



SUMMERSCAPE 2023

CAMILLE SAINT-SAËNS
**HENRI
VIII**

JULY 21-30
SOSNOFF THEATER

FISHER
CENTER
20

Bard

FISHER CENTER

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LAND ACKNOWLEDGEMENT FOR BARD COLLEGE IN ANNANDALE-ON-HUDSON

Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors, past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgment requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Artistic Director and Chief Executive Gideon Lester

Chief Operating Officer Aaron Mattocks

Presents

HENRI VIII

Composed by Camille Saint-Saëns

Libretto by Léonce Détrouyat and Paul-Armand Silvestre

New Production

Sung in French with English supertitles

American Symphony Orchestra

Conductor Leon Botstein, Music Director

Bard Festival Chorale

Chorus Master James Bagwell

Director Jean-Romain Vesperini

Scenic Design Bruno de Lavenère

Costume Design Alain Blanchot

Lighting Design Christophe Chaupin

Video Projection Design Studio AE (Étienne Guiol with Thomas Ocampo)

Hair/Makeup Design Anika Seitu

Running time for this performance is approximately three hours and 20 minutes with one 30-minute intermission. A wind quintet arrangement of the opera's ballet music will be presented in the lobby during intermission.

This production has received support from the National Endowment for the Arts and Villa Albertine.

This season is generously supported by Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, Felicitas S. Thorne, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, and Fisher Center and Bard Music Festival members, as well as by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. Fisher Center LAB has received funding from members of the Live Arts Bard Creative Council, The Educational Foundation of America, the Julia Child Foundation for Gastronomy and the Culinary Arts, the Lucille Lortel Foundation, and the Fisher Center's Artistic Innovation Fund, with lead support from Rebecca Gold and S. Asher Gelman '06 through the March Forth Foundation.

CAST

In order of vocal appearance

Duke of Norfolk	Harold Wilson
Don Gómez de Feria	Josh Lovell
Henri VIII*	Alfred Walker
Earl of Surrey	Rodell Rosel
Catherine d'Aragon	Amanda Woodbury
Anne Boleyn	Lindsay Ammann
Lady Clarence	Alaysha Fox
Cardinal Campeggio, the papal legate	Christian Zaremba
Cranmer, Archbishop of Canterbury	Kevin Thompson
Garter King of Arms	Aaron Blake

**Please note that the French spelling will be used throughout the program to refer to both the character and historical figure*

DANCE

Joyce Edwards
Lindsey Jones
Doug LeCours
Brandon Washington, Dance Captain

BARD FESTIVAL CHORALE

Altos	Basses	Sopranos	Tenors
Sarah Bleasdale	Jordan Barrett	Kendra Berentsen	Jack Colver
Jennifer Borghi	Blake Burroughs	Margaret Dudley	John Cotterell
Teresa Buchholz	Roosevelt Credit	Sarah Griffiths	Rashard Deleston
Allison Gish	Jonathan Guss	Manami Hattori	Mark Donato
Hannah Holmes	Nicholas Hay	Christina Kay	Sean Fallen
Erica Koehring	Paul Holmes	Teryn Kuzma**	Ethan Fran
Katherine Lerner Lee**	Juan Jose Ibarra	Caroline Miller	Matthew Krenz
Margaret O'Connell	Andrew Martens	Kathryn Papa	Eric William Lamp
Elizabeth Picker	Thomas McCargar	Erinn Sensenig	Nicholas Prior
AnnMarie Sandy	Brian Mummert	Ellen Taylor Sisson	Erik Rasmussen
	Aaron Theno	Elizabeth Van Os	Nathan Siler
	Makoto Winkler		Michael Steinberger

***Members of Bard Vocal Arts Apprentice Program*

Producer Rebecca Sigel
Vocal Casting Josh Winograde
Assistant Conductor Zachary Schwartzman
Assistant Chorus Conductor Lilly Cadow GCP '22
Music Librarian and Ballet Music Arrangement Sebastian Danila
Musical Preparation Brendon Shapiro, Maja Tremiszewska, James Bassi
Diction Coach Nathalie Doucet
Supertitle Translation and Creator Danielle Sinclair
Chorus Contractor Nancy Wertsch

Stage Manager Lynn Krynicki
Assistant Stage Director Olga Paliakova
Dance Rehearsal Director Tara Lorenzen
Lead Assistant Costume Designer Amanda Gladu
Assistant Costume Designer Aidan Griffiths
Assistant to the Lead Assistant Costume Designer Scott Penner
Costume Coordinator Lee Lord
Associate Lighting Designer Stacey Boggs
Supertitle Operator Elaina Kaehler
Assistant Stage Managers Patricia Garvey, Christopher Fahrenthold
Production Assistants Jasmine Lomax, Jun Mo Yang
Audio Engineer Marlan Barry

HD Video

Video Stage Manager Danielle Brescia
Camerapersons Nick Sherman, Ian Kosmaczewski, John Kosmaczewski

Movement developed by Joyce Edwards, Lindsey Jones, Doug LeCours, and Brandon Washington, in collaboration with the director.

Scenery construction by Hudson Scenic, Yonkers, New York. Chain curtains constructed by Torredemer, Céret, France.

Costume construction by Arel Studio, Bard College Costume Shop, Bethany Joy Costumes Inc., and Colin Davis Jones Studios. Millinery by Bethany Joy Costumes Inc., Camilla Chuvarsky, and Arnold Levine.

Special thanks to Jonathan Becker, Annemarie Bemis, Nicole Birmann Bloom, Saidee Brown, Malia Du Mont, Nunally Kersh, and Jason Wells.

SYNOPSIS

Act One

In a room in Henri VIII's palace, the Duke of Norfolk welcomes the new Spanish ambassador Don Gómez, whose appointment was recommended by the Spanish-born Queen of England, Catherine d'Aragon. Don Gómez is soon revealed to be in love with Anne Boleyn, and the queen produces a letter from Anne proving that she returns his love. Norfolk shares a rumor that the king has his own eye set on Anne Boleyn and warns of Henri's ruthlessness, noting that he recently sentenced his old friend, the Duke of Buckingham, to death for treason.

Henri enters, welcoming Don Gómez. He is happy to hear from the queen about the ambassador's passion, although Catherine does not reveal that Don Gómez's lover is Anne Boleyn. Don Gómez and Norfolk leave while the Earl of Surrey enters. The king is anxious to hear of the pope's reaction to his desire for a divorce, admitting he is driven more by passion than politics and is tormented by uncertainty as to whether Anne returns his love.

Catherine is introduced to her new lady-in-waiting, Anne Boleyn, whom she pretends not to know. The queen pleads with the king for Buckingham's life, but the king refuses her. Henri believes their marriage may be unlawful because Catherine was previously married to his brother, who died young. He also mentions that the queen has not produced a male heir, which alarms her further.

Anne Boleyn enters, and Henri notices a glance of recognition pass between her and Don Gómez. Henri whispers amorous compliments in Anne's ear as the execution procession is heard outside. She, like the queen, is horrified, attempting to reject his advances.

Act Two

In Richmond Park, the court prepares for festivities. Don Gómez confronts Anne, fearing she has betrayed him, but their conversation is interrupted by the king, who invites Don Gómez to attend a grand event that evening. The ambassador leaves. Alone with Anne, Henri pours compliments on her; Anne refuses to be his mistress. "Not mistress: wife and queen!" he replies. She yields, glorying shamelessly in the prospect of wearing a crown.

Catherine enters, aware of what is happening between Anne and Henri. Anne pleads that she has only reluctantly accepted the king's favors, but Catherine fiercely upbraids her. Anne is stung into fury and declares she will be queen. Catherine puts her faith in a higher power.

The king enters and tells Catherine that the pope will decide the fate of their marriage. The papal legate arrives, but Henri decides to postpone the announcement until the next day; he has arranged entertainment instead.

Act Three

Tableau One

In the king's quarters, Henri tells Surrey he does not wish to meet the papal legate and rages against the pope's authority. Anne enters, begging the king to renounce his plan. He demands to know whether she has another love, but she swears she loves only him. Norfolk informs the king that the legate insists on a meeting, and leads Anne out as the legate enters. The legate warns Henri of the dire fate that awaits him if he defies the pope, but Henri defiantly exits.

Tableau Two

The synod has been summoned to pass judgment on Henri's divorce petition. Henri bases his case on Leviticus, which forbids a man to marry his dead brother's wife, while Catherine pleads that she has been faithful and that the pope blessed their union. Don Gómez warns that such an insult to the queen would lead to war with Spain. The courtiers are outraged by the foreigner's threat and side strongly with Henri. The archbishop declares the marriage null and void. Catherine and Don Gómez leave in disgust, while the legate enters and ratifies Henri's marriage to Catherine, annulling the synod's decision. Henri reacts with fury, arousing the crowd's anger against Rome. He proclaims himself head of the Church of England and names Anne Boleyn his queen. The legate excommunicates the king.

Act Four

Tableau One

While Anne watches festivities from her apartments, Norfolk and Surrey comment on Henri's dark moods and Anne's evident unhappiness. Catherine, in failing health, has withdrawn to Kimbolton Castle. Don Gómez is announced, with a message from Catherine for the king; he asks the two gentlemen to withdraw.

Anne asks Don Gómez if Catherine's message might reveal their secret. Don Gómez assures her that he burned all but one of their letters, the one that convinced him to accept the ambassadorship. Anne is alarmed, as this letter might betray her. Henri enters and dismisses Anne. Don Gómez conveys Catherine's message of undiminished love for Henri despite previous events. Henri takes Don Gómez to see Catherine in order to ferret out the truth.

Tableau Two

Catherine is alone in Kimbolton Castle, listening to a hymn for the king's birthday. She has a prayer book for Don Gómez, into which she slips the fateful letter from Anne. Anne arrives to implore Catherine's forgiveness, but then asks if Catherine still has the letter. Catherine mocks her hypocrisy.

Henri and Don Gómez enter. Henri denounces Anne and asks Catherine to provide proof of Anne's deceit, but Catherine refuses. Henri declares his undying passion for Anne to arouse Catherine's jealousy, but Catherine still refuses to yield, dying in despair. In a final burst of rage, Henri invokes his favorite weapon: the axe!

MUSIC DIRECTOR'S NOTE

In Henri VIII's long struggle to secure a male heir, nothing compared to the passion and ruthlessness of his relationship with Anne Boleyn. The marriage of these two exceptional personalities and the greatness of the reign of their only child, Elizabeth I, have done more to define England than any other fragment of history and myth, whether it be King Arthur, the Norman Conquest, Oliver Cromwell, or the Civil War and the "Glorious Revolution" of the 17th century. Saint-Saëns achieved the improbable: a great opera based on real history. A highly fictionalized version of a now-familiar story, *Henri VIII* touches the key elements that have made this period so enduringly riveting.

Since audiences know of Anne Boleyn's eventual fate, the opera deftly foregrounds England's rivalry with Spain through the prominence given to Anne's purported lover, Don Gómez. The Church of England's creation—an act of power rather than theological conviction—is framed, however perfunctorily, as vital to national sentiment and England's longstanding ambivalence toward the rest of Europe. Also, the brutality and violence of monarchical rule is made plain—an indirect act of reassurance to the French public of the virtuous legacy of the French Revolution and the superiority of the Third Republic.

In contrast to English and American versions of Henri VIII's career, Catherine is the opera's central and most attractive character. In the fictional final scene, she shows not only compassion and forgiveness—virtues in short supply these days—but also the courage to forget and to keep a secret. That choice has all but vanished in our world of email, social media, and the cloud. We can no longer burn the evidence of our past in a fireplace.

But Saint-Saëns's intermingling of the personal and political is no facile romanticization of the past. Henri VIII may have been cultured—he was a musician, composer, poet, philosopher, and a correspondent of Erasmus, that enduring symbol of European learning and letters. Yet he was also a mercurial and cruel tyrant, and the nationalism he cultivated became inseparable from the rise and fall of the British Empire. What better moment to revive a neglected treatment of this crucial moment in history than now, in the wake of Brexit, with memories of the recent coronation still fresh and the debate over monarchy's role in modern times underway?

Saint-Saëns's music, engaging and transparent, matches the daunting demands of its story, which is free of the confusions and improbabilities that haunt many operas. This opera, precisely because it is fiction masquerading as history, renders the past modern. The scene that evokes Buckingham's execution alongside an operatic conversation is reminiscent of Flaubert's 1856 novel *Madame Bovary*. Like Flaubert, Saint-Saëns's subject is human nature: the psychology, character, and motivation of individuals, whom, despite their nominal historical character, we can readily recognize as contemporaries. Saint-Saëns sustains our empathy for each character as they interact and struggle with their station and fate, expressing ambition, desire, affection, envy, fear, memory, and aspiration.

Leon Botstein

DIRECTOR'S NOTE

Camille Saint-Saëns wrote *Henri VIII* in 1883, just as Freud was developing his theories that led to the birth of psychoanalysis. We might expect an opera about Henri VIII to present a vast, courtly pageant, full of crowd scenes and public pomp. Instead, Saint-Saëns creates an intimate investigation of the nature of consciousness; the opera is a psychological portrait of a solitary king whose mind is in constant flux, who is able to flirt even as he commands the execution of his closest friend. Henri is both a public and private figure—a king, but also a morally complex, deeply modern man, beset with doubts and contradictions, both decisive and inconsistent.

The subject of divorce, so central to the opera, was also topical for Saint-Saëns. Divorce was a matter of great public debate in 1883; indeed, it was finally legalized in France the year after the premiere of *Henri VIII*. Saint-Saëns was a politically engaged citizen as well as an artist, a republican who supported divorce and the principles of secularism. From this perspective he was a radical, for the Catholic Church still reigned supreme in the late 19th century, and France didn't legislate the separation of church and state until 1905.

For me, the opera has the tension and intrigue of a game of chess. It is as much a product of the time and place of its composition as it is a reconstruction of the politics and customs of Tudor England. Our production attempts to find a way between these two worlds. We nod to the aesthetics of the Tudors through costumes and scenic references to patterns and details from Hampton Court, but really we are in a psychological rather than literal space. Henri exists both in and out of time. Saint-Saëns presents us with a mind *in extremis* and seems to ask, how can a mind create the world? How can a mind destroy it? As tyranny rises in our own era, these questions transcend time and space, and speak to us urgently and directly.

Jean-Romain Vesperini, 2023

HENRI VIII

opera in four acts

Camille Saint-Saëns (1835–1921)

Libretto by Léonce Détrouyat and Paul-Armand Silvestre

First performance Opéra national de Paris, Paris, March 5, 1883

After *Samson et Dalila*, the opera *Henri VIII* has been the most frequently performed of all Saint-Saëns's 11 operas. It enjoyed wide popularity in the 40 years following its opening in 1883, approximately the remaining years of the composer's long life. It was heard all over Europe in the late 1800s and early 1900s, and was revived multiple times in Paris up through 1918.

Saint-Saëns died in 1921 at a moment when the arts were undergoing the revolutionary impact of all aspects of modernism. Romanticism, Wagnerism, and even Impressionism were all discredited, and so the repertoire that had been so buoyant before the Great War was decimated. While *Samson et Dalila* survived the impact, the other operas sank into the shadows, and it is only recently that they have begun to reappear in opera houses around the world. The American premiere of *Henri VIII* in San Diego in 1983 and the ear-opening concert performance at the Bard Music Festival in 2012 have led to more recent revivals in Boston and Brussels.

Saint-Saëns was very proud of *Henri VIII*, which was commissioned by the Opéra national de Paris in 1880. Given that he had no luck persuading them to stage either *Samson et Dalila* (the biblical story was the sticking point) or *Étienne Marcel* (which had been heard only in Lyon), and since two previous operas, *La princesse jaune* and *Le timbre d'argent*, had been seen only in lesser Paris theaters, it was important to make a strong impression. Saint-Saëns would have preferred a French historical subject, but as he was engaged to give concerts in London that year, he decided to research the Tudor dynasty in order to give an authentic English flavor to the music. He went to Buckingham Palace for two hours each week and explored the royal music collection. In a Jacobean virginal book (a century late for Henri VIII, but never mind) he found a tune he liked, and this became the basis for the opera's prelude and some later scenes.

His librettists were a journalist, Léonce Détrouyat, who had not written any librettos or plays before, and a poet, Paul-Armand Silvestre, whose task was to provide the verse. The plot drew some elements from Shakespeare's *Henry VIII* but was principally derived from a play by the 17th-century Spanish dramatist Calderón called *The Schism in England*, which told the story of Henri VIII's tangled divorce from his first wife Catherine d'Aragon from a Spanish point of view. So long as Charles V, the king of Spain and Catherine's nephew, held the pope in his power, Henri could not expect a divorce. He was thus forced to break with Rome and declare himself head of the English church in order to marry Anne Boleyn. Catherine's humiliating rejection after 24 years of marriage without producing a male heir

has been overlooked thanks to Henri's own propaganda and a modern fascination with the equally tragic fate of Anne Boleyn.

The Spanish ambassador, Don Gómez de Feria, is imagined to be Anne Boleyn's lover, a tenor role. Since Catherine knows about her rival's past and Henri is desperate to learn more of it, she holds a strong hand just at the moment when Henri's preference for Anne, the breach with Rome, and her own health are all critical. She dies at the end of the opera without ever revealing what she knows. Catherine is the most sympathetic character in the opera, for while Anne attempts to stave off Henri's amorous advances, she is too readily seduced by the prospect of being queen to refuse him.

By the summer of 1882, the big score was finished and it went into rehearsal at the Opéra. As Verdi had already discovered with both *Les vêpres siciliennes* and *Don Carlos*, it was not easy to work there (or in any large opera house) when so many strong-willed people with forceful opinions were involved, demanding changes, cuts, and extra arias. "Not a single scene was left untouched," Saint-Saëns later said. "Never again will I submit to such annoyances, humiliations in fact." Extensive ballets were mandatory at the Opéra, so Saint-Saëns supplied a series of dances (rather perversely introduced in Act II just at the moment when the papal legate arrives with "austere news," which he does not have time to tell). The original plan included a fifth act that took the story beyond Anne's fall from grace to the arrival of the third wife, Jane Seymour, but this was dropped at an early stage. The synod scene in Act III, in which the papal legate hears the opposing claims of Henri and Catherine, was dropped in revivals at the Opéra despite its opportunity for spectacle and the involvement of the crowd, who enthusiastically acclaim Henri's abrupt declaration of an independent Church of England. In general, though, the political and religious conflict serves only as background to the personal tensions created by Henri's impulsive and ruthless character.

Despite all the problems of production, the opera was a success when it opened in March 1883. The singers (Jean Lassalle as Henri and Gabrielle Krauss as Catherine) were the best on the Opéra's roster, and the sets and costumes were scrupulously copied from period sources by Eugène Lacoste, who went to London, like Saint-Saëns, to research authentic designs. Many of the critics assigned to pass judgment on the new work were consumed by the issue of Wagnerism, which was crudely understood to imply that truly advanced operas should adopt a grand unified dramatic vision, avoid set pieces and ensembles, and apply leitmotifs to unify the music. *Henri VIII* was composed at the point in Saint-Saëns's career when he was repudiating his earlier admiration of Wagner, partly out of personal distaste and nationalist antipathy, and so he had determined, perhaps unconsciously, to rein in any tendency toward emotional excess. He had always regarded Mozart as the perfect model of precision and balance, while accepting established traditions of Italian and French opera that presented a sequence of separate scenes and episodes. He nonetheless attached a rich network of leitmotifs to the main characters, who suffer intense inner torments and express them in music that demanded all the composer's skill in harmonic and textural

intricacy, but deliberately avoided the orchestral tsunami represented by Wagner's *Tristan und Isolde* or *Götterdämmerung*.

So upon hearing *Henri VIII*, the listener will not take away any profound concern for the Reformation and its religious conflicts, but will surely be impressed by some magnificent scenes in which music and drama are in perfect balance. One such example is the close of the first act, when the off-stage procession that is taking the Duke of Buckingham to the scaffold (we are not told why) is counterpointed on stage by Henri's shameless attentions toward Anne in the presence of Don Gómez, her lover, and Catherine, his wife, all of whom are made bitterly aware of the irony of sweet words on the lips of a brutal tyrant.

The choral scene for sopranos and tenors at the beginning of Act II is exquisite. The two scenes that bring rivals Catherine and Anne together are both strong: the first in Act II, when Catherine needles Anne into claiming that she has won the king's love, and the second in Act IV, when Anne is in Catherine's power because the latter, though now divorced and dying, holds the incriminating letter concerning Don Gómez. These confrontations, though historically inaccurate, make for excellent opera. Catherine's music is exemplary throughout, always winning our sympathy, while Henri, who can truthfully be described as larger than life, never faces the torments of kingship bemoaned by Shakespeare's Henry VI or Berlioz's Herod. Although Henri VIII was a man of high culture and even a composer of moderate talents, Saint-Saëns, it must be said, does not attempt to paint him in those colors, leaving us at the end with Henri's closing invocation to the axe as his chosen political and personal instrument.

Hugh Macdonald, 2023

Hugh Macdonald, Professor Emeritus at Washington University in St. Louis, is the author of *Saint-Saëns and the Stage: Operas, Plays, Pageants, a Ballet and a Film* (Cambridge University Press, 2019).

WHO'S WHO



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Leon Botstein (Conductor) is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others.

Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, acclaimed recordings of Hindemith's *The Long Christmas Dinner* with the ASO, Othmar Schoeck's *Lebendig begraben* with TÖN, and recordings with the London Philharmonic, NDR Orchestra Hamburg, JSO, ASO, and TÖN, among others. He is editor of *The Musical Quarterly* and *The Compleat Brahms* (Norton), and author of numerous articles and books, including *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.



©Courtesy the artist

Jean-Romain Vesperini (Director) is stage director for both drama and opera. He studied acting at l'École du Théâtre national de Chaillot in Paris and singing at the Guildhall School of Music and Drama in London. He has collaborated with famous directors such as Peter Stein, Luc Bondy, and Georges Lavaudant, and conductors such as Daniele Rustioni, Tugan Sokhiev, Giacomo Sagripanti, Sir Antonio Pappano, Michel Plasson, Kirill Petrenko, Antonello Allemandi, Myung-whun Chung, Zubin Mehta, Alain Lombard, Kazushi Ono, and Jérémie Rohrer.

He made his debut at the Opéra national de Paris with a new production of Gounod's *Faust*, conducted by Michel Plasson, starring the tenor Piotr Beczala.

Recently, he directed *Lancelot* at the Opéra de Saint-Étienne, Gounod's *Faust* for the Quebec Opera House, *L'elisir d'amore* for Festival Napa Valley, *Gianni Schicchi* at Festival Napa Valley (with conductor Kent Nagano), *Boris Godunov* at the Opéra de Monte-Carlo, *La Cenerentola* at New Generation Festival in Florence, *Dante* by Benjamin Godard at the Opéra de Saint-Étienne (a coproduction with Palazzetto Bru Zane), a new production of *La bohème* at the Bolshoi Theatre, *Turandot* at Ekaterinburg State Opera, and *Carmen* for the French May Arts Festival at the Hong Kong Cultural Center. He also directed *La traviata* for the operas of Limoges, Reims, and Rennes, a production which has been broadcast on France Musique and national television with great success. He was then invited to create a new coproduction with the Opéra de Rouen of *Lucia di Lammermoor*.

At the Lyon Opera House, he staged the modern opera *Douce et Barbe Bleue* by Isabelle Aboulker, and at the Opéra national de Paris he staged *Pinocchio* by Thierry Lalo. From 2008 until 2012, Vesperini held the position of resident director for the festival Nuits de Corte in Corsica, where he directed *Don Giovanni*, *Die Zauberflöte*, and *Il barbiere di Siviglia*. He has staged the Paris Opera competition, Les Mozart de l'Opéra, at the Théâtre des Champs-Élysées in Paris.

As a collaborator, he has worked on such operas as *Don Carlo* at Salzburg Festival and La Scala; *Aida* at the Stanislavsky Theatre in Moscow; *Pique Dame*, *La clemenza di Tito*, and Berg's *Lulu* at the Opéra national de Lyon (the last of which Vesperini revived himself at La Scala and at the Wiener Festwochen); *La damnation de Faust* at the Bolshoi in Moscow; and Verdi's *Attila* in Verona.

CAST (in order of vocal appearance)



©Ken Jones

Harold Wilson (Duke of Norfolk)

This season, the bass returns to the Metropolitan Opera in the role of the Speaker in a new staging of *Die Zauberflöte*, Hobson in *Peter Grimes*, and Ramfis in a performance of *Aida*. He also joins the company to cover Baron Ochs in *Der Rosenkavalier*, and makes his Canadian Opera Company debut as Daland in *Der fliegende Holländer*. Last season, Wilson returned to the Metropolitan Opera for multiple productions, including *Boris Godunov*, *Die Meistersinger von Nürnberg*, *The Rake's Progress*, and *Elektra*, in which he sang the Guardian. During the summer,

he triumphed at Bard SummerScape in the central role of Sir Morosus in Strauss's *Die schweigsame Frau*. Wilson has been a part of over a dozen productions at the Metropolitan Opera including *Tosca*, *Armida*, *Roméo et Juliette*, *Don Carlos*, *Les Troyens*, *Turandot*, *Macbeth*, *Der fliegende Holländer*, *The Fiery Angel*, *Die Zauberflöte*, *Nabucco*, *Iolanta*, and *Das Rheingold*. Equally in demand across the country, the bass has appeared in multiple

productions with Opera Colorado as Basilio in *Il barbiere di Siviglia*, Ashby in *La fanciulla del West*, Ramfis in *Aida*, and Sarastro in *Die Zauberflöte*; Opera Delaware as the Four Villains in *Les contes d'Hoffmann*; Opera Memphis and Portland Opera as the Commendatore in *Don Giovanni*; and Sarasota Opera as Rocco in *Fidelio*, where he also made his role debut as Mustafa in *L'italiana in Algeri*. As a member of the Deutsche Oper Berlin for five seasons, notable performances included Arkel in *Pelléas et Mélisande*, Raimondo in *Lucia di Lammermoor*, Sarastro in *Die Zauberflöte*, and Zuniga in *Carmen*.



©Simon Pauly

Josh Lovell (Don Gómez de Feria)

In recent and current seasons, Canadian tenor Josh Lovell will make house debuts at the Opéra national de Paris as Ferrando in *Così fan tutte*, La Scala as Ferdinand in Thomas Adès's *The Tempest*, Oper Leipzig as Don Ottavio in a new production of *Don Giovanni*, the Canadian Opera Company as Jaquino in *Fidelio*, and the Deutsche Oper Berlin as Gérauld in *Lakmé* at the Berlin Philharmonie. He also made his debut with Opera Rara and the London Philharmonic as Prince Casimir in a recording and performance of Offenbach's *La princesse de Trébizonde*,

and will return to the Wiener Staatsoper for guest performances as Telemachus in *Il ritorno d'Ulisse in patria*, Lukas in Haydn's *Die Jahreszeiten*, and as Ernesto in *Don Pasquale*. A former member of the Vienna State Opera ensemble, career highlights in Vienna include performances as Nemorino in *L'elisir d'amore*, Fenton in *Falstaff*, Noboru in Henze's *Das verratene Meer*, Andres in *Wozzeck*, Arturo in *Lucia di Lammermoor*, Steuermann in *Der fliegende Holländer*, Lukas in a staged ballet version of *Die Jahreszeiten*, and the Italian Singer in *Der Rosenkavalier*, among other roles. In addition, Lovell made his house debut at the Glyndebourne Festival as Ernesto in *Don Pasquale*. A Victoria, British Columbia native, Lovell is the winner of the 39th International Hans Gabor Belvedere Singing Competition, the 2018 Grand Prize and Opera Prize winner of the 52nd Annual International Vocal Competition's-Hertogenbosch in the Netherlands, the second-place winner of the 2018 Dallas Opera competition, and the third-place winner of the Marcello Giordani Foundation competition.



©Walter Hill

Alfred Walker (Henri VIII)

In the 2022–23 season, Alfred Walker returned to San Francisco Opera as Enobarbus in the world premiere of John Adams's *Antony and Cleopatra* and joined the Lyric Opera of Chicago as the Father in *Hänsel und Gretel*, Metropolitan Opera as Masetto in *Don Giovanni*, and Detroit Opera as Amonasro in *Aida*. He also sings Rachmaninoff's *The Bells* with the LA Philharmonic under Maestro Gustavo Dudamel, and joins the Boston Philharmonic for Beethoven's Symphony No. 9. Next season he reprises the

role of Enobarbus in Adams's *Antony and Cleopatra* with Gran Teatre del Liceu, sings Orest in *Elektra* with Dallas Opera, sings Rambaldo in *La rondine* in a return to the Metropolitan Opera, and joins Vashon Opera for Iago in *Otello*. Past seasons' credits included Scarpia in *Tosca* (San Francisco Opera), Crown in *Porgy and Bess* (Metropolitan Opera), Mthll in "It All Falls Down" from *Written in Stone* (Washington National Opera), Nilakantha in *Lakmé* (Washington Concert Opera), and Tom in *Un ballo in maschera* (Chicago Symphony Orchestra). Other recent credits include Alfio in *Cavalleria Rusticana* (Michigan Opera Theatre); the Father in *Hänsel und Gretel* and Orest in *Elektra* (San Francisco Opera); Oroveso in *Norma* (Boston Lyric Opera); title role in *Der fliegende Holländer* (Theater Basel, Oper Köln, Seattle Opera, Théâtre de Caen, Grand Théâtre de Luxembourg, Boston Lyric Opera, and the Wagner Geneva Festival); Titirel in *Parsifal* and the Speaker in *The Magic Flute* (Metropolitan Opera); the Ruler in *Das Wunder der Heliane* (Bard SummerScape); Amonasro in *Aida* and Porgy in *Porgy and Bess* (Seattle Opera); Méphistophélès in *Faust* (Portland Opera); Kurwenal in *Tristan und Isolde* (Angers Nantes Opera and Opéra de Dijon); Amfortas in *Parsifal* and Amonasro in *Aida* (Theater Basel); Wotan in *Das Rheingold* (North Carolina Opera); and Méphistophélès in Berlioz's *La damnation de Faust* (Teatro Municipal de Santiago).



©Courtesy the artist

Rodell Rosel (Earl of Surrey)

Originally from the Philippines, Grammy-nominated tenor Rodell Aure Rosel appears regularly in major opera houses including the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, and Royal Opera House. He is primarily known for his superb portrayals of character roles such as Monostatos, Goro, Mime, Loge, Basilio, Tanzmeister, Spoletta, and the Four Servants in *The Tales of Hoffmann*. He made his Metropolitan Opera debut as Valzacchi in *Der Rosenkavalier* opposite Renée Fleming, Susan Graham, and Sir Thomas Allen.

He originated the roles of Ong Chi Seng in Paul Moravec's *The Letter* at Santa Fe Opera and Anthony Candolino in Terrence McNally and Jake Heggie's *Great Scott* at Dallas Opera, which starred Joyce DiDonato and Frederica von Stade and was conducted by Patrick Summers. As Monostatos in *Die Zauberflöte*, he debuted in the David McVicar production at the Royal Opera House in Covent Garden, US-premiered in the Barrie Kosky production at Los Angeles Opera, and performed the role in the Julie Taymor production at the Metropolitan Opera. In addition, he has sung the title roles in Zemlinsky's *Der Zwerg* and Britten's *Albert Herring*, as well as Tamino in *Die Zauberflöte* and Don José in *Carmen*.

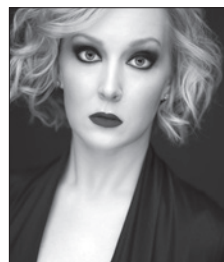


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Amanda Woodbury

A native of Crestwood, Kentucky, soprano Amanda Woodbury has been praised by the *San Francisco Chronicle* as having a voice that is "bright, beautifully colored, and full of strength and passion." The 2022–2023 season sees Woodbury's return to Los Angeles Opera for her role debut in the title role of *Lucia di Lammermoor*, which the *Los Angeles Times* said "all flows from her without effort." She also appeared as Violetta in Francesca Zambello's production of *La traviata* with Lyric Opera of Kansas City. Career highlights include multiple appearances at the

Metropolitan Opera including Countess in *Le nozze di Figaro*, a role debut as Juliette in the new Bartlett Sher production of *Roméo et Juliette*, Leïla in *Les pêcheurs de perles*, Woglinde in Robert Lepage's productions of *Das Rheingold* and *Götterdämmerung*, and Tebaldo in *Don Carlo*. Additional highlights include her debut with the Glyndebourne Festival as Countess in the Michael Grandage production of *Le nozze di Figaro*, and Micaëla in *Carmen*, Musetta in *La bohème*, and Papagena in *Die Zauberflöte* with Los Angeles Opera.



©Rod Evans

Lindsay Ammann

Lindsay Ammann returned to the ensemble of the Bayerische Staatsoper for the 2022–23 season, where she appeared in revivals of *La fanciulla del West*, *Elektra*, *Die Zauberflöte*, *Die Fledermaus*, *Eugene Onegin*, *Die Teufel von Loudun*, and *Rusalka*. She also returned to the Dallas Opera as Erda in their new production of *Das Rheingold*. In past seasons, Ammann joined the ensemble at the Bayerische Staatsoper, where she was seen in new productions of *Das schlaue Fuchslein*, *Les Troyens*, and *Die Teufel von Loudun* and revivals of *Il trittico*, *Falstaff*, and *Die*

Zauberflöte. Recent engagements include also a return to the Dallas Opera as Amelfa in *The Golden Cockerel* with Emmanuel Villaume; the Metropolitan Opera as La Zia Principessa and La Badessa in *Suor Angelica* and Ciesca in *Gianni Schicchi* conducted by Bertrand de Billy; Washington National Opera as Olga in *Eugene Onegin*; a debut at Madison Opera as Ježibaba in *Rusalka*; a return to the Opera Theatre of Saint Louis as Maddalena in *Rigoletto*; and a debut at the Seiji Ozawa Matsumoto Festival as Olga in *Eugene Onegin*. Ammann made her debut at the Lyric Opera of Chicago as Floßhilde/Schwertleite in David Pountney's new production of *Der Ring des Nibelungen* conducted by Sir Andrew Davis. She made her debuts at Opera Omaha as Quickly in *Falstaff*, the Dallas Opera in Douglas Cuomo's *Arjuna's Dilemma*, and Central City Opera as Azucena in *Il trovatore*. She debuted at the Washington National Opera as Erda/Die erste Norn/Schwertleite in *Der Ring des Nibelungen* directed by Francesca Zambello and conducted by Philippe Augin. Other debuts included Grand Théâtre de Genève as Dritte Dame in *Die Zauberflöte*, North Carolina Opera as Suzuki in *Madama Butterfly*, Aalto-Musiktheater Essen as Ježibaba in a new production of *Rusalka*, and the Canadian Opera Company as Schwertleite in *Die Walküre*.



©Jessica Osber

Alaysha Fox (Lady Clarence)

Soprano Alaysha Fox is an emerging artist based in Los Angeles. Fox is a recent graduate of Los Angeles Opera's Domingo Colburn Stein Young Artist Program, where she performed the roles of the Female Chorus in Britten's *The Rape of Lucretia* and High Priestess in *Aida*. Last season, she joined the Lyric Opera of Chicago to cover Elisabeth de Valios in *Don Carlos*. Some previous credits include Bridesmaid (*Le nozze di Figaro*), Giorgetta (*Il tabarro*), Erstes Mädchen (Hindemith's *Mörder, Hoffnung der Frauen*), First Lady (*Die Zauberflöte*), Lady

Macbeth (Bloch's *Macbeth*), Sieglinde (*Die Walküre*), Penelope, and *Aida*. Fox has received several awards, including the Lotte Lenya Emerging Artist award, and been honored in many contests, including as winner of the Palm Springs Opera Guild Vocal Competition, Loren L. Zachary Finalist, HGO Concert of Arias Finalist, grand finalist in the Metropolitan Opera National Council Auditions, winner of the Joan Taub Ades Vocal competition, and semifinalist in the Elizabeth Connell dramatic soprano competition. An alumna of the Chautauqua Opera and Opera Saratoga young artist programs, Fox holds bachelor's and master's degrees from the Manhattan School of Music.



©Brandon Pavan

Christian Zarembo (Cardinal Campeggio, the papal legate)

The French-American bass has made, and will make in future seasons, debuts with Opera Colorado as Monterone and Sparafucile in *Rigoletto* and Abimélech in *Samson et Dalila*; Austin Opera in *Le nozze di Figaro*; Opéra de Montréal and Des Moines Metro Opera as Sarastro in *Die Zauberflöte*; Berkshire Opera Festival as Leporello in *Don Giovanni*; New Orleans Opera as Colline in *La bohème*; and Seattle Opera as the Marchese d'Obigny in *La traviata*. In Europe, he sang Sarastro in *Die Zauberflöte* with the Théâtre du Capitole de Toulouse. In concert, he sang Verdi's

Requiem with the Sacramento Choral Society and Orchestra and Taneyev's *At the Reading of a Psalm* with Leon Botstein and the American Symphony Orchestra at Carnegie Hall, which will be released as a recording. Previous seasons included Metropolitan Opera in productions of *Tosca* and *Gianni Schicchi*, Austin Opera as the French General in Kevin Puts's *Silent Night*, Lyric Opera of Kansas City as Nourabad in *Les pêcheurs de perles*, and Opera Theatre of St. Louis as Sparafucile in *Rigoletto*. Other career highlights included the King in *Aida* with the National Symphony Orchestra; Collatinus in *The Rape of Lucretia*; Passagallo in *L'Opera Seria*; Dr. Bartolo in *Le nozze di Figaro* with Wolf Trap Opera; Colline in *La bohème* with Portland Opera and Opera Omaha; Sarastro in *Die Zauberflöte* and Ashby in *La fanciulla del West* with Minnesota Opera; and the bass soloist in staged productions of David Lang's *The Little Match Girl Passion* with the Glimmerglass Festival and Portland Opera.



©Kevin Steele

Kevin Thompson (Cranmer, Archbishop of Canterbury)

Kevin Thompson has been acclaimed by the *New York Times* as a "stentorian bass" and by the *San Francisco Classical Voice*, who say that Thompson "possesses a voice with extraordinary range, depth, color combined with a commanding stage presence . . . a mountain of a voice, with resonance from the Escorial of Philip II to the throne of Boris Godunov, and the majestic court of Sarastro." This season, Thompson has house debuts with Washington National Opera in *Elektra* as both the Caretaker and an Old Servant, and with Fort Worth Opera in *Aida*, as the King.

Thompson goes on to perform Sparafucile in Utah Opera's *Rigoletto*. In concert, Thompson will perform with Opera Omaha for an Opera Outdoors Concert with scenes from Boito's *Mefistofele* as Mefistofele; Roanoke Opera for their Opera Gems Gala Concert; Eureka Symphony for Verdi's Requiem; and finally, with Odyssey Opera for Rachmaninoff's *Troika* as the Old Gypsy in *Aleko*, Ivan in *The Miserly Knight*, and the Ghost of Virgil in *Francesca di Rimini*. Future engagements include house debuts with Opera Colorado and the Dallas Opera. Many of Thompson's previous roles include Ramfis and the King (*Aida*); Osmin (*Die Entführung aus dem Serail*); Sarastro (*Die Zauberflöte*); Méphistophélès (*Faust*); Oroveso (*Norma*); Monterone (*Rigoletto*); Grand Inquisitor (*Don Carlos*); Banco (*Macbeth*); Lodovico (*Otello*); Raimondo (*Lucia di Lammermoor*); Don Basilio (*Il barbiere di Siviglia*); Colline (*La bohème*); Judge Turpin (*Sweeney Todd*); Ned (*Treemonisha*); El Captain (*Florenca en el Amazonas*); Hans Schwartz (*Die Meistersinger*); and Stefano Colona (*Rienzi*).



©Dario Acosta

Aaron Blake (Garter King of Arms)

The recipient of a 2017 George London Foundation Award, tenor Aaron Blake has earned international recognition for his stylistically diverse performances of repertoire ranging from Martinů to Rossini. Blake has been praised for his "endearing sweet sound as well as his youthful fervor and stamina" by the *New York Times*. This season, Blake made his Canadian debut with Vancouver Opera as Nadir in *Les pêcheurs de perles* as well as his Italian debut in recital with pianist Maria Nikitin at Santa Cecilia in Rome. He returned to Walt Disney Concert

Hall with the Los Angeles Symphony and to the Metropolitan Opera for their production of *Don Giovanni*. As Tamino, he appeared with the Haifa Symphony, a role he has previously performed with the Israeli Opera, Komische Oper Berlin, Cincinnati Opera, Minnesota Opera, and Des Moines Metro Opera, among others. Also this season, *Parterre* described Blake's performance of Leukippos in *Daphne* with the American Symphony Orchestra at Carnegie Hall as having "deep sensitivity," "dramatic intention," and a "clear, well-produced tenor . . . incisive with many moments of sweetness and beauty." In the 2023–24 season, he returns to Israeli Opera as Chevalier de la Force in *Dialogues of the Carmelites* and the

Metropolitan Opera for their new production of *Carmen*. In 2022, he was recognized for his role as the High Priest of Amon in the Metropolitan Opera's Grammy Award-winning album of *Akhnaten*. His creation of the role of Timothy Laughlin in Cincinnati Opera's world premiere of *Fellow Travelers* (Spears/Pierce) brought critical and international acclaim: in 2017, the *New Yorker* named the live recording of these performances as one of the top 10 classical recordings of the year.

DANCERS

Joyce Edwards

Joyce Edwards (she/her/hers) is a Rochester, New York native who lives and creates in the Bedford-Stuyvesant neighborhood of Brooklyn. Edwards is a 2023 New York Bessie Award nominee for outstanding performance for her work with Ronald K. Brown/EVIDENCE, a dance company. There she serves as the assistant rehearsal director and is a full-time company dancer. She received a BFA in dance from SUNY Brockport in 2021. Edwards has a long history as a collaborator and performer in the works of Beth Gill and Netta Yerushalmy. In 2020, she was mentioned in *Dance Magazine's* "25 to Watch" for her performance in Gill's "Pitkin Grove" as part of the NY Quadrille series at the Joyce Theater. In 2019, Edwards performed in the world premiere of Ronald K. Brown's "Mercy" at the Bard SummerScape Festival. Follow Edwards's journey on Instagram at @joyceedwards.

Lindsey Jones

Lindsey Jones (she/her/hers) is a Brooklyn-based dance artist and herbalist originally from St. Louis, Missouri. Jones, a SUNY Purchase alumna, has collaborated with Dance Heginbotham (2012–present), Pam Tanowitz Dance (2013–present), Kimberly Bartosik, Sally Silvers, Bill Young, and Caleb Teicher, among others. Since 2012, she has worked regularly with the Merce Cunningham Trust on restagings and workshops, including the Bessie Award-winning *Night of 100 Solos: A Centennial Event* at BAM; she was also featured in Alla Kovgan's 3D film *Cunningham*. Jones teaches a variety of movement-based classes, including Cunningham Technique, and classes that combine movement and herbalism. She was a 2022 New York Public Library fellow researching dance and ecology and is a graduate of Arbor Vitae School of Traditional Herbalism. She is currently a member of the Trisha Brown Dance Company. www.lindseycjones.com

Doug LeCours

Doug LeCours has performed in the work of Tess Dworman, Catherine Galasso, Keely Garfield, John Jasperse, Julie Mayo, RoseAnne Spradlin, and Pavel Zustiak. His choreographic work has been presented by AUNTS, Center for Performance Research, New York Live Arts, and DraftWork at Danspace Project. He has written on dance and film for the *Brooklyn Rail*.

Brandon Washington

Brandon Washington is a dancer, performance artist, and model currently living in Brooklyn. He received his BFA in dance from the University of Florida and has been teaching movement at NYU Tisch's Experimental Theater Wing since 2020. He is also a National Academy of Sports Medicine-certified personal trainer and stretch instructor via Outer Reach Studio. Past collaborations include Ryan McNamara, Adidas, JW Anderson, Faye Driscoll Dance Group, Sean Donovan, Radiohead, Sigrid Lauren, LogoTV, Orange Grove Dance, Mark Dendy, Hermès, and Jane Comfort, among others. @branwashed

MUSIC



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James Bagwell (Chorus Master)

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is associate conductor of The Orchestra Now (TÖN), and was appointed principal guest conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell readied the Concert Chorale of New York for performances of Bernstein's "Kaddish" Symphony 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 at the Bard College Conservatory of Music.



©Matt Dine

Zachary Schwartzman (Assistant Conductor)

Zachary Schwartzman has conducted around the United States and in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for 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 work on recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated world premiere recording for Chandos. He had a 13-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.

Nathalie Doucet (Diction Coach)

Nathalie Doucet, head of music and director of the Resident Artist Program at Detroit Opera, is an accomplished collaborative pianist and vocal coach. She has collaborated with prestigious opera organizations, singers, and conductors worldwide at such venues as the Patrick G. and Shirley W. Ryan Opera Center, Dutch National Opera, and Royal Concertgebouw Orchestra. Notable figures she has worked with include Christine Goerke, Lisette Oropesa, and Yannick Nézet-Séguin. In 2018, she played important roles in the successful recording of Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra. Doucet has held esteemed positions as head coach of the Opera Studio Nederland and principal coach at the Dutch National Opera Academy. Her extensive experience and expertise greatly benefit the Resident Artist Program at Detroit Opera, providing valuable insights and guidance. She is also highly sought after as a French diction expert by prestigious organizations worldwide.

CREATIVE TEAM

Olga Paliakova (Assistant Stage Director)

Olga Paliakova works as an opera assistant director and revival director. She grew up in Minsk, Belarus, where she received an academic and music education (master's degrees in international journalism and musical theater staging) before moving to France to continue her studies at the Sorbonne (master's in theatrical studies). Paliakova regularly collaborates with world-renowned stage directors including Jean-Romain Vesperini, Robert Carsen, David Alden, Jean-Louis Grinda, Calixto Bieito, James Gray, Andrei Serban, Simon McBurney, and Matthias Hartmann. She has worked in such venues as the Opéra national de Paris, Aix-en-Provence Festival, Chorégies d'Orange festival, State Opera of Budapest, Opéra National de Lorraine, Théâtre de Champs-Élysées, Grand Théâtre de Genève, Opera of Monte-Carlo, Opéra de Quebec, Shanghai Opera, and Hong Kong Opera. Paliakova was a semifinalist of prestigious opera-directing contests such as the 11th and 12th European Opera-directing Prize in Camerata Nuova and the Ring Award 2020, with projects on Moniuszko's *Straszny*

dwór, *The Turn of the Screw*, and *Don Giovanni*. She directed new productions of *Dido and Aeneas* and *Jubilee* with the young singers and musicians of the Belorussian Academy of Music, and a new production of *Don Giovanni* at State Opera of the Republic of Komi.

Bruno de Lavenère (Scenic Design)

The French set designer Bruno de Lavenère has created more than a hundred set designs for opera, dance, and theater. He regularly works with great directors like Thomas Jolly, Lucinda Childs, Richard Brunel, Lilo Baur, and Jean-Romain Vesperini. He graduated from the French École Nationale Supérieure des Arts et Techniques du Théâtre. Amongst his recent work you can count *Roméo et Juliette* (Thomas Jolly, Opéra national de Paris), *On purge bébé* (Richard Brunel, La Monnaie, Brussels), *Faust* (Jean-Romain Vesperini, Opéra de Québec), *Armide* (Lilo Baur, Opéra-Comique, Paris), *L'avare* (Baur, Comédie-Française, Paris), *Lancelot* (Vesperini, Opéra de Saint-Étienne), *Akhmaten* (Lucinda Childs, Opéra de Nice), *Boris Godunov* (Vesperini, Opéra de Monte-Carlo), *Macbeth Underworld* by Pascal Dusapin (Jolly, La Monnaie), *Otello* (Allex Aguilera, Opéra de Monte-Carlo), *La bohème* (Vesperini, Bolshoi, Moscow), *Carmen* (Vesperini, Hong Kong Opera), and *Norma* (Frédéric Roels, Opéra de Rouen and Opera House of Muscat, Oman). Currently, he is working on *La fille de Madame Angot* (Brunel, Opéra-Comique) and *Věc Makropulos* (Brunel, Opéra de Lyon).

Alain Blanchot (Costume Design)

With a degree in art history and training at a fashion school, Alain Blanchot began working as a costume designer for the cinema. Next, he designed the costumes for *Le bourgeois gentilhomme* (Molière), a candlelit theater production. His work on the sumptuous costumes of opera started with Baroque opera, designing for William Christie and Les Arts Florissants with Philippe Jaroussky. Blanchot has taken part in numerous opera productions in Paris and around the world (including Germany, Russia, Sweden, Spain, Italy, Czech Republic, and Monte Carlo) with directors Robert Carsen and Jean-Romain Vesperini. His work has been seen in New York City at the Brooklyn Academy of Music (*Les fêtes vénitiennes*, *Les ballets de Rameau*) and Lincoln Center (*Il Sant'Alessio*). Blanchot collaborated with Guerlain Parfum to design the staff outfits for the Guerlain shop on the Champs-Élysées in Paris. Recently, he dressed Jakub Józef Orliński, Michael Spyres, and Maya Kherani, and worked with New York puppeteer Basil Twist for an opera in Paris.

Christophe Chaupin (Lighting Design)

Christophe Chaupin is a freelance lighting designer for theater, dance, opera, and other live events based in Paris. Since 1989, he has worked for the Aix-en-Provence International Festival of Lyric Art, Festival d'Avignon, Comédie-Française, and different opera houses. Since then, he has regularly lit shows by directors such as Jean-Romain Vesperini, James Bonas, and Abderrahmane Sissako, as well as Système Castafiore Dance Company. He also created lighting for Georges Lavaudant, Yoshi Oida, David Gauchard, Laurence Dale, Philippe Genty, Marie-Claude Pietragalla, and Christophe Lidon. He collaborated

on shows for Luc Bondy, Klaus Mickael Grüber, Jérôme Deschamps, Macha Makaïeff, and Julie Brochen. In recent years, he has worked in Yekaterinburg, Hong Kong, San Francisco, Cincinnati, Oman, Florence, Lyon, Strasbourg, Rouen, Limoges, Saint-Étienne, Nice, Corte, and Amiens, as well as at the Bolshoi, Garnier Opéra, Comique Opéra, and Châtelet Theatre Paris. He was Dominique Bruguière's assistant for theater and opera. His upcoming projects include productions in New York, Miami, Tenerife, Kiel, Quebec, and Saint-Étienne.

Étienne Guiol (Projection Design)

Étienne Guiol is a painter, animator, video designer, and master glassmaker born in Chartres in 1989. After a multidisciplinary academic career, he pursued artistic classes including the study of drawing and animation. Starting his career as an independent artist, he oscillated between exhibitions, stained glass art, and animated films before becoming captivated by opera and engaging in scenic creation. He has designed videos for theater and opera in Monte Carlo, Salzburg, La Scala in Milan, Bolshoi in Moscow, Bastille in Paris, and many others around the world. He created a studio dedicated to video design in 2012, BK International. Guiol and his team have realized video art for museums as well as art installations throughout the world.

Anika Seitu (Hair/Makeup)

A Baltimore native, Anika Seitu has worked in the industry for 20 years and seamlessly transitions among theater, film, and TV. She has done hair and wig design for *Blue* (Washington National Opera), *The Passion of Mary Cardwell Dawson* (Washington National Opera), *Idaspe* (Chatham Baroque), *Julius Caesar* (The Atlanta Opera), *King Arthur* (Bard SummerScape), *Carmen* (Opera Orlando), *Amazing Grace* (Museum of the Bible), and the world premiere of *Secret River* (Opera Orlando). Film and TV work includes *The Marvelous Mrs. Maisel*, *The Gilded Age*, *Severance*, *Maestro*, *Rustin*, *White House Plumbers*, *Stranger Things*, *Wonder Woman 1984*, and the Kennedy Center Honors.

Lynn Krynicki

Currently Lynn Krynicki is enjoying her 19th consecutive season as opera stage manager for Bard SummerScape. The rest of her year is spent freelancing for various companies, most notably Nouveau Productions, where she stage manages filmed concerts for PBS, award shows, galas, and other important events. She also works at the John F. Kennedy Center for the Performing Arts as a freelance stage manager on various productions, including hip-hop, R&B, comedy, jazz, classical, and other genres. From 2000 to 2022 she worked at the Washington National Opera (WNO), and during the last seven years of her tenure, she held the title of Production Stage Manager. At WNO, her favorite opera stage managing credits were *Die Walküre* and *Siegfried* in the company's first *Der Ring des Nibelungen* cycle. Other notable stage management credits include the New Year's Eve concerts for 2021 and 2022, *Black Broadway*, *True Colors*, *Broadway's Brightest Lights*, and *How Great Thou Art* (all for PBS; the last two are set for broadcast in fall 2023); Ukrainian Freedom

Orchestra, Colombia 200, and the Latino Inaugural 2013 celebrating President Obama's second term (Kennedy Center); *Die schweigsame Frau* (Bard SummerScape); the North American premiere of *The Picture of Dorian Gray* (Florentine Opera); *Carmen*, performed in Van Andel Arena (Opera Grand Rapids); and the world premiere of *Gabriel's Daughter* (Central City Opera). She has also worked with Seattle Opera, Nashville Opera, Milwaukee Ballet, Chautauqua Opera, Pine Mountain Music Festival, Des Moines Metro Opera, and Madison Opera, among others.

American Symphony Orchestra

Now in its 61st season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with the mission of providing great music within the means of 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 signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire at Carnegie Hall and Lincoln Center, and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra in residence at Bard's SummerScape Festival and performs at the Bard Music Festival.

As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital download. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Music Director*

VIOLIN I

Cyrus Beroukhim,
Concertmaster
Yukie Handa
Ashley Horne
Yana Goichman
Patricia Davis
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Joel Lambdin
Naho Parrini

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Wende Namkung
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Samuel Katz
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Lisa Stokes

FLUTE

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Diva Goodfriend-Koven,
Piccolo

OBOE

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Contrabassoon

HORN

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Kyle Hoyt
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Principal
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Nick Jemo

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Mark Broschinsky, *Principal*
Bradley Ward
Christopher Olness, *Bass trombone*

TUBA

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TIMPANI

David Fein, *Principal*

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Drita Gjokaj, *Environmental Specialist*
Will Marvin, *Environmental Specialist*

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Sam Rauch VAP '22, *Box Office Supervisor*
Courtney Williams, *Box Office Supervisor*

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Elyse Lichtenthal, *House Manager*
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Ana Aparicio '24, *Assistant House Manager*
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Murwarid Babai '24
Mohammed Eisa '24
Joas Erasmus '26, *Assistant House Manager*
Joel Guahnich '24, *Assistant House Manager*
Abdul Tariq Ghafoori '26
Hamed Haidari '25, *Assistant House Manager*
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Fatemah Hosseini '27
Sahil Hussaini '26
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Abdullah Mehrzad '23
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Nassem Nazari '24
Sameem Nazari '24
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Rose Rahimi '26
Najma Sael '24
Chris Schwartz '24
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Tamana Sultani '26
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Kat Collins, *Stitcher/Wardrobe Supervisor*

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Nick Hawrylko, *Head Electrician*

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Grace Locklin, *Orchestra Stage Manager*
Lydia McCaw, *Orchestra Stage Manager*
Nora Rubenstone '11, *Associate Orchestra Production Manager*

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Sam Dickson, *Carpenter*
Maggie McFarland, *Carpenter*
Joe Motzkin, *Assistant Technical Director*

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Christopher H. Gibbs

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Daniel M. Grimley
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Production

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Lauren Petrocelli, *A2*
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Bard Music Festival

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Jon Collazo '20, *Stagehand*
Annie Dodson '23, *Stagehand*
Petra Elek TÖN '24, *Stagehand*
Keith Hammer TÖN '23, *Stagehand*
Alison Hsieh, *Stagehand*
Elaina Kaehler, *ASM/Rehearsal Coordinator*
Tommy Kelly, *Stagehand*
Michael Knox '23, *Stagehand*
Jun Yokomizo-Mauldin '25, *Stagehand*
Joao Melo '25, *Stagehand*
Eszter Pokai '25, *Stagehand*
Emmanuel Rojas GCP '24, *Stagehand*
Mara Zaki '25, *Stagehand*

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Sara Sa, *Assistant Costume Shop Manager/Crafts Artist Supervisor*
Gabriel Bagdazian, *Stitcher/Crafts*
Tracee Bear, *Draper*
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