Welcome!

Thank you for coming to Lacy Rose & Her Starling Quartet, a SubletSeries@HERE: Co-Op presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10-13 resident artists, and Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at HERE.org.

Like all the work at HERE, this SubletSeries: Co-Op presentation was curated based on the strength and uniqueness of the artist’s vision.

We hope to see you HERE again soon.

Best,

KRISTIN MARTING
Founding Artistic Director

COMING SOON
HERE RAW / Resident Artist Works
FEB 23–MAR 1
Lacy Rose and Her Starling Quartet  
Directed by Dara Malina  
Jan 21 & 22, 2020  
8:30pm  
HERE Sublet Series  
145 Sixth Avenue  
New York, NY 10013  

Program  

Ria  
Ria Munk I  
Ria Munk II  
Ria Munk III  

The Doctor and The Devils  
Like Strangers We Arrive  
No One Remembers (featuring Avery Leigh Draut)  
He’ll Never Know (featuring Gelsey Bell)  

Morella (premiere)  

The Passion According to GH (excerpts)  
Chapter 5 (featuring Avery Leigh Draut)  
Chapter 6 (featuring Gelsey Bell, Avery Leigh Draut and Ariadne Greif)  

Crystalline Spectral Dream (premiere)  

Mizzi  
Hope I, Mvt II  
Hope I, Mvt III (featuring Ariadne Greif)  

Lispector  
O to love him (premiere)  

More and More  

Run time: 60 min with no intermission
Music & Vocals: Lacy Rose  
All lyrics by Lacy Rose except *The Passion According to GH*, libretto by Dara Malina from the novel by Clarice Lispector  
All songs arranged by John K Stone with the exception of *Morella* and *Crystalline Spectral Dream*, arranged by Isaac Hayward  

Directed by Dara Malina  
Vocalists: Gelsey Bell, Avery Leigh Draut, Ariadne Greif and Lacy Rose  
Piano: Isaac Hayward  
Harmonium: Lacy Rose  

The Starling Quartet:  
Maria Jeffers (cello), Nicky Kaynor (viola), Mariya Polishchuk and Josh Henderson (violin)  

Lighting: Jon DeGaetano  
Sound: John Salutz  

Thanks to Mark Ettinger for rehearsal space and to HERE Arts for this opportunity.

**Lacy Rose** is a classically trained vocalist, composer and poet based in New York. She has collaborated regularly with choreographer Coco Karol and composers Sxip Shirey, Alaina Ferris and John K. Stone. She has opened for and performed with such eclectic artists as Cocorosie, Baby Dee, Dave Malloy, and Osso String Quartet. She made her Mostly Mozart Festival debut in the Schubertiade Remix at Lincoln Center alongside members of the International Contemporary Ensemble. She performed with Amanda Palmer and Jason Webley for their New Year’s Eve Phantasmagoria at the Brooklyn Bazaar. As a composer of neoclassical art songs, Lacy regales her audience with tales of magic, myth, tragedy and love. *Maria*, her six-part song cycle, explores the inner life and personhood of Gustav Klimt’s muses, Maria “Mizzi” Zimmermann and Maria “Ria” Munk. Rose composed the score for a theatrical adaptation of Dylan Thomas’ screenplay, *The Doctor and The Devils*, and is currently adapting Clarice Lispector’s *The Passion According to G.H.* into an opera with director Dara Malina as well as composing a song cycle *Lispector*, devoted to the author’s glamorous, complicated, and radical life and works. “You don’t understand music: you hear it. So hear me with your whole body.” CL ⭐️ Lacyrosemusic.com

**Dara Malina** is a director of theatre, performance, opera and film. She often makes politically-driven, art-forward, collaboratively-created or playwright-driven performance, while reinvestigating avant-garde movements through a contemporary feminist lens. Her impulse is to perform “abjection” and the “feminine grotesque.” Past collaboratively-created projects include THIS IS A PROTEST OF WHAT HAPPENED, an Italian Futurism/Fascism examination of the 2016 presidential election; THE POST-STRUCTURALIST UTOPIA: NOW, WITH CATS!, a 6-hour performance where people were cats; and WILL THEY PLAY GOLF ON MARS?, an investigation of Mars, colonization, billionaires, utopia, and narcissism. Dedicated to playwrights writing towards their wildest fantasies and strangest truths, Dara has collaborated with 25+ writers at venues across NYC. Most recently, she collaborated with Will Arbery and Brittany Allen at EST and has an ongoing practice with playwright Alexis Roblan. In 2019, she began developing an opera adaption of Clarice Lispector’s *THE PASSION ACCORDING TO G.H.* with composer Lacy Rose at Mabou Mines’ RAP. Her work in opera includes two short opera films with The Pleiades Project: OPHELIE and COSÍ. Next, she is directing MEASURE FOR MEASURE at LIU-Post. MFA, Columbia University. Member: Ensemble Studio Theatre, New Georges Jam, Commitment Experiment. daramalina.com
Gelsey Bell is a New York City-based singer, songwriter, and scholar. She has been described by The New York Times as an “imaginative” “winning soprano” whose performance of her own music is “virtuosic” and “glorious noise.” She has released multiple albums, including most recently This is Not a Land of Kings, and Ciphony with John King. She received a 2017 Music/Sound Award from the Foundation for Contemporary Arts, has had work included in MoMA PS1’s Greater New York exhibition, and has had both a residency and a commission from Roulette. Her works include Bathroom Songs, Scaling, Our Defensive Measurements, This Takes Place Close By (with thingNY), Prisoner’s Song (with Erik Ruin), Wealth from the Salt Seas (with Anna Sperber), and the acclaimed adaptation of Robert Ashley’s Perfect Lives (with Varispeed). She is a core member of thingNY, Varispeed, and the Chutneys. Other performance highlights include Dave Malloy’s Natasha, Pierre, & the Great Comet of 1812 on Broadway and Ghost Quartet, Robert Ashley’s Crash, Matthew Barney and Jonathan Bepler’s River of Fundament, John King’s Micro-Operas, Yasuko Yokoshi’s BELL, Kate Soper’s Here Be Sirens, and Gregory Whitehead’s On the Shore Dimly Seen. www.gelseybell.com

Opera and pop vocalist, actor, and songwriter Avery Leigh Draut has enjoyed recent debuts with The Pittsburgh Symphony Orchestra and Indianapolis Symphony Orchestra (Steve Hackman’s Copland V. Bon Iver), Mabou Mines (The Passion According to G.H., an opera by Lacy Rose and Dara Malina), New York Theater Workshop, COIL Festival (Dane Terry’s Jupiter’s Lifeless Moons), Brooklyn Museum, and Joe’s Pub (Max Vernon’s Existential Life Crisis Lullaby and Sam Max’s Twin Size Beds). A vibrant actor and theater-maker, Ms. Draut co-composed and performed in a piece for The Public Theater’s Under the Radar Festival 2019 called Twin Size Beds by Sam Max. The piece won a grant from The Foundation for Contemporary Arts. As a singer on collaborators’ projects, her mellifluous vocals have brought her to share bills with indie greats such as Andrew Bird and Kishi Bashi. She writes and performs in her own project Avery Leigh’s Night Palace, which recently was selected as one of three projects to present new work at National Sawdust’s Summer Labs program. They are currently finishing recording their debut record, which combines whimsical pop melodies with unexpected instrumentation to set whispered secrets into song.

Ariadne Greif, praised for her “luminous, expressive voice,” “searing top notes,” and “dusky depths,” (NY Times), began her opera career as a ‘boy’ soprano in Los Angeles and at the LA Opera, making an adult debut singing Lutoslawski’s Chantefleurs et Chantefables with the American Symphony Orchestra. She starred in roles ranging from Therese/Tirésias in Poulenc’s Les Mamelles de Tirésias, singing a “thoroughly commanding and effortless” run at the Aldeburgh Festival, and a “sassy,” “sparkling” Adina in L’elisir d’amore with the Orlando Philharmonic, to Sappho in Atthis by Georg Friedrich Haas, which the NYTimes called “a solo high-wire act for Ms. Greif,” “a vehicle for Ms. Greif’s raw, no-holds-barred performance,” and “one of the most searingly painful and revealing operatic performances in recent times.” Recent performances included Mahler Symphony No. 4, Carmina Burana, La Bohème, The Coronation of Poppea, The Magic Flute, Beethoven Symphony No. 9, Mozart Requiem, and Babbit’s A Solo Requiem, performances with William Kentridge of Ursonate in New York and Oslo, a staged recital in Sydney with Sydney Chamber Opera and the Resonant Bodies Festival, and concerts of chamber music in Weill Hall, Le Poisson Rouge, across the US, Canada, Finland, the Middle East.

Isaac Hayward is a young award-winning Australian music director, multi-instrumentalist and arranger. He recently made his Broadway debut as the assistant conductor and co-electronic music designer for King Kong, and his UK debut as music director, cellist and pianist for The Secret River (National Theatre, London). His other credits include music supervisor, orchestrator and additional music composer for Muriel’s Wedding (Sydney Theatre Company & Global Creatures, Helpmann and Sydney
Theatre Awards), additional arrangements for *Message in a Bottle* (Peacock Theatre London), music director and additional orchestrations for *Ladies in Black* (Queensland Theatre Company, Helpmann nomination), music direction for *The Rabbits* (Opera Australia), and conductor for *The Mikado* (New Zealand Opera). His upcoming credits include *Unmasked* (RUG / Paper Mill Playhouse) and *Truganini: Not the Last* (Bangarra Dance Theatre).

**John K. Stone** is Composer and Music Director for The Paper Bag Players, the children’s theater company, with whom he performs 120 shows annually throughout the Northeast. His Langston Hughes song-cycle, “Daybreak in Alabama,” was featured in the nationally broadcast radio series, “Song of America,” hosted by Thomas Hampson, and has been performed nationally and internationally, most recently by Met soprano Molly Fillmore. Theater and film credits include the scores for Vanessa Redgrave’s production of Antony and Cleopatra and Alister Sanderson’s “Herbarium,” a documentary on preservation work at the New York Botanical Garden. Stone made his Mostly Mozart Festival debut with a string quartet arrangement performed by members of the International Contemporary Ensemble in collaboration with singer/composers Lacy Rose and Alaina Ferris. A frequent collaborator of Lacy Rose, he has provided string arrangements for her musical, opera and several song cycles.

www.johnkstone.com