Aida*, Colline in *La bohème*, Banquo in *Macbeth*, Raimondo in *Lucia di Lammermoor*, The Doctor in *Wozzeck*, and The Four Villains in *The Tales of Hoffmann*—Wittmoser joined the Hamburg Staatsoper ensemble for three seasons, singing Sparafucile in *Rigoletto*, Bartolo in *Il barbiere di Siviglia*, Seneca in *L’incoronazione di Poppea*, Sarastro in *Die Zauberflöte*, and the Hermit in *Der Freischütz*, among other roles. As a guest artist, he made his debut at the

Deutsche Staatsoper, Berlin, as Landgraf in *Tannhäuser*, and sang alongside Renee Fleming in the WDR Sinfonieorchester (Cologne) production of *Daphne*, conducted by Semyon Bychkov (recorded on Decca). He appeared as Fafner in *Das Rheingold* under Dennis Russell Davies at the Bruckner Festival (Linz) and as King Mark in *Tristan und Isolde* in a concert performance at the Volkstheater Rostock.

Wittmoser was a finalist in the Seattle Opera's 2006 Wagner Competition, and subsequently performed as Ramfis in Seattle's production of *Aida*. Future engagements include Pizarro in *Fidelio* at the Komische Oper Berlin and Simone in Zemlinsky's *Eine florentinische Tragödie* at the Bremen Staatsoper.

Camille Zamora Europa

Soprano Zamora balances a vibrant career of opera, recital, and concert performances. Her 2009–10 season included Ilia in *Idomeneo* at Boston Lyric Opera, and recitals as part of Carnegie Hall's "Musical Connections" series and the New York Festival of Song's "Next" series. Other recent highlights include Ermione in *Oreste* (Spoleto Festival of Two Worlds), Despina in *Così fan tutte* (Glimmerglass Opera), Rosita in *Luisa Fernanda* (LA Opera), and Amore/Valetto in *L'incoronazione di Poppea* (Houston Grand Opera). She has appeared with the Orchestra of St. Luke's, Rochester Philharmonic Orchestra, Guadalajara Symphony Orchestra, Aberdeen Festival Orchestra, London Symphony Orchestra, Boston Festival Orchestra, and in live broadcasts on National Public Radio, BBC Radio, and Deutsche Radio. Engagements for 2010–11 include Despina in *Così fan tutte* (Virginia Opera), Mahler's Symphony No. 2 (Chattanooga Symphony), Michaela in *Carmen* (Gulf Coast Opera), and Elle in *La voix humaine* (Auckland Opera).

Rafael Viñoly Set Designer

Born in Uruguay and raised in Argentina, Rafael Viñoly has been practicing architecture for more than 45 years. As principal and lead designer of Rafael Viñoly Architects PC, he has completed many critically and publicly praised buildings throughout the United States, Europe, Latin America, Asia, and the Middle East. Among his most significant projects are the Tokyo International Forum in Japan; the Kimmel Center for the Performing Arts in Philadelphia; and Curve, a performing arts center in Leicester, England. He is currently at work on the 20 Fenchurch Street tower in London and a wide range of commercial, academic, and civic schemes around the world. His work has been recognized in the world's leading design publications and the international press, and he has earned numerous awards. He is a fellow of the American Institute of Architects, an international fellow of the Royal Institute of British Architects, and a member of the Japan Institute of Architects.

Mimi Lien Set Designer

Mimi Lien designs sets and environments for theater, dance, and opera. She designed the set for the SummerScape 2010 production of Ödön von Horváth's *Judgment Day*. Her other recent work includes *The Shaggs* (Playwrights Horizons), *Born Bad* (Soho Rep), and *Futura* (Portland Center Stage). Her work has been presented at A.R.T., Berkeley Repertory Theatre, Alliance Theatre, Wilma Theatre, Signature Theatre Company, The Kitchen, The Joyce Theater, and Pennsylvania Ballet, among other venues. She is an artistic associate with Pig Iron Theatre Company and a resident designer at Ballet Tech. She was a semifinalist in the Ring Award competition for opera design in Graz, Austria. Her work has been recognized by a Barrymore Award for Excellence in Theatre, three Barrymore nominations, the American Theatre Wing Henry Hewes Design Award nomination, and by a Bay Area Critics Circle Award nomination, and she participated in the 2011 Prague Quadrennial. Lien's work was in the Storefront for Art and Architecture's recent exhibition *Landscapes of Quarantine*. She received a B.A. in architecture from Yale University and an M.F.A. in set design from New York University, and was a recipient of the 2007–09 NEA/TCG Career Development Program.

D. M. Wood Lighting Designer

D. M. Wood has created the lighting designs for *Anna Nicole* (world premiere co-design, Royal Opera House, Covent Garden), *The Insurgents* and *Ages of the Moon* (Contemporary American Theater Festival), *Moskva*, *Cheremushki*, *The Sound of a Voice | Hotel of Dreams* (Long Beach Opera), *Green Sneakers*, *Orpheus & Euridice*, and *Glory Denied* (UrbanArias), *Maria Stuarda*, *Roberto Devereux*, *Il barbiere di Siviglia*, and *Il trovatore* (Minnesota Opera), *Roberto Devereux* (Opéra de Montréal), *La Cenerentola* (Glimmerglass Opera), *Die Zauberflöte* (Houston Grand Opera and Opera Colorado), *Les misérables* (Copenhagen), *Tosca* (Canadian Opera Company), *La Cleopatra | Oedipus Rex* (Opern-Haus Graz), and *Tristan und Isolde* (Savonlinna Opera Festival). Her work in theater includes designs for the American Repertory Theatre, Primary Stages, The Public Theatre, Children's Theatre Company, Alabama Shakespeare Festival, Baltimore Center Stage, Trinity Repertory Company, and Philadelphia Theatre Company. Upcoming projects include *Il trittico* (Royal Opera House), *Hänsel und Gretel* (Virginia Opera), and *Werther* and *Anna Bolena* (Minnesota Opera).

Jessica Jahn Costume Designer

After graduating from Rutgers University with degrees in dance and psychology, Jessica Jahn danced professionally in New York City before she began a career in design. She previously worked with director Kevin Newbury on the 2011 Minnesota Opera production of Donizetti's *Maria Stuarda*, and on Santa Fe Opera's 2010 world premiere of *Life Is a Dream*, Lewis

Spratlan's Pulitzer Prize-winning opera. She has also worked with directors Carl Andress, Tina Landau, and Robert O'Hara, and with writers Charles Busch, Eisa Davis, and Nora Ephron. Her recent projects include *Love, Loss, and What I Wore* at the Westside Theatre; *Die, Mommie, Die!* at New World Stages (winner of the Lucille Lortel Award for Outstanding Costume Design); and the highly praised *Monodramas* at New York City Opera. Jahn's upcoming projects include *Werther* and *Anna Bolena*, both at Minnesota Opera.

James Bagwell Chorus Master

James Bagwell maintains an active schedule as a conductor of orchestral, choral, musical theater and operatic repertoire. He has been director of choruses for the Bard Music Festival since 2003, conducting and preparing a wide variety of choral works. In addition to his work as chorus master for *Die Liebe der Danae*, he is conducting a new production of *Bitter Sweet* for Bard SummerScape. In 2009, Bagwell was appointed music director of The Collegiate Chorale and principal guest conductor of the American Symphony Orchestra. He has prepared The Concert Chorale of New York for a number of appearances, most notably, the Mostly Mozart Festival. In addition to his work in New York, he is music director of The May Festival Youth Chorus in Cincinnati, and was for 10 seasons music director of Light Opera Oklahoma, where he conducted some 25 productions. He has taught at Bard College since 2000, where he is director of the Music Program and co-director of the Graduate Conducting Program.

Ken Roht Choreographer

Los Angeles native Ken Roht directed and choreographed the wildly popular SummerScape 2006 production of *Offenbach!!!*, a triple bill of three short *opéras comiques* by Jacques Offenbach. Last season he directed Long Beach Opera's "perfect" (*Opera News*) production of Robert Kurka's 1957 satirical antiwar opera *The Good Soldier Schweik*. His operetta (with composer Curtis Heard) *Last Resort* opened the 2004 REDCAT performing arts festival in Los Angeles. Roht's 99¢ Holiday Spectacles at the Bootleg Theater are a brilliant offshoot of reduce/reuse/recycle culture: all materials are donated by the 99¢ Only store chain. His opera choreography includes work for New York City Opera, Playwrights Horizons, Oregon Shakespeare Festival (six seasons), Los Angeles Center Theatre Group, and Reza Abdoh's *Dar a Luz* (seven years). He has received grants and commissions from the Los Angeles Department of Cultural Affairs, Los Angeles County Arts Commission, The Durfee Foundation, Good Works Foundation, and Audrey Skirball-Kenis Theater Projects.

Curt Pajer Principal Music Coach

Curt Pajer has been head of the music staff at Opera Theatre of Saint Louis since 2004, and in 2008 he was appointed to that same position at Wexford Festival Opera and Toledo

Opera. He has served on the music staffs of several prestigious American regional opera companies and festivals, including New York City Opera, The Santa Fe Opera, The Dallas Opera, Boston Lyric Opera, Houston Grand Opera, San Diego Opera, Bard SummerScape, Palm Beach Opera, and Baltimore Opera. In 2007, he made his European debut with the Czech National Theatre Opera in Prague, and also served as James Conlon's assistant for performances with the New York Philharmonic. Last summer, Curt and his wife Vanessa, a certified sommelier, relocated from New York City to California, where Curt has joined the opera faculty at the San Francisco Conservatory as principal coach.

R. B. Schlather Assistant Director

R. B. Schlather has directed *I Were* for Gotham Early Music Scene, *La voix humaine* and *Smiles of a Summer Night* for TheaterGroup.Ithaca, *The Barber of Seville* for Boston Lyric Opera's outreach program, and *La clemenza di Tito* for Chicago Opera Theater's Young Artists Program, as well as *Noye's Fludde* (Ash Lawn Opera Festival), *A Chorus Line* (Orpheus Theatre), *The Three Sisters* (Hoerner Theater), *No One Sees the Video* (No Bucks Theater), and *I Work at Noah's Bagels* (Kitchen Theatre Company). He was the artistic director of TheaterGroup.Ithaca from 2009 to 2010, and has served as assistant director at Glimmerglass Opera, Portland Opera, Chicago Opera Theater, and New York City Opera. Schlather has a B.A. in art history from Ithaca College, with special nonmajor honors in theater arts.

Lynn Krynicki Stage Manager

Lynn Krynicki is thrilled to be returning for her eighth consecutive season with Bard SummerScape as stage manager for the opera. She currently resides in Washington, D.C., where she has been a part of the stage management staff at the Washington National Opera for the past 11 seasons, stage managing works such as *Der fliegende Holländer*, *Siegfried*, and *Madama Butterfly*. Other notable credits include the North American premiere of *The Picture of Dorian Gray* (Florentine Opera), *Carmen* (Opera Grand Rapids, Van Andel Arena), and the world premiere of *Gabriel's Daughter* (Central City Opera). Among the other companies for which she has worked are the Seattle Opera, Nashville Opera, and Milwaukee Ballet.

American Symphony Orchestra

The American Symphony Orchestra was founded in 1962 by Leopold Stokowski, who defined its mission "to offer great music within the means of everyone." Under its current music director, Leon Botstein, the American Symphony has enhanced that mission by pioneering the performance of thematically organized concerts, linking music to the visual arts, literature, politics, and history. It also specializes in the revival of underplayed

repertoire from the last 200 years, all as part of its effort to make orchestral music accessible as well as affordable to everyone.

The American Symphony performs its Vanguard Series at Carnegie Hall. In addition, it offers a celebrated lecture/concert series with audience interaction, entitled Classics Declassified, at Peter Norton Symphony Space. It is also the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College. The American Symphony recently became the resident orchestra of the Collegiate Chorale, performing regularly in the chorale's New York concert series. The orchestra's award-winning music education program is active in numerous high schools throughout New York, New Jersey, and Long Island.

Many of the orchestra's concerts are now downloadable at americansymphony.org. Among its CDs are music by Copland, Sessions, Perle, and Rands (New World Records); music by Ernst von Dohnányi (Bridge Records); Richard Strauss's operas *Die ägyptische Helena* and *Die Liebe der Danae* (Telarc); *Franz Schubert: Orchestrated* (Koch); and Johannes Brahms's Serenade No. 1 in D Major, Op. 11 (Vanguard). The American Symphony inaugurated São Paulo's new concert hall and has made several tours of Asia and Europe. It has a long history of appearing in charitable and public benefits for such organizations as the Jerusalem Foundation and PBS.

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- PROGRAM SIX *To the Finland Station: Sibelius and Russia*
Chamber works by Sibelius, Tchaikovsky, Glazunov, Rachmaninov

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- PROGRAM NINE *Finnish Modern*
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Orchestral works by Sibelius and Raitio
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Works by Sibelius, Strauss, Respighi
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PHOTO Jean Sibelius at his house "Ainola" in Järvenpää, Finland, 1907. agk-images

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