

HERE in association with  **AMERICAN OPERA PROJECTS** presents

as part of **CULTUREMART 2012**

The Scarlet Ibis

Created by **Stefan Weisman & David Cote**

Composer: **Stefan Weisman**

Librettist: **David Cote**

Director: **Mallory Catlett**

Musical Director: **Mila Henry**

Countertenor: **Eric S. Brenner**

Mezzo-soprano: **Hai-Ting Chinn**

On a shared bill with **Science Fair**

The Scarlet Ibis has been commissioned, developed and produced through the HERE Artist Residency Program (HARP). It received additional support from American Opera Projects and the Bard High School Early College's Faculty Development Fund, and co-commissioning support from the Bard College Conservatory of Music.

The shows in *CULTUREMART* are supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties, and the National Endowment for the Arts, with additional generous support from the Andrew W. Mellon Foundation, Bloomberg Philanthropies, Doris Duke Charitable Foundation, The Fan Fox & Leslie R. Samuels Foundation, The Greenwall Foundation, New York Community Trust / Lila Acheson Wallace Theater Fund, Mertz Gilmore Foundation, Peg Santvoord Foundation, Jerome Foundation, Jim Henson Foundation, Mental Insight Foundation, The Scherman Foundation, The Shubert Foundation, Theatre Communications Group and our community of individual donors.



Welcome to CULTUREMART. Beautifully produced, yet still in development, CULTUREMART provides a platform for our Resident Artists to blur the boundaries between theatre, music, new media, dance, puppetry, and visual art, melding these forms to support their adventurous visions. This year's program features 12 workshop performances spanning topics as varied as civic engagement, human error, music of the spheres, war gaming, and everything in-between.

CULTUREMART is a vital testing ground, an environment where you can sample live arts in progress, provide feedback, and play a crucial role in the development of new work. With a limited number of performances, festival tickets sell fast. Check out CULTUREMART and let our images fill your imagination.

Kristin + Kim

CREATORS' NOTE

The Scarlet Ibis is based on the classic short story by James Hurst. It takes place in rural North Carolina from 1912–18. In this lush, lyrical tale of family, survival and empathy, a brother pushes his severely disabled younger sibling, nicknamed "Doodle," to be "normal."

We believe there is a need for challenging operas that appeal to young adults. The story has a gripping message of tolerance for those with disabilities and respecting the value of difference. It's a rare example of Southern Gothic literature appropriate for younger audiences, and it delivers a dose of vivid, strange, antique Americana.

This scene was co-commissioned by the Bard College Conservatory of Music (headed by soprano Dawn Upshaw) for a concert at the Morgan Library & Museum this past March.

In the final production the role of Doodle will be played in part by a puppet. The puppet you will see tonight has not been designed for *The Scarlet Ibis*, but we are using it to make this idea clear for the audience. We are thankful for the loan from puppet designer Tom Lee and the consultation of puppeteer Lake Simons, and to the singers for taking up this challenge.

—Stefan Weisman & David Cote

HERE PRODUCTION TEAM

Production Manager: **Robert Signom III**

Technical Director: **Markus Paminger**

Resident Lighting Designer: **Ayumu "Poe" Saegusa**

Technical Crew: **Matthew Carrington, Michael Moreno, Hannah Reilly,
Nora Rubenstone & Winston Shaw**

Interns: **Suwanna Howard, Eileen Jung-Ah Kim, Masako Kataoka & Denise Lum**

SPECIAL THANKS

The Bard High School Early College in Queens which supported this performance through their Faculty Development Fund, James Hurst, Kay Gresham, Charles Jarden, Matt Gray, Arthur Tress, John Halle, Dawn Upshaw, Kayo Iwama, Christina Lalog, Vanessa Langer, Lucy Dhegrae.

BIOS

Stefan Weisman (Composer) is a composer living in New York City. *The New York Times* described his music as "personal, moody and skillfully wrought" and mentioned him in a retrospective of 2007's best new music. He has specialized in vocal pieces that explore edgy and compelling topics. His opera *Darkling*, based on a book-length poem by Anna Rabinowitz, was commissioned by the American Opera Projects. It was included in the Guggenheim Museum's "Works & Process" series, and premiered to great acclaim at the East 13th Street Theater. *Darkling* was released by Albany Records in November 2011. His one-act opera *Fade*, written with librettist David Cote, was commissioned by the British opera company Second Movement and premiered in London in 2008. It also had successful productions in Philadelphia, San Francisco and Brooklyn. Among his other commissions are works for Bang on a Can, Sequitur, and the Empire City Men's Choir, and he is a recipient of awards from Meet the Composer, SCI, ASCAP, and the American Music Center. He is a graduate of Bard College, Yale University, and Princeton University. His composition instructors have included David Lang, Joan Tower, Martin Bresnick, Jacob Druckman, Steven Mackey, Barbara White and Paul Lansky. For more information: www.stefanweisman.com

David Cote (Librettist) is a librettist and playwright whose plays include: *Otherland* and the "final" scene of George Bernard Shaw's last, unfinished work, *Why She Would Not* (both commissioned by Gingold Theatrical Group). Operas: *Fade* (composer Stefan Weisman), and *Atigun Pass/Ice Road Trucker* (work-in-progress with composer Robert Paterson). Cote wrote the text for Paterson's 2011 choral piece, *Did You Hear?* for the Vermont Youth Orchestra Association, and is currently developing a trio of short operas with him under the working title *Fetish*. *Fade* had its world premiere in October 2008 in London and subsequent concert performances in San Francisco and New York City. As a director, Cote staged *GreenlandY2K* at HERE and Assurbanipal Babilla's acclaimed monologue *Something, Something Über Alles* at the Kraine Theater. As an actor, he spent the 1990s working with Babilla and Purgatorio Ink Theater. He also appeared in Richard Foreman's *Pearls for Pigs*, Robert Cucuzza's *Speed Freaks* and Richard Maxwell's *Cowboys & Indians*. Since 2003, Cote has been Theater Editor and chief drama critic of *Time Out New York*. He is a member of the New York Drama Critics Circle and a contributing critic on NY1's *On Stage*. He teaches arts criticism at Brooklyn College. His writing has appeared in *The New York Times*, *The Guardian* and *Opera News*. Fellowship: The MacDowell Colony (2009). For more information, visit davidcote.com and follow him on Twitter: @davidcote.

Mallory Catlett (Director) is director and dramaturg who lives and works in New York City. She is currently working on *The Scarlet Ibis* with Stefan Weisman and David Cote. Recent works of music/theater include: *Red Fly/Blue Bottle & Tinder* with Latitude 14; *Beowulf, a thousand years of baggage & The Fall and Rise of the Rising Fallen* with Banana Bag & Bodice; *OH WHAT WAR* with the Juggernaut Theatre Company; and *Sleepyhead Restless Productions* Vancouver. These works have premiered nationally and internationally at HERE, PS. 122, Joe's Pub, NYC; EMPAC, Troy; Club Oberon, at ART, Boston; Exit Festival, France; Noorderzon Festival, Netherlands; Les Escales Improbables, Montreal; The School for Contemporary Arts, Vancouver; Kilkenny Arts Festival, Ireland; Edinburgh Fringe Festival, Scotland. She is also currently working on an opera adaptation of 2 Chekhov short stories called *Little Crimes* with Restless Productions, Vancouver and will be touring *Beowulf* in the Spring to MayFest, Bristol & The LIFT Festival, London. For more information: www.mallorycatlett.net

Eric S. Brenner's (Countertenor) current projects include: Soprano soloist in Handel's *Messiah* at Alice Tully Hall & The Cathedral of St. John's in Albuquerque, NM; Alto soloist at the Boulder Bach Festival; Beast in Hannah Lash's *Blood Rose* with New York City Opera's VOX program; Treble soloist in Bernstein's *Chichester Psalms* at Avery Fisher Hall presented by Distinguished Concerts International New York; D.A.V.E. in Kamala Sankaram's *Miranda*; Soloist/ensemble on Guggenheim Fellow Toby Twining's new CD *EURYDICE* (Cantaloupe Music), & area appearances with Toby Twining Music. Prior to his return to NYC, Eric sang soprano for three seasons with the Grammy Award-winning ensemble Chanticleer.

Mila Henry (Musical Director), an active performer of contemporary opera, is Resident Music Director with American Opera Projects. She regularly appears at their Opera Grows in Brooklyn series at Galapagos Art Space and music directs for their Composers & the Voice workshop series. Notable performances include her Lincoln Center debut with Kamran Ince's *Judgment of Midas*, the New York Premiere of John Musto's *Later The Same Evening*, the Philadelphia Fringe Festival with Jack Perla's *Love/Hate*, and vocal coaching for the String Orchestra of Brooklyn's critically acclaimed performance of Philip Glass's *In the Penal Colony*. Mila holds degrees from Manhattan School of Music and Elizabethtown College. For more information: www.milahenry.com

Hai-Ting Chinn (Mezzo-soprano) (See the *Science Fair* part of the program)

American Opera Projects's mission is to champion innovative works of music theater, to expand the art form, and to identify, develop and present new works by emerging and established talent. Operas to receive fully-staged premieres after passing through AOP's First Chance development program include *Darkling*, composed by Stefan Weisman (NYC, Berlin, Poland, Philadelphia), *Séance on a Wet Afternoon* (New York City Opera, Opera Santa Barbara), *Before Night Falls* (Fort Worth Opera), and *Heart of Darkness* (London's Royal Opera House), among many others. For more information: www.operaprojects.org

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To learn more, check out here.org/support/membership or contact Brenna Thomas, HERE's Development Director, at 212-647-0202, ext. 326 or brenna@here.org

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Jan 24-25

City Council Meeting | **Aaron Landsman**
Jan 26

Botch | **Joe Diebes**
Jan 28-29

A Marriage: 1 | **Jake Margolin + Nick Vaughan**
Jan 31

Epyllion | **Lindsay Abromaitis-Smith**
Feb 2-5

Weights and Balances | **Bora Yoon**
Feb 2-3

Parts Are Extra | **Christina Campanella + Peter Norrman**
Feb 2-3

The Strangest | **Betty Shamieh**
Feb 4-5

The Scarlet Ibis | **Stefan Weisman + David Cote**
Feb 7-8

Science Fair | **Hai-Ting Chinn**
Feb 7-8

Keep Your Electric Eye On Me | **Shaun Irons + Lauren Petty + Mei-Yin Ng**
Feb 10-11

other stories | **Alexandra Beller/Dances**
Feb 10-11

COMING SOON to HERE

FEB 24 – FEB 26

The House

Sofie Krog Teater

Denmark's Sofie Krog, partnering with Spanish puppeteer David Faraco, returns to HERE with *The House*. This complex puppetry piece takes place on a revolving set - a creepy funeral home featuring intricate lights, contraptions and sound effects. Inviting tweens, teens and adults on a comically harrowing journey, *The House* reveals the secrets of one Mrs. Esperanza and her family by venturing behind the closed doors and into the private rooms hiding their unspeakably dark deeds.

A startHERE and Dream Music Puppetry Presentation