

Ensemble for the *Romantic Century*

PRESENTS

Anna
Akhmatova

THE HEART
IS NOT MADE
OF STONE



Handwritten text in Cyrillic script, likely a poem by Anna Akhmatova, is visible in the lower right portion of the image.

APRIL 27 - MAY 1 2016
BAM FISHER

Special thanks to

Susan Winokur and **Paul Leach** in grateful recognition of their tireless advocacy of ERC, their heartfelt commitment to our artistic ideals during the past fourteen years, and for making this series possible.



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Graphic and program design by Bobbi Melville

Ensemble for the **Romantic** Century
Theatrical Concerts

Presents

Anna Akhmatova:
The Heart Is Not Made of Stone

BAM Fisher

April 27 - May 1, 2016

Written by **Eve Wolf**

Directed by **Donald T. Sanders**

Set and Costume Design by **Vanessa James**

Lighting by **Beverly Emmons**

Projections Design by **David Bengali**

Actors: **Ellen McLaughlin, Jeremy Holm, Kate Konigisor,
Michael Lewis, Robert Ian Mackenzie, Tommy Schrider**

Musicians: **Victoria Wolf Lewis, Andrew Janss,
Eve Wolf, Max Barros**

Eve Wolf Executive Artistic Director

Max Barros Co-Artistic Director

James Melo Musicologist

Donald T. Sanders Director of Theatrical Production

Production Stage Manager **Rick V. Moreno**

Casting **Stephanie Klapper, Inc.**

Company Manager **Jon Farber**

General Management **Aaron Grant Theatrical, Inc.**

Marketing **Gold Rush Creative, Ian Allen**

Press **AMT Public Relations. April Thibeault**

Set construction **Shawn Hill**

Costume Supervisor **Brenna McShane**

CAST

Anna Akhmatova Ellen McLaughlin
Isaiah Berlin Jeremy Holm
KGB Officer, Lady Berlin Kate Konigisor
Ivan, Stalin Michael Lewis
Boris, Prokofiev Robert Ian Mackenzie
Lev Gumilyov Tommy Schrider

violin Victoria Wolf Lewis
cello Andrew Janss
piano Eve Wolf
piano Max Barros

The script for *Anna Akhmatova: The Heart Is Not Made of Stone* is based on interviews, memoirs, and writings of Anna Akhmatova and her contemporaries.

There will be one 15-minute intermission.

The actors and stage managers in *Anna Akhmatova, the Heart is not made of Stone* are appearing with the permission of Actors' Equity Association.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

PROGRAM

- SERGE PROKOFIEV *Adagio*, from *Cinderella*
(trans. for cello and piano
by Prokofiev)
- DMITRY SHOSTAKOVICH *Jazz Suite no. 2*—“Waltz II”
(sound recording)
- DMITRY SHOSTAKOVICH Cello Sonata no. 2 in D major, op. 40
- Moderato con moto
- SERGE RACHMANINOFF *Variations on a Theme of Corelli*,
op. 42
- SERGEY PROKOFIEV *Romeo and Juliet*, op. 64
- “Balcony Scene”
(trans. for violin and piano by
Baich and Fletzberger)

INTERMISSION

- SERGEY PROKOFIEV *Romeo and Juliet*, op. 64
- “Montagues and Capulets/Dance of
the Knights” (sound recording)
- SERGE RACHMANINOFF Prelude in G-sharp minor, op. 32,
no. 12
- DMITRY SHOSTAKOVICH Piano Trio no. 2 in E minor, op. 67
- Andante
- Allegro con brio
- Largo
- Allegretto
- SERGEY PROKOFIEV *Romeo and Juliet*, op. 64
- “Death of Juliet” (trans.
for violin and piano by Borisovsky)

ABOUT ERC

Most recently hailed by The New York Times for its 2015 production at BAM of Jules Verne: From the Earth to the Moon as “a dazzling musical and multimedia paean to human aspiration...sheer poetry,” Ensemble for the Romantic Century (ERC), now in its fifteenth season, was founded by pianist Eve Wolf in 2001 to create an engaging and innovative approach to chamber music concerts.

Co-directed by Eve Wolf and her fellow-pianist Max Barros, ERC’s creative team includes James Melo, musicologist; Donald T. Sanders, director of theatrical production; Vanessa James, production designer; and Beverly Emmons, lighting designer. They are complemented by a roster of musicians and actors who have become major interpreters of the ERC vision.

ERC’s theatrical concerts interweave dramatic scripts based on letters, memoirs, diaries, and other literature with music, reinforcing the music’s historical context through its connections with history, politics, philosophy, and the other arts to create a compelling new performance experience. ERC has, to date, created 40 original theatrical concerts and has partnered with or performed at such institutions as BAM (Brooklyn Academy of Music); Shakespeare & Company in Lenox, MA; The Jewish Museum of New York; the Archivio Fano at the Teatro La Fenice in Venice, Italy; the Festival de Musique de Chambre Montréal; the Massachusetts International Festival of the Arts (MIFA); the French Institute-Alliance Française (FIAF), New York; the Italian Academy for Advanced Studies at Columbia University; the Italian Cultural Institute of New York; and the City University of New York (CUNY).

In 2010, *Seduction, Smoke and Music: The Love Story of Chopin and George Sand*, a theatrical concert written and conceived by ERC, Barrett Wissman, and IMG Artists was performed in Italy at The Tuscan Sun Festival with Jeremy Irons as Chopin and Sinéad Cusack as George Sand, and ballet stars Irina Dvorovenko and Maxim Beloserkovsky of the American Ballet Theater.

ERC's 2014-2015 season, in addition to *Jules Verne: From the Earth to the Moon*, included *The Sorrows of Young Werther*, by James Melo, and *Van Gogh's Ear*, by Eve Wolf, in association with the Clark Museum exhibition *Van Gogh and Nature*.

ERC opened its 2013-2014 season with *Tchaikovsky: None but the Lonely Heart* at BAM Fisher Theater after a critically acclaimed summer debut of the same production at Shakespeare & Company's Elayne P. Bernstein Theatre in Lenox, MA. This season was concluded with widely praised performances of *The Trial of Oscar Wilde* at Symphony Space, with Musical America praising it as "one of the best chamber-music concerts I heard this season... thoroughly entertaining."

ERC's 2012-2013 season, *Monsters*, featured performances of *Jeekyll & Hyde*, *Dracula*, and *Frankenstein*, explorations of the famed 19th century novels paired with dramatic music.

Since 2007, ERC has been a musicological affiliate in residence at the Barry S. Brook Center for Music Research and Documentation at the CUNY Graduate Center, where ERC has established an annual series of interdisciplinary seminars. ERC's artistic contribution has been recognized through professional performance grants from the New York State Council on the Arts (NYSCA) and the New York City Department of Cultural Affairs (DCA).

WHO'S WHO

ELLEN MCLAUGHLIN (Anna Akhmatova) Acting work includes originating the part of the Angel in *Angels in America*, playing the role in workshops and regional productions through its Broadway run in 1993-1994. Other favorite work includes the Homebody in Bart Sher's production of *Homebody/Kabul* (Intiman, Seattle, WA), *Hedda Gabler* and *Ghosts* (Berkeley Rep.), Pirate Jenny in *A Threepenny Opera* (Trinity Rep. Elliot Norton Award), Claire in Albee's *A Delicate Balance*, (Arena Stage, Yale Repertory Theater), Margie in *Good People* (George St. Playhouse. Seattle Rep.) and Rosemary in *Outside Mullingar* (George St. Playhouse.) New York credits include: *Septimus and Clarissa* (Ripe Time), *String of Pearls* (Primary Stages), *Blue Window* (Manhattan Theater Club), and *A Bright Room Called Day* (Public Theater). Television work includes several appearances on *Law and Order*. McLaughlin is also a playwright.

JEREMY HOLM (Isaiah Berlin) is known for playing FBI Director Nathan Green on the Netflix Hit *House Of Cards*, and Mr. Sutherland on the Award Winning *Mr. Robot* on USA. He was raised in the Rocky Mountains, and received a B.A. from Colorado State University and an M.F.A from the Professional Training Program at the University of Wisconsin, Milwaukee. Regionally he has played on stages in Wisconsin, Indiana, Tennessee, Ohio, Washington D.C, Cleveland, St. Louis, Utah and New York, to name a few.

KATE KONIGISOR (KGB Officer/Lady Berlin) has previously appeared in ERC productions including *Peggy Guggenheim Stripped Bare by her Bachelors*, *Heine: First They Burn Books*, *Proust's Court of Love* and the original production of *Anna Akhmatova: The Heart Is Not Made of Stone*. Recent: Aida in *Over the River and Through the Woods* (Riverside Theatre, Vero Beach), Rose in *The Last Romance* (Ivoryton Playhouse). Favorite NYC and regional roles include the title role in Shakespeare in Delaware Park's all-female production of *Macbeth* (Katharine Cornell Award for her performance; Buffalo News Artie Award for Best Production of the Year), Titania/Hyppolyta in *A Midsummer Night's Dream* also for Shakespeare in Delaware Park, Emilia in *Othello* (opposite Austin Pendleton, West End Theatre, NYC), *Shirley Valentine* (Gretna Theatre), Ellen in *Last Mass at St. Casimir's* (Lake Theatre, Lake George), Germaine in *Picasso at the Lapin Agile* (Theatre Virginia), Eleanor in *The Lion in Winter*, and Kate in

Brighton Beach Memoirs and *Broadway Bound* (Surflight Theatre). Kate is the founder and Artistic Director of the Killington Shakespeare Retreat for 20 actors every Labor Day weekend in Vermont.

MICHAEL LEWIS (Ivan/Stalin) returns to ERC having previously appeared in *Cruel Beauty: Rimbaud, Verlaine, and Debussy; Schubert's Dream; Nietzsche, My Heart, My Serpent;* and *Satie, Bohemian from Montmartre*. In New York he has appeared at Primary Stages, NY Theater Workshop, the Transport Group, the Vineyard, Queens Theater, and in the original cast of Horton Foote's Pulitzer-Prize winning *Young Man From Atlanta* (the Signature). He has also appeared and covered principle acting roles in William Kentridge's production of *The Nose*, Bartlet Sher's production of *Barber of Seville*, and Patrice Chereau's production of *From the House of the Dead*, all for the Metropolitan Opera. Regional credits include *Hamlet*, *Henry V*, *King Lear* (Nebraska Shakespeare), *Macbeth* (North Shore), *Hunchback of Notre Dame* (Pioneer), *How the Other Half Loves* (Arizona Theatre Co.), and *Holy Ghosts* (San Diego Rep.). Television and film work includes *Law and Order*, *Law and Order SVU*, *Blue Bloods*, *Unforgettable*, *666 Park Avenue*, and the features *Darrow* and *Signs of Life*.

ROBERT IAN MACKENZIE (Boris/Prokofiev) has had a multi-faceted performance career. Films include *Voices over the Water* (Release late 2016) *The Good Shepherd*, *The Thomas Crown Affair*, *A Fish Called Wanda*, *A View to a Kill*, and *Escape to Athena*. Robert has appeared on theatrical stages throughout the UK, Ireland, and the USA, including London's West End (*Beauty and the Beast*, *The Secret Policeman's Ball*, *Foul Play*), New York City (*Agamemnon* at La MaMa, *India Awaiting* at the Samuel Beckett Theatre, and *Enchanted Wanderer* at Avery Fisher Hall), and numerous roles for ERC in *The Dreyfus Affair*, *Tolstoy's Last Days*, *Heinrich Heine*, *The Trials of Oscar Wilde*, *Anna Akhmatova*, and *Jeekyll and Hyde*, at Symphony Space, NY. He has played Scrooge in *A Christmas Carol* many times at several New York theatres. Regional Theatre performances include *The Mystery of Attraction* at The Actors Theatre of Louisville, *South Pacific* at the Hangar Theatre, *Christmas Carol* at Syracuse Stage, *Forget Herostratus*, *Jeekyll and Hyde* and *Pride & Prejudice* at Bristol Riverside Theatre. Television appearances include *All My Children*, *Guiding Light*, and *The Late Show* with David Letterman. Robert has sung the leading baritone roles in *Rigoletto*, *Il Trovatore*, *La Traviata*, *Carmen*, *Un Ballo in Maschera*, *Nabucco*, *Aida*, and Gilbert and Sullivan's *The Mikado* and *Pirates of Penzance*. He can also be heard on over 55 audiobooks.

TOMMY SCHRIDER (Lev Gumilyov) Broadway: *War Horse*. Off Broadway credits include *Macbeth* (Theatre For A New Audience); *Please Continue, Close Ties* (Ensemble Studio); *Septimus & Clarissa* (Ripe Time/BPAC); *Acts of Mercy*, *St. Crispin's Day* (Rattlestick Theater); *She Stoops to Conquer*, *Pigtown* (Irish Rep); *Unseamly* (Urban Stages); *Bread & Roses* (NYTW) and *RACE* (Classic Stage Company). Regional productions at Yale Rep (including Laertes in *Hamlet* with Paul Giamatti), South Coast Rep, Berkshire Theatre Festival, Huntington Theatre, Westport Playhouse, Cincinnati Playhouse, Willamstown, Philadelphia Theatre Company, Actors Theatre of Louisville, Syracuse Stage, Portland Center Stage, Portland Stage, Pioneer Theatre and TheatreWorks Hartford. International: Andrews Lane, Dublin. TV: *The Americans* (recurring), *Madam Secretary*, *Person of Interest*, *Medium*, *Numb3rs*, *Law & Order*, *Whoopi!*, *As the World Turns*. He teaches acting at Montclair State University. MFA: NYU.

VICTORIA WOLF LEWIS (Violinist) recently received her masters from the Cleveland Institute of Music after receiving a BA from Columbia University. She has performed in the US and abroad, in festivals including Bowdoin International Music Festival (Maine), Keshet Eilon Violin Mastercourse (Israel), Citerna Music Festival (Italy), Banff Festival (Canada), Green Mountain Chamber Music Festival, Chesapeake Orchestra Fellowship and Residency, Interharmony International Music Festival (Germany) and has toured with the Jeunes Virtuoses de New York in France and Germany. She has performed for the Chamber Music Society of Detroit with her trio, the NOA trio. During summer 2015, Victoria joined ERC in a twelve-run show of *Van Gogh's Ear*. Victoria is also a member of the ensembles The Wolf Duo and The Wolf Pack. She includes among her teachers and coaches Phil Setzer, Jaime Laredo, Joel Krosnick, Ani Kavafian and Noah Bendix-Balgley, Laurie Smukler, Arik Braude, Sheila Fiekowsky, Joan Kwuon and Garrett Fischbach. Victoria plays on an 1890 Leandro Bisiach.

ANDREW JANSS (Cellist) The New York Times has praised cellist Andrew Janss for his “glowing tone,” “insightful musicianship,” and “sumptuous elegance.” Janss has collaborated in concert with a long list of the world’s greatest artists, including Itzhak Perlman, Pinchas Zukerman, Leon Fleisher, and Richard Goode (at the Marlboro Music Festival). He has performed as principal cellist of the renowned Saint Paul Chamber Orchestra, and was a CMS 2 artist at the Chamber Music

Society of Lincoln Center. Andrew also loves collaborations that take him outside of the concert hall. In 2015 he joined the cello rock band Break of Reality for tours of Kazakhstan, Turkmenistan, Azerbaijan, Brazil, and Haiti. Janss' arrangement of Pink Floyd's *Dark Side of the Moon* for string quartet and singer was attended by over 5,000 concert-goers in Los Angeles to rave reviews. Janss is Program Director of the Omega Ensemble, which hosts a concert series of the best emerging classical artists.

MAX BARROS (Co-Artistic Director of Ensemble for the Romantic Century, pianist) has won wide acclaim as one of South America's foremost pianists. Born in California and raised in Brazil, Mr. Barros was presented with the "Soloist of the Year" Award by the São Paulo Music Critics Association. He is also a dedicated champion of Brazilian music, having premiered and recorded several works by the nation's foremost composers. He recorded Amaral Vieira's *Piano Quintet* with the Ensemble Capriccio and has recorded for Naxos the complete piano concertos by Camargo Guarnieri with conductor Thomas Conlin and the Warsaw Philharmonic, which won a "Discovery" prize from the magazine *Diapason* in France. Mr. Barros has toured South America with the Virtuosi di Praga and has been a guest artist with the American String Quartet and the St. Luke's Chamber Ensemble. He is well known for his stylistic and historically informed interpretations, and his extensive research into the performance practice of early keyboard instruments has allowed him to bring fresh insights to his performances on the modern piano. Together with Stephanie Chase he has recorded the complete trios of Boccherini and Stephen Storace on period instruments. In 2008, Mr. Barros made his debut at the Caramoor Festival performing Guarnieri's Concertino for piano and orchestra with the St. Luke's Orchestra under Michael Barrett. He has recently recorded Guarnieri's complete *Ponteios* for Naxos and is in the process of recording the composer's complete solo piano music in six volumes.

EVE WOLF (Founder & Executive Artistic Director of Ensemble for the Romantic Century, pianist, playwright) Eve Wolf's recent script *Jules Verne: From the Earth to the Moon* was produced at BAM in April 2015 and hailed by The New York Times as "a dazzling musical and multimedia paean to human aspiration...sheer poetry." Chosen as a NYTimes Critics' Pick, the Times described the musicians' playing, which included Ms. Wolf, as "exquisite, alternately delicate and muscular..." Ms. Wolf

founded Ensemble for the Romantic Century in 2001 with the mission of creating an innovative and dramatic concert format in which the emotions revealed in memoirs, letters, diaries, and literature are dramatically interwoven with music, thus bringing to life the sensations and passions of a bygone era. For the past thirteen seasons, Ms. Wolf has written scripts for more than twenty-five of ERC's theatrical concerts and has performed in most of the ensemble's forty-plus original productions. Some highlights include Ms. Wolf's scripts for *Tchaikovsky: None but the Lonely Heart*, which was performed at Shakespeare & Company in Lenox, MA during the summer of 2013 and at BAM in March 2014. Critics praised the production as "Wonderful, wonderful, wonderful... five star talent..." and Ms. Wolf's playing as "achingly beautiful." Other highlights include *Van Gogh's Ear* at the Festival de Musique de Chambre de Montréal; *Fanny Mendelssohn: Out of her Brother's Shadow* commissioned by the Jewish Museum of New York; and *The Dreyfus Affair* and *Peggy Guggenheim Stripped Bare by her Bachelors*. In 2009 she performed before a sold-out audience at the Sale Apollinee of the Teatro La Fenice in Venice in the Italian production of her script, *Toscanini: Nel mio cuore troppo di assoluto*. During the 2010-11 season, Wolf was the featured soloist in the theatrical concert *Beethoven Love Elegies*, for which she wrote the script. She also wrote the scripts for *Jekyll & Hyde* (2013), in which she was a featured soloist, and *Frankenstein: Every Woman's Nightmare* (2013). Praised for her compelling performances, Ms. Wolf has appeared in Europe and the United States as a chamber musician and soloist. She received a BA in Art History from Columbia University and an MA in Piano Performance from New York University. She is currently on the faculty of the Curtis Institute of Music and Columbia University-Teachers College, and has been a professional mentor at The Juilliard School. Ms. Wolf's central teacher and mentor is Seymour Bernstein, whose life and work is the subject of a critically acclaimed 2015 documentary by Ethan Hawke entitled *Seymour: An Introduction*. Other teachers have included Richard Goode, Peter Serkin, and Paul Badura-Skoda. Ms. Wolf has taught her seminar *Confronting Memory: Memory Techniques for Musicians* in the United States and abroad.

JAMES MELO (Musicologist) has written extensively for scholarly journals and music magazines in Brazil, Uruguay, United States, and Austria. He has written program notes for several concerts at Carnegie Hall and Lincoln Center, and for over 70 recordings on the Chesky, Naxos, Pau-

lus, and Musikus labels, among others. He is the New York correspondent for the magazine *Sinfónica* in Uruguay, reviewer of music iconography for the journal *Music in Art*, and senior editor at RILM (Répertoire International de Littérature Musicale) at CUNY. He received a grant from the Paul Sacher Stiftung in Basel, Switzerland, where he conducted research on the manuscripts of Anton Webern. Mr. Melo is the program annotator for the recording on Villa-Lobos' complete piano music and Camargo Guarnieri's complete piano concertos on Naxos. In 2006, he began collaborating with the Montréal Chamber Music Festival as musicologist and program notes writer. In March 2008 he chaired a session on music iconography in Brazil and Portugal in the conference Music, Body, and Stage: The Iconography of Music Theater and Opera at CUNY Graduate Center. He was the scriptwriter for *Smoke, Seduction and Music*, performed at the Tuscan Sun Festival in Cortona in the summer of 2011, with Jeremy Irons as Chopin and Sinéad Cusack as George Sand.

DONALD T. SANDERS (Director/ERC Director of Theatrical Production). For ERC at BAM Fisher Fishman, *Jules Verne: from the Earth to the Moon*, *Tchaikovsky: None but the Lonely Heart* (also at Shakespeare & Co). *Seduction, Smoke and Music* at Tuscan Sun Festival with Jeremy Irons and Sinead Cusack. Reprise at Napa Valley Festival Del Sol. Other ERC Productions. *Van Gogh's Ear*, *The Sorrows of Young Werther*, *Beethoven Love Elegies*, *The Trials of Oscar Wilde*, *Frankenstein*, *Dracula*, *Dr Jekyll and Mr. Hyde*, *Proust*, *Verlaine & Rimbaud*, *Peggy Guggenheim Stripped Bare by her Bachelors*, *Fanny Mendelssohn: Out of her Brother's Shadow*, and *Toscanini: Nel Mio Cuore Troppo Di Assoluto*. For Off Broadway, at the New York Shakespeare Festival/ Public Theater, *The American Pig: an Anti-Imperialist Vaudeville*, *Naked Lunch* from the novel by William S. Burroughs, *33 Scenes on the Possibility of Human Happiness* (author, score by Henry Threadgill), *Thomas Cole, a Waking Dream* (author, score by Henry Threadgill), *Edith Wharton's Old New York: New Year's Day*. Other Off Broadway, *Chinese Wisecrackers*, *Hotel: 99 Rooms of Unpleasant Awareness*, *The Party* by Arnold Weinstein, *The Seven Deadly Sins* (author Bertolt Brecht, score Kurt Weill), *Bar-B-Que* by John Shallcross, *The Red Robins* and *The New Diana* by Kenneth Koch, *Aesop's Fables* and *The Shepherds' Christmas* (author Jon Swann, score William Russo), *Old New York: First Dawn*, *The Romanovs* by John Fisher with Hugh Dancy and Amy Povich. Founder of the Chicago Project and the New York Art Theatre Institute/ NYATI (*Torrents of Spring*, *The Basil and Josephine Stories*). Graduate of the University of

Pennsylvania (President, Penn Players, Thouron Scholar), the University of Bristol, England and The Yale School of Drama. ERC Director of Theatrical Production since 2004 and Executive Artistic Director of the Massachusetts Int'l Festival of the Arts/ MIFA since 1993. In 2002 he was made a Chevalier De L'Ordre Des Arts et Des Lettres of the Republic of France.

VANESSA JAMES (Production and Costume Designer) is a designer of sets, costumes and lighting for theatre, and an Emmy award-nominated art director for film and TV. She has been Designer in Residence for ERC since 2004, designing productions in New York City; Cortona, Italy; La Fenice in Venice; the Napa Festival in California; and Shakespeare & Company in the Berkshires. Her designs in paper and plastic are archived in the library of the Costume Institute at the Metropolitan Museum of Art. She is currently a professor of theatre at Mount Holyoke College, MA, and the author of two books: *The Genealogy of Greek Mythology*, and *Shakespeare's Genealogies*.

BEVERLY EMMONS (Lighting Designer) has designed for Broadway, off-Broadway, regional theater, dance, and opera. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Stephen Sondheim's Passion*, and *The Elephant Man*. Her lighting of *Amadeus* won her a Tony award. She has worked at the JF Kennedy Center, the Guthrie Theatre, Arena Stage, and the Alley Theatre. Off-Broadway, she has worked with Joseph Chaikin and Meredith Monk, as well as for Robert Wilson (*Einstein on the Beach*), and others. Her designs for dance include works by Martha Graham, Trisha Brown, Alvin Ailey, and Merce Cunningham. She has been awarded seven Tony nominations, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards. She has curated TheLightingArchive.org and LightingDB.nypl.org, two websites making historical lighting documents accessible to students and scholars on the Internet.

DAVID BENGALI (Video Designer) is a projection and lighting designer based in New York. Recent projects include: *Jules Verne: From the Earth to the Moon* (ERC/BAM), *Kill Me Like You Mean It* (Stolen Chair), *Square Peg Round Hole* (Tectonic Theater Project), *Two Point Oh* (59E59); *The Last Ship* (Broadway - associate); *La Donna Del Lago* (Met Opera - associate), *The Tempest* (CSC); *Ring Of Fire* (Endstation Theater Co.), *I Forgive You Ronald Reagan*, *The Sensational Josephine Baker* (Theatre Row); *The Orion Experience* (XL); *Cav/Pag* (Tri Cities Opera); *Look Upon Our Lowliness* (The Movement Theatre Company); *Little Nemo in Slumberland* (Sarasota Opera), *Marie Christine* (3LD); Jamal Jackson Dance; Ephrat Asherie Dance; The New Victory.

RICK V. MORENO (Production Stage Manager) began working with ERC last spring stage managing *The Sorrows of Young Werther* at Symphony Space. Rick possesses his BFA from the University of Southern California, and participated in a one-year Stage Management Internship at Juilliard. Off-Broadway: *Taming of the Shrew* (New York Classical); Regional Favorites: *Candide*, *Susannah* (Pasadena Opera); *Steel Magnolias* feat. Brittany Snow, Frances Fisher, *The Money Shot* feat. Eric McCormack, Jennifer Westfeldt (L.A. Theater Works); *The Merry Wives of Windsor* (Santa Cruz Shakespeare); *Pygmalion* feat. Robert Sean Leonard (Williamstown Theatre Festival/The Old Globe); *A Song at Twilight* (Pasadena Playhouse); *Se Llama Cristina* (Boston Court Theatre); *Blame it on Beckett* (The Colony Theater); *Two Gentleman of Verona*, *The 39 Steps*, *Hairspray* (PCPA Theaterfest); *All's Well that Ends Well* (Grand Valley Shakespeare Festival); The Juilliard School: *Il Nozze di Figaro*, *Il Turco in Italia*, *Arcadia*, *Measure for Measure*, *In Arabia We'd All be Kings*, *The George Sanders Project*, Martha Graham's *Dark Meadow*, Jose Limon's *Missa Brevis*, Merce Cunningham's *BIPED*, Jerome Robbins' *Moves*.

CAMERON BERNE (Assistant Stage Manager) Off-Broadway: *Clever Little Lies*, *Indian Ink*, *Into the Woods*, & *Significant Other*. Regional: George Street Playhouse, Syracuse Stage, The MUNY, Guild Hall, Penguin Rep. Cameron is a St. Louis native and a graduate of the Stage Management program at Ball State University. AEA.

AARON GRANT (General Management) is an independent General Manager and Producer who has been active in the theatre for over a decade. Favorite projects include 2010's *White's Lies* at New World Stages (which finished a successful run in Michigan in 2013), 2014's critically acclaimed off-Broadway production of *The Anthem*, the national tour of *Almost Heaven: Songs of Jon Denver*, *The Screwtape Letters*, *Grumpy Old Men: The Musical*, *Minimum Wage* and *Stormy Weather: The Lena Horne Musical*. Projects in development include *Breaking Bobby Stone*, *Ghostlight: The Musical*, *Songbird* and a musical adaptation of Aldous Huxley's *Brave New World* currently scheduled to begin performances in Asheville, North Carolina on May 2016. In 2013, Aaron opened AARON GRANT THEATRICAL, INC., prior to which he was General Manager at Kelvin Productions with the late Vincent DeMarco.

JON FARBER (Company Management Coordinator) has company managed off-Broadway: *Around the World in 80 Days*, *The Anthem*, *Sanctuary*, & *dEAD dOG pARK*. Regional: *Brave New World* (North Carolina.) Selected NY Readings/Labs/Workshops: *Brave New World*, *Chasing the River*, *First Love*, *Pip's Island*, *Breaking Bobby Stone*, *Songbird*, & *Truth, Lies, Diana*. Works at Aaron Grant Theatrical. Previous: *The Weinstein Company*, *Viacom*, *Barbara Lieberman Productions*. MFA in screenwriting from Chapman University. Wrote: *Sister Husbands* (play).

Production assistants: Marina Colonna, Austin Tracy, and Sal Bucci

PROGRAM NOTES

I'm not of those who left their country
For wolves to tear it limb from limb.
Their flattery does not touch me.
I will not give my songs to them.

(Anna Akhmatova, from *Anno domini*, 1922)

Few events in modern history had the scope and impact of the Russian Revolution of 1917, which put an end to centuries of czarist rule in Russia and created a society in which almost all the former values—political, cultural, religious, economic, and artistic—were effectively demolished in a wholesale agenda of social change. There is no need to rehearse the details of this momentous historical event, the consequences of which are all too familiar. The figure of Joseph Stalin (1879-1953) is inseparable from the implementation of the conditions that we associate with the Soviet state, particularly the reign of terror, persecution, mass murder, and artistic and intellectual surveillance that he visited upon his countrymen. The program presented tonight focuses on the lives of artists who were forced to work under the shadow of Stalin's regime and those who had no alternative but to leave their country forever, particularly on the plight of Anna Akhmatova and her relationship with the philosopher and critic Isaiah Berlin, who left Russia a few years after the outbreak of the Revolution.

As the Soviet Union began to take shape in the wake of the 1917 Revolution, which caused many intellectuals and artists to leave their native Russia, the poet **Anna Akhmatova** (1889-1966) decided to stay in Russia. Like many of her colleagues, she was tempted to leave the country, but she also nurtured a sense of responsibility that she articulated in a poem ominously titled "When in Suicidal Anguish" (1918). The following lines, which seem to summarize the very essence of the poem, were not published in Russia until the 1990s:

A voice came to me. It called out comfortingly.
It said, "Come here,

Leave your deaf and sinful land,
Leave Russia forever,
I will wash the black shame from your heart.
[...] Calmly and indifferently,
I covered my ears with my hands,
So that my sorrowing spirit
Would not be stained by those shameful words.

Akhmatova would pay a very high price for her decision. By choosing to stay and bear witness to the evolving horror of Leninist and Stalinist Russia, she opened herself to surveillance, censorship, and the banishment of her works. At the time of the Revolution, she was already a beloved poet of all the Russians, and her prominence made her a particularly valuable target of the Stalinist regime. As the persecution of artists increased during Stalin's reign of terror, Akhmatova was effectively destroyed as an artist, in the sense that she could not give free rein to her imagination nor have her works sanctioned (and therefore published) by the regime. When her poetry was deemed "politically irrelevant" by Stalin's bureaucracy and censors, her every move began to be watched for the slightest sign of rebellion, criticism, or antagonism toward the political status quo. Critics have noted the influence of art nouveau in Akhmatova's early poetry, manifested in its mood of languorous refinement, as well as in the refined and subtle imagery that betrayed an aesthetic akin to the art-for-art's sake movement. This fact alone would render her poetry "unusable" by the regime, since it did not embrace any populist or propagandist ideals, focusing instead on the inner life of the subject. Akhmatova's meeting with the English critic and philosopher **Isaiah Berlin** (1909-1997), who paid her a visit in St. Petersburg, marked an important moment in her life. It is clear that Berlin had no idea of the scope of the consequences that this visit would bring upon Akhmatova. In the course of their brief meetings on November 1945 and January 1946, during which they talked about several subjects and discussed their literary and artistic interests, Berlin and Akhmatova fell in love. However, under the circumstances, nothing could possibly have developed between them, unless Akhmatova decided (and had the means) to leave the country. But she decided to stay. The mere fact that Berlin was seen as a foreigner was enough to throw suspicion on Akhmatova. The persecution and surveillance of every aspect of her life increased, and she found herself increasingly unable to lead a fulfilling artistic life and, later, a personal life as well. With time, she and her

fellow artists, writers, poets, and friends, engaged in a kind of passive resistance that relied on the underground transmission of poems, either through clandestine publications or by the sheer power of memory: poems would be written, read together by some trusted friends, memorized for further transmission, and the paper was instantly burned. In addition to the iron grip on her life as an artist, Akhmatova also suffered directly from the regime through the execution of her first husband and the imprisonment of her son from that marriage, a tragedy that affected her profoundly. At the height of Stalin's reign of terror, Akhmatova's life was precarious by any measure, and at more than one point she was literally in danger of losing her life. She found herself having to cave in and bow to the Stalinist bureaucracy on some occasions (even writing poems in praise of the regime) in an attempt to free her son from prison, only to be accused by him, later on, of being a negligent and selfish mother who thought only of her own work and never did enough to secure his freedom. Eventually, with the death of Stalin in 1953 and the gradual softening of the most stringent policies of the regime, she was allowed to leave Russia to receive an honorary degree from Oxford, and it was during this trip abroad that she once again saw Isaiah Berlin, now a married man with a secure position in the academic circles of London. It was a rather ironic denouement for a love affair that could not have bloomed where it first sprang to life, and could not bloom now either, even though the external and political environment was more conducive to it. The new circumstances of Berlin's life, however, precluded any such developments. In spite of all that she had to endure, Anna Akhmatova retained a sense of artistic and personal integrity that made her one of the most important voices in the resistance against Stalin. She is now revered as an icon of Russia culture and universally acknowledged as one of the most important poets of the 20th century. Her popularity cuts across all cultural and linguistic barriers, attesting to the timeless nature of her poetry and the depth of her insights into the human condition.

Like Akhmatova, the composer **Dmitry Shostakovich** (1906-1975) had to find ways to deal with the irrational demands and capricious persecution of Stalin's regime. Contrary to her, however, Shostakovich achieved a degree of public prominence that was quite unusual for an artist working in such a repressive environment. Shostakovich played his cards very well, being constantly on the alert for the fine line dividing the private from the public, and mindful of what he could say in the press

as opposed to what he could voice to friends and intimates. In time, he came to be seen as a mouthpiece for Stalin's regime (he even delivered some speeches in praise of the political climate in Russia during a Peace Conference in New York in 1949) even though he agonized in private about many of the things he felt he was forced to do. During the heyday of the regime, Shostakovich had to publish articles and make public speeches under varying degrees of duress and pressure from Stalin's bureaucracy, and as a consequence we cannot arrive at any impartial judgment about his pronouncements, since we cannot always separate what may have been genuine from what was motivated by sheer survival strategies. In the last three decades, following the publication of Solomon Volkov's *Testimony* (1979), which purports to be the memoirs of Shostakovich as transmitted orally to Volkov himself and other witnesses, the composer's position in relation to Stalin has been intermittently re-evaluated. There may be no end to the controversy about how guilty or innocent Shostakovich was in bowing to Stalin's demands, partly because the information that we have (and are likely to have in the future) is inevitably tainted by the perpetual cloud of secrecy under which everyone lived at that time. Shostakovich's career developed as if the composer were constantly walking on a tight rope. He had to be especially mindful of charges of "formalism", the Stalin bureaucracy's umbrella term used to denigrate any music that was perceived to be inadequate, subversive, or irrelevant to the regime. The term carried a highly negative connotation that pointed at once to an artist's undue preoccupation with matters of individual and aesthetic expression, and charges of being open to degenerate influences from the West. The moment a composer's work was attacked for being "formalist", serious consequences could ensue if the composer did not take measures to mend his ways. Failure to comply with the regime's expectations was tantamount to open defiance, and Shostakovich learned very soon the limitations under which he had to work.

Shostakovich's music displays an uncanny mixture of melancholy, pathos, bleakness, and unexpected turns of humor verging on hilarity and, very often, sheer black humor. Many anecdotes are told of his fondness for extreme sensations and experiences, such as standing up in the car of a rollercoaster at the height of the ride, or calmly reading a newspaper as his riding companion was in the throes of terror during the rollercoaster's spin. Throughout his oeuvre, one can detect moments of pure abandon, juxtaposed with others in which hopelessness reigns supreme.

These qualities are in sharp display in the Piano Trio no. 2, op. 67, a work that is pervaded by gloom and despair. Nevertheless, in quintessentially Shostakovich style, the prevailing somberness alternates with satirical outbursts, anger, and simple folk elements. Completed in 1944, at the height of World War II, the work is a sustained lamentation for both Shostakovich's recently deceased friend, the musicologist Ivan Solertinsky, and for the victims of the Holocaust. It is also the first work by Shostakovich to incorporate rhythmic and melodic elements from Jewish traditional music, in a direct reference to the victims of Nazi persecution. The first movement is highly structured around canonical treatments of the main themes, unfolding through a series of thematic transformations and metamorphoses that is indebted to well-established compositional procedures. The "Scherzo" that follows is infused by a bitter sense of humor, cast in the fast and dizzying swirl of a waltz. The character of lament is most prominent in the third movement, "Largo", which is technically an elaborate passacaglia in which the ostinato bass is repeated no less than six times. The chorale texture of the movement, coupled with the constant canonical interchanges between the violin and the cello, give this movement a stately and majestic character redolent of tradition, orthodoxy, and majesty. In the last movement, the use of the Dorian mode with an augmented fourth, together with the iambic rhythm (short-long/unaccented-accented) generate a kind of danse macabre full of verve and humor, which in turn contrasts with a stern and almost solemn march. The movement ends with a recall of the chorale from the "Largo", which closes the work in a note of sadness but also of resignation, since this time the chorale returns in the more comforting key of E major, rather than the somber key of E minor.

Each of the other two works by Shostakovich in the program exemplifies a more joyful, even jocose side of his personality. The Waltz II from the *Suite for Variety Orchestra*, written sometime after 1956, has been previously thought to be part of the *Jazz Suite no. 2* from 1938. That work, which was originally in three movements, was lost during World War II. The Waltz is a marvelous rendition of a world in which the good life unfolds almost unchallenged, but in which there is nevertheless a slight hint of decadence. This charming and seductive waltz would be very difficult to pass muster during the height of Stalinist terror and censorship, and the fact that it was composed after 1956 might reflect a sense of liberation from the old regime. The Waltz was made famous as the soundtrack of the opening scene in Stanley Kubrick's film *Eyes Wide*

Shut. The movement from the Cello Sonata op. 40, a moto perpetuo characterized by great rhythmic vitality, makes abundant use of ostinato patterns. There are many unexpected harmonic turns and incursions into distant keys, betraying a certain youthful enthusiasm on the part of the composer. After all, the Cello Sonata dates from 1934, a few years before Shostakovich suffered the first fall from grace in the eyes of the Soviet bureaucracy through their stern and very public disapproval of the opera *Lady Macbeth of the Mtsensk District*.

Serge Rachmaninoff (1873-1943) was born into an aristocratic family of partly Tatar descent, some of whose members had been in the service of the tsars since the 16th century. He grew up in a musical household (both his mother and father were amateur pianists) and it was in the nurturing and secure domestic environment that he received his first piano lessons. He soon demonstrated a phenomenal talent for the piano and for composition, and after preliminary studies at the St. Petersburg Conservatory he moved to Moscow at age 14 to enroll at the Moscow Imperial Conservatory, where he eventually met Tchaikovsky.

Throughout his youth, Rachmaninoff grew accustomed to a way of life that was redolent of the Russian aristocracy, embedded in tradition and orthodoxy, and marked by an unwavering faith on the power and integrity of the Tsar. This enclosed world, with its ordered existence and renewed promises of stability, came to an end with the Revolution of 1917. Rachmaninoff suffered terribly with the Revolution, which effectively destroyed his way of life, his cultural and social affiliations, and his very conception of what his native Russia had been. On 22 December 1917 he left with his wife and their two daughters to Helsinki, carrying only a few sketches and scores of his compositions. After a difficult year touring and giving concerts in Scandinavia, he received lucrative offers from the United States, all of which he declined, but he eventually decided that the U.S. was the right place for him. In November 1918 he left Oslo for New York, and as soon as he arrived in the U.S. he embarked on a steady campaign to secure his position with concert managers and agents. From 1918 to 1943, he made a living as a concert pianist in the U.S. and in Europe, a circumstance that greatly diminished his output as a composer, aggravated by an almost debilitating homesickness. Contrary to Prokofiev, Rachmaninoff never returned to Russia. He could never forget his native country and spent his years in exile mourning the fate of Russia and the loss of his former way of life. In

his home in the U.S. he tried to recreate his former life, entertaining Russian guests, hiring Russian servants, and observing Russian traditions. However, he never managed to shake off the gnawing sense of loss for what had happened to Russia, and this sentiment was greatly responsible for his taciturn behavior and melancholy demeanor, as well as some of the most poignant characteristics of his music. He became a brooding and taciturn Russian exile, who wandered the world as a piano virtuoso and pined for his native land like a lost soul. He died in Beverly Hills, in his adoptive country, famous and admired the world over.

Rachmaninoff was the last representative of Russian late Romanticism. Although much of his creative life unfolded in the early 20th century, his aesthetic roots were firmly planted in the late 19th century, nurtured by the influences of Tchaikovsky, Rimsky-Korsakov, and other Russian composers who provided a bridge between Western traditions and the specific nature of the Russian character. A phenomenal pianist, Rachmaninoff commanded attention by his figure and demeanor. His somber expression caused Stravinsky to dub him “a six-foot scowl,” and he was known for his regimented discipline, strict punctuality, and intolerance for the trivial incidents of daily life. Such minutely regulated life stands in sharp contrast to the intensely emotional quality of his music.

The Variations on a Theme of Corelli, op. 42, was the only solo piano work that he composed after he left his native Russia, and was also his last original work for piano solo. Completed in 1931, the piece is contemporaneous with one of the most vocal and public denunciations of the Stalin regime by Rachmaninoff, who referred to its leaders as “Communist grave-diggers”. As a result, Stalin immediately banned Rachmaninoff’s music. Three years later, however, no doubt because of the growing success of the composer and the popularity of his music in the West, Stalin reversed the ban. As a result, the *Variations on a Theme of Corelli* was not only performed in Russia but also well received there. The style and musical language of this superb set of variations depart from Rachmaninoff’s most Romantic vein. The music breathes a certain emotional detachment, a cold and icy beauty that is informed by a degree of intellectualism wholly absent from almost all other works by Rachmaninoff. According to the composer himself, the *Variations* should be heard as a tripartite structure similar to a three-movement sonata: Allegro and Scherzo (variations 1-13), Adagio (variations 14-15), and Finale (variations 16-20 and coda). Part of the reason for the more detached nature

of this work, which in no way detracts from its exquisite beauty, was the choice of theme itself, an old Spanish melody known as “La folia” and which Corelli used as a basis for variations in the last work of his violin sonatas op. 5, published in 1700 (hence the attribution of the theme to him). The pristine elegance of the theme led Rachmaninoff to cast his variations in a similarly elegant, controlled, and highly structured manner. The melodic structure of the theme, covering a small range and unfolding mostly by stepwise motion, has many similarities to the diction of traditional Russian chants, a fact that was undoubtedly of great appeal to Rachmaninoff. He also took advantage of the tonal ambivalence between the major and minor modes that pervades the theme, in order to create a shifting harmonic language that punctuates a great variety of moods. The midpoint of the variations, right after variation 13, includes an intermezzo colored by Spanish inflections and sporting faux-Baroque ornamentations, a whimsy gesture of homage to the theme’s origin.

The range of Rachmaninoff’s pianistic idiom is in full display in the two sets of Preludes, opp. 23 and 32, which were completed in 1903 and 1910, respectively. Rachmaninoff’s Preludes cover all the available major and minor keys. It is clear that he had in mind the models established by Bach and Chopin, both of whom wrote preludes that span the entire gamut of the tonal system. But it is also clear that Rachmaninoff did not conceive of the Preludes as unified sets, but rather as distinct entities that collectively created a kaleidoscope of techniques and colors. For one thing, he never performed any of the two collections complete in public, preferring instead to include a few of the Preludes in various combinations with other works. The Prelude in G# minor, op. 32, no. 12 has a poignant melody in the left hand, which is offset by the sparkling sonorities of the right hand. A more dramatic central section seems to fuse the two textures, bathed in a harmonic palette of great richness, before the return of the opening section.

Contrary to Shostakovich (who remained in Russia) and Rachmaninoff (who left never to return), **Sergey Prokofiev** (1891-1953) spent part of his creative life in the West, but returned to Russia in 1936 driven by financial difficulties, and remained there until his death. This situation afforded him a unique perspective into the Stalinist regime. He returned to Russia when Stalin’s reign of terror was beginning to unfold in all its might. Like Shostakovich, Prokofiev found ways to reconcile his private and public personas, finely calibrating what he could discuss in public

and what he could say among friends. In his music, he would sometimes pay tribute to Stalin while at the same time burying veiled criticisms of the regime and other subliminal allusions. The ballet *Romeo and Juliet*, one of his most beloved compositions, was written mostly during the summer of 1935, shortly before he returned to Russia. Prokofiev extracted three suites from the ballet, two of which were presented in Moscow and in Leningrad immediately upon his return. The subject of the ballet, the bitter rivalry between two families and the tragic consequences of their ongoing feud, could be seen as a covert criticism of the repressive Russian regime, but Prokofiev obviously had no such intention while composing the work. More important is the realization that these long-lasting rivalries can ruin the lives of innocent people caught up in the cycle of violence. In this regard, the excerpts selected for tonight's program are particularly relevant. The representation of established power, the love interlude of the protagonists, and the tragic denouement represent an all too familiar pattern. After all, the struggle between the individual and an established power is one of the most pervasive dramas of human existence, and in Stalinist Russia this drama unfolded with tremendous consequences. One might speculate about what the bureaucrats could have been thinking while they listened to this work and absorbed the plight of the two young lovers, forced into a mutual death by an inflexible social system. The drama that unfolds in *Romeo and Juliet*, in spite of the specificity of time and space, is ultimately timeless, and Prokofiev's music makes this abundantly clear. The score is one of his most intensely expressive works, and he was clearly aware of its significance. He declared that he had "taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry—but I feel sure that sooner or later they will". He was absolutely right.

The ballet *Zolushka* (Cinderella), op. 87, was composed in 1940-44, in the midst of the horrors of World War II, but there is almost nothing in it that might suggest those events. The ballet is rich in evocative imagery, and Prokofiev obviously thought very highly of this work, judging from the number of suites and extracts that he prepared or authorized. Three piano suites were published even before the ballet's premiere in Moscow on 21 November 1945. The excerpt in tonight's program, Adagio, is the last piece in the piano suite *Ten Pieces from Cinderella*, op. 97, (1943) in an arrangement for cello and piano by Prokofiev himself. This lyrical and dramatic piece has all the suppleness and breadth of Prokofiev's most

characteristic love music, with long drawn out melodies, warm textures, and evocative sonorities. But not everything takes place in a fairy-tale world, and the drama and tension of reality intrudes to create powerful contrasts that bring the music into clearer dramatic focus.

Prokofiev died on the very same day (5 March 1953) in which Stalin's death was officially announced. For three days, his body remained in the apartment where he lived, near Red Square, because the throngs of people who came to pay homage to Stalin prevented any funeral services to be carried out for Prokofiev. In the general adulation devoted to Stalin, in spite of his horrendous crimes, Prokofiev's death passed almost unnoticed.

Taken together, the lives of the artists represented in tonight's program offer ample evidence of the old dictum according to which "absolute power corrupts absolutely". However, no matter how effective a police state may be, no one can fully lay siege to the imagination.

James Melo
Musicologist

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