

**HERE** presents

# No One Is Forgotten

## *A Radio Opera in Development*

Music by Paola Prestini and Sxip Shirey

Libretto by Winter Miller

With additional lyrics by Sxip Shirey



Photo by Paula Court from the original play with Sarah Nina Hayon and Renata Friedman

Co-directed by **Kevin Newbury** and **Elliott Forrest**  
Music Direction and Conducted by **Raquel Acevedo Klein**  
Creative and Executive Producer **Eve Gigliotti**

Supported by **HERE**, **The Henagan Foundation**,  
and *No One Is Forgotten's* Community of Donors

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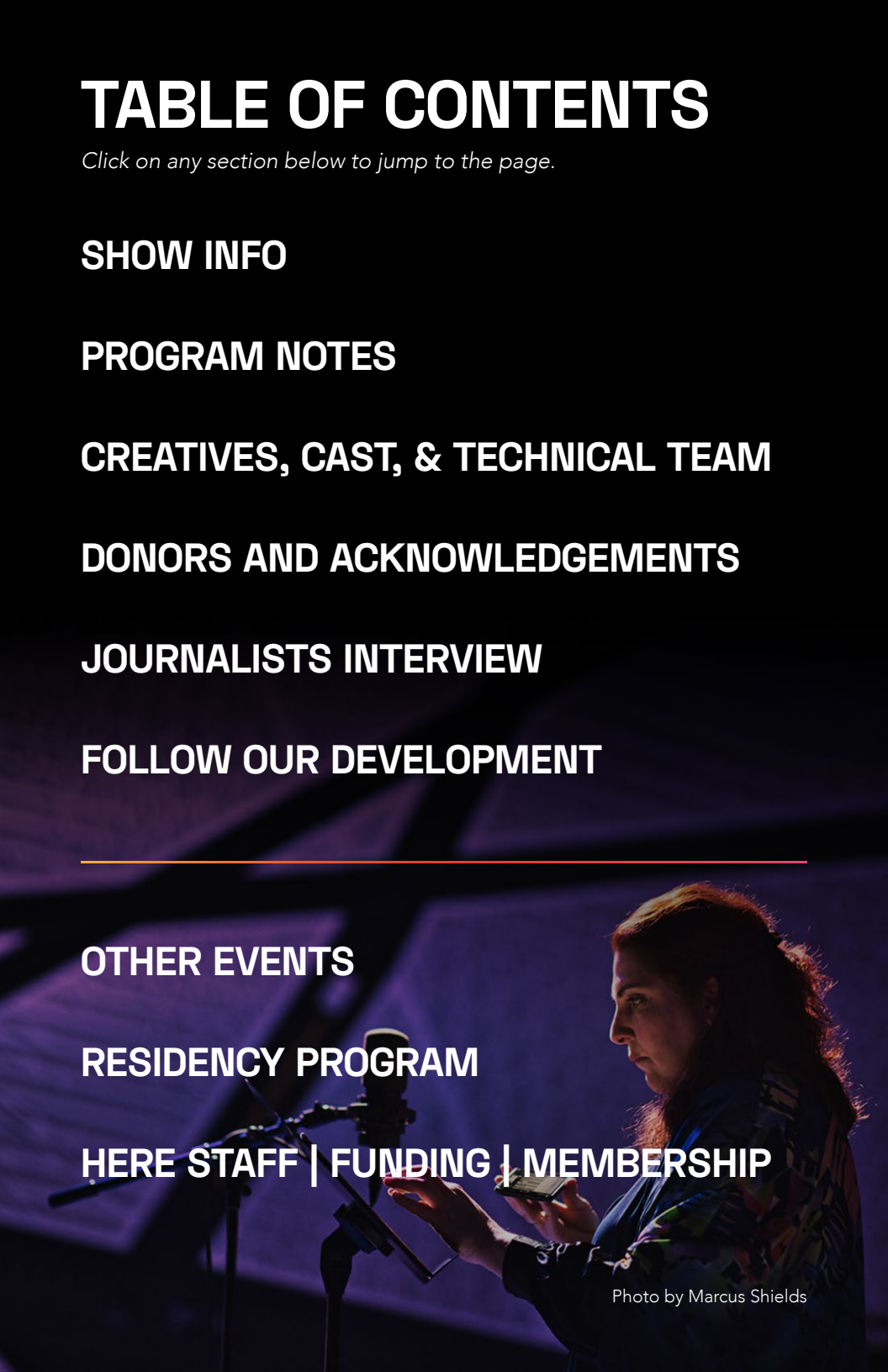
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Photo by Marcus Shields



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# No One Is Forgotten

## *A Radio Opera in Development*

Music by **Paola Prestini** and **Sxip Shirey**  
Libretto by **Winter Miller**  
with additional lyrics by **Sxip Shirey**

Adapted from the original play by **Winter Miller**  
Commissioned by **Eve Gigliotti**

Creative and Executive Producer **Eve Gigliotti**  
Executive Producer **Cath Brittan**

Co-directed by **Kevin Newbury** and **Elliott Forrest**  
Music Direction and Conducted by **Raquel Acevedo Klein**  
Audio Producer **Elliott Forrest**  
Recording and Mixing Engineer **Garth MacAleavey**  
Director of Photography and Editor **Marcus Shields**

Performers:

**Kathleen Chalfant**, Beng (spoken)  
**Eve Gigliotti**, Beng (sung)  
**Amelia Workman**, Lali (spoken)  
**Andrea Jones-Sojola**, Lali (sung)  
**Shannon Sims**, Narrator  
**Jeffrey Zeigler**, Cello  
**Sxip Shirey**, Foley Artist

We welcome you to this radio opera in development, the culmination of our first workshop. Adapted from the original play of the same name, this project was created in response to our global pandemic and the need to make art in times of crises. We look forward to eventually bringing this work to its first full performance, and we hope to see you there.

If you'd like to follow along with the performance, a libretto is available for download after login.

*No One Is Forgotten* contains strong language and adult situations.

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*Dedicated to all those among us denied humanity and freedom:  
you are not forgotten, you are not alone.*

# LAND ACKNOWLEDGEMENT

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HERE pays respect to the Munsee Lenape ancestors past, present, and future. We acknowledge that the work of HERE is situated on the Lenape island of Manhattan (Mannahatta) and more broadly in Lenapehoking, the Lenape homeland.

Inspired by the words of Adrienne Wong: HERE acknowledges the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. This production is using equipment and high-speed internet, not available in many Indigenous communities. Even the technologies that are central to much of the art we make leave significant carbon footprints, contributing to changing climates that disproportionately affect Indigenous people worldwide. We invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and ally-ship.

# PROGRAM NOTES

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What if you lost your freedom in an instant?

This is the story of Lali and Beng, an aid worker and journalist being held captive. No one knows where they've been taken, or if they are alive. Or, maybe their story is being broadcast to the world?

**The Importance of Now.** *No One Is Forgotten* is a story of hope and resilience with a mix of passion and humor. Lali and Beng are being kept in one room, struggling to keep themselves alive as a service to the other, to maintain a sense of autonomy when the same person is right beside them, witnessing each other's every move, every breath. Winter Miller was compelled to write the original play because she observed how much more dangerous the world has become for journalists over the last 20 years. The mission of this piece is to continue hostage advocacy, and recognize that we are all engaging in new types of captivity. *No One Is Forgotten* asks the question: If you were suddenly deprived of your freedom, how would you survive?

**So what exactly is Radio Opera?** Through the soundscape of foley arts, actors, electronics, instrumentalists, and classical vocals, this project is constructing a world where the audience can experience storytelling purely through sound. The artists create an intimate performance that can be produced as an audio experience, as well as a live staged event. In addition, it can also be a live performance simultaneously streamed to a broader audience.

**The Power of Duality.** Instead of what might be two performers, the drama is divided between two actors and two vocalists to mine the duality of what it is to be physically held captive while emotionally escaping through music. Two composers, remarkable and very different artists, who transform the play's theatrical form of silence and physical gesture into a rich, revealing soundscape. Continuing the theme of pairs, the project has two directors, Elliott Forrest and Kevin Newbury, who will work together on both the radio aspects of the production as well as a conceptual staging of the work as 'radio play'.

# CREATIVES, CAST, AND TECHNICAL TEAM

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**PAOLA PRESTINI** (Composer) Composer Paola Prestini's music seeks to explode the boundaries between interdisciplinary forms, in conversation with art, science and social justice. She has collaborated with poets, filmmakers, and scientists in large-scale multimedia works that chart her interest in extra-musical themes ranging from the cosmos to the environment. Her compositions have been commissioned and performed at the Brooklyn Academy of Music, Barbican Centre, Cannes Film Festival, Carnegie Hall, the Chicago Symphony Orchestra, The Kennedy Center, Los Angeles Philharmonic, and the Los Angeles Opera, among others. She created the largest communal VR opera with *The Hubble Cantata*, was part of the New York Philharmonic's legendary Project 19 initiative, and has written and produced large scale projects like the eco-documentary *The Colorado* narrated by Mark Rylance (premiered and commissioned by the Metropolitan Museum of Art and Houston Da Camera Series) and the lauded opera theater work *Aging Magician* (premiered and commissioned by the Walker Arts Center and the Krannert Center, with performances at ASU, the New Victory Theater and San Diego Opera).

Prestini is known for her genre- and glass ceiling-breaking roles, including being the first woman in the New Works Initiative with her grand opera *Edward Tulane* (Minnesota Opera), and bringing artificial intelligence and disability visibility/impact together in the chamber opera *Sensorium Ex* (Atlanta Opera and Beth Morrison Projects for the Prototype Festival). In December 2020, she released *Con Alma*, an album and immersive digital event in collaboration with Mexican singer-songwriter Magos Herrera and more than 30 musicians around the world. In January 2021, she joined the Kennedy Center and the Apollo Theater to launch *Active Hope*, a podcast that explores the role of artistic intellect and national strategic leadership at a pivotal moment for the arts. Her upcoming works include piano concertos for Awadagin Pratt and *A Far Cry*, and for Lara Downes with the Louisville Symphony, Oregon Bach Festival, and The Ravinia Festival.

Prestini is the co-founder and artistic director of the Brooklyn-based arts institution and incubator National Sawdust. As part of her commitment to equity and mentoring the next generation of artists, she started the Hildegard Competition for emerging female, trans, and non-binary composers and the Blueprint Fellowship for emerging composers with the Juilliard School. She was a Paul and Daisy Soros Fellow and a Sundance Fellow, has been in residence at the Park Avenue Armory and MASS MoCA, and is a graduate of the Juilliard School.

**SXIP SHIREY** (Composer and Foley Artist) is a composer/producer/curator/performer based in NYC. He is the composer and music director for the theater/circus arts production *LIMBO*, produced by Melbourne based Strut N Fret Productions House and London based, Underbelly and South Bank Center. *LIMBO* and its sequel *LIMBO UNHINGED* have been touring internationally for six years to great acclaim, appearing in venues and festivals that include, Sydney Opera House, London's Southbank Center, the Bogota International Theater Festival, and a special performance at Madonna's 57th Birthday Day party. Shirey teaches workshops in Text and Object Oriented Composition at Norwegian Theater Academy in Fredrickstad, which Shirey considers The Black Mountain College of NOW. Shirey's immersive choral works, *The Gauntlet*, developed with his wife and artistic partner Coco Karol, has been performed at Rockefeller Center and The Sydney Opera House and is currently in development for a performance at NYU Abu Dhabi. Shirey toured as the opening-act for the Dresden Dolls and has collaborated often with Amanda Palmer. As member of Luminescent Orchestrïi, Shirey has played Appalachian music for gypsies in Transylvania and gypsy music for Appalachians in West Virginia. Shirey has presented at *TED* (2008), is a 2011 United States Artist Fellow and has been artist curator (2016) and artist in residence (2017) at National Sawdust, Brooklyn. Shirey composes for film, including the short film *Statuesque* written/ directed by Neil Gaiman, and starring Bill Nighy, which premiered on Christmas Day on SKY TV, UK (2009). He created music for the electronic book version of Shaun Tan's book *Rules of Summer*, Lothian Children's Books, 2013. Recent projects include a collaboration with composer Paola Prestini for the opera *Stellet Licht*, workshopped last summer at BANFF, composition for choreographer Dan Safer for the play *The One You Feed* at M.I.T. (October 2020) and composition for playwright Lisa D'Amour for the piece *Ocean Filibuster* to premiere for the American Repertory Theater Company hopefully sometime in 2021.

**WINTER MILLER** (Librettist) is a founding member of the Obie-winning 13Playwrights and a New York Foundation for the Arts Playwright. She is best known for her play *In Darfur* which premiered in a sold-out run at The Public Theater, followed by a standing room only performance at their 1800-seat Delacorte Theater in Central Park, a first for a play by a woman. Winter traveled to the Sudan border with her then boss, *New York Times* columnist Nicholas Kristof. Most recently, Winter produced and directed her play *No One Is Forgotten* at The Rattlestick to rave reviews. Select plays include *Spare Rib*, described in a *New Yorker* profile as a "quasi comic abortion drama," and *The Penetration Play* which *The New York Times* called "Cracklingly funny," as well as *Animalia Arthropoda*, *Look At Us*, *The Arrival* and the musical *Amandine*. Her plays are published by Samuel French and Playscripts and have

been produced at theaters nationwide. Winter's work is supported by Sundance, Djerassi, The Cherry Lane Mentor Project, The Civilians, Hedgebrook, Blue Mountain Center and Nature's Darlings. Winter has created theater with youth in war-torn areas of Northern Uganda, Palestine, and LGBTQIA populations in NYC. She holds a BA from Smith College, an MFA from Columbia University and is a proud affiliate of New Georges and The Playwrights Center. She is New York City's Dramatists Guild Representative. A former journalist, Winter wrote 70+ articles for *The New York Times*, and is profiled in *The New Yorker*, *Bomb*, *New York Magazine*, and on NPR's Brian Lehrer and *All of It* with Alison Stewart. Eartha Kitt once held her hand for five minutes.

**ELLIOTT FORREST** (Co-director and Audio Producer) is a Peabody Award winning broadcaster, director, designer and producer. Executive Producer of The Public Theater's 2020 Shakespeare in the Park on the Radio of *Richard II*. Co-Creator and Producer of the national tour of *An Evening with Itzhak Perlman*. Co-Director and Projection Designer of the live national tour and PBS TV Special of *Considering Matthew Shepard* from composer Craig Hella Johnson. He's directed several versions of *A Christmas Carol* with such Scrooges as David Hyde Pierce, F. Murray Abraham, Brian Cox, Tony Roberts and Kathleen Turner. He is the afternoon host on New York's Classical Radio Station 105.9FM, WQXR, host of the national radio concerts of The Chamber Music Society of Lincoln Center and has hosted more the 60 concerts on-stage at Carnegie Hall. He regularly produces, directs and designs symphony concerts: LA Philharmonic, The NY Philharmonic, Houston Symphony, Philadelphia Orchestra, Atlanta Symphony, New Haven Symphony Pasadena Pops and the Little Orchestra Society in venues including the Hollywood Bowl and Lincoln Center. He is the Founding Executive Artistic Director of ArtsRock.org of Rockland County, NY, bringing professional concerts and conversations to his upstate community. Projection Designer for recent Off-Broadway play *Tech Support*. Orchestra narrator: Saint-Saens' *Carnival of the Animals*, *Peter and the Wolf*, Stravinsky's *Soldier's Tale* and Britten's *Young Person's Guide*. For 12 years he was on A&E Television as host of *Breakfast with the Arts*. He appeared on the original NBC TV show *The Gong Show* with Chuck Barris. BA in Theater from the University of Texas, Austin.  
[elliottforrest.com](http://elliottforrest.com)

**KEVIN NEWBURY** (Co-director) has directed over 70 original theatre, opera and film projects. Kevin is especially committed to developing and directing new work, having directed over two dozen world premiere operas and plays, many of which were subsequently published or recorded. Recent world premiere highlights include *Fellow Travelers* (Cincinnati Opera, PROTOTYPE/NYC, Lyric Opera of Chicago, Arizona



Opera; named “One of the Best Classical Music Events of 2016” by *The New York Times*, *The (R)evolution of Steve Jobs* (Santa Fe Opera, Seattle Opera, Indiana University, 2019 GRAMMY Award Winner), *Kansas City Choir Boy* (starring Courtney Love: NYC, Boston, LA and Miami), *Doubt* (Minnesota Opera, PBS’ *Great Performances*), *Bel Canto* (Lyric Opera of Chicago, PBS’ *Great Performances*), *Oscar* (Santa Fe Opera and Opera Philadelphia), the Pulitzer Prize-winning *Life is a Dream* (Santa Fe Opera), *The Good Swimmer* (BAM Next Wave Festival) and *The Ninth Hour* at Met Live Arts. Kevin’s production of *Virginia* for the Wexford Opera Festival won the 2010 Irish Times Theatre Award for Best New Opera Production and his productions of *Oscar*, *Bel Canto*, and *The (R)evolution of Steve Jobs* were all nominated for “Best World Premiere” at the International Opera Awards, three years in a row. His long association with the work of Leonard Bernstein includes directing *Candide* with the Philadelphia Orchestra (starring Bradley Cooper) and six productions of Bernstein’s *Mass*, including two commercial audio recordings (one GRAMMY nominated). His *Mass* productions have been named “One of the Best Events of the Year” by *The New York Times* and *The Washington Post* for the Carnegie Hall and Kennedy Center iterations in 2008, and by *The Chicago Tribune* for the 2018 Ravinia Festival production, which was revived in 2019 and aired on PBS’ *Great Performances* in May, 2020. Kevin’s theatre directing work includes the GLAAD-Media Award-winning play *Candy & Dorothy*. Kevin has also directed multiple galas for the Park Avenue Armory Gala and BAM. Kevin has also directed three short films, *Monsura is Waiting*, *Stag* and *Epiphany V*, which have collectively screened at over 40 film festivals and won several awards, and several music videos. Kevin also served as a consultant on a recent episode of Apple TV’s *Dickinson*. Upcoming: the world premiere of Greg Spears’ and Tracy K. Smith’s *Castor & Patience* for Cincinnati Opera.

**RAQUEL ACEVEDO KLEIN** (Music Director and Conductor) Born and raised in Brooklyn, NY, Raquel Acevedo Klein is an active conductor, vocalist, instrumentalist and visual artist. Raquel has performed at Carnegie Hall, Lincoln Center, Radio City Music Hall, Town Hall, BAM, St. Ann’s Warehouse, Celebrate Brooklyn!, National Sawdust and elsewhere. She has premiered works by Philip Glass, John Adams, Louis Andriessen, Nico Muhly, Caroline Shaw, Paola Prestini, Bryce Dessner, Missy Mazzoli, Shara Nova, and Aleksandra Vrebalov, to name a few. She has recorded and performed with the likes of Glen Hansard, Arcade Fire, Bon Iver, The National, Grizzly Bear, The Knights, NY Philharmonic, International Contemporary Ensemble and Mariinsky Orchestra among others.

**KATHLEEN CHALFANT** (Beng - spoken) **BROADWAY:** *Angels in America* (Tony and Drama Desk nom.), *Racing Demon*, *Dance With Me*. **OFF-BROADWAY:** *A Woman of the World*, *Wit* (Drama Desk, Lucille Lortel, Outer Critics Circle, Drama League, Connecticut Critics Circle, Obie Awards), *For Peter Pan on Her 70th Birthday*, *A Walk in the Woods* (Drama Desk nom.), *Tales from Red Vienna*, *Miss Ovington & Dr. Dubois*, *Talking Heads* (Obie Award), *Dead Man's Cell Phone*, *Nine Armenians* (Drama Desk nomination), *Henry V* (Callaway Award). **OTHER NY CREDITS:** *The Vagina Monologues*, *Iphigenia and Other Daughters*, *Endgame*, *Sister Mary Ignatius...*, *The Investigation of the Murder in El Salvador*. **FILM:** *Isn't it Delicious?*, *R.I.P.D.*, *The Bath*, *In Bed With Ulysses*, *Lillian*, *Duplicity*, *The People Speak*, *Lackawanna Blues*, *Perfect Stranger*, *Dark Water*, *Kinsey*, *Laramie Project*, *Random Hearts*, *A Price Below Rubies*, *Murder and Murder*. **SELECT TELEVISION:** Recurring on *The Affair*, *The Strain*, *The Americans*, *House of Cards*, *Rescue Me*, *The Book of Daniel*, *The Guardian*, *Law and Order*, *One Life to Live*, *Madam Secretary*, *High Maintenance*, *Elementary*, *Muhammad Ali's Greatest Fight* (HBO), *Georgia O'Keeffe* (Lifetime), *Voices from the White House* (PBS). **AWARDS:** 1996 OBIE Award for Sustained Excellence, 2004 Lortel Award for Sustained Excellence of Performance, 2015 Lifetime Achievement Award from the League of Professional Women. 2018 OBIE Award for Lifetime Achievement. She has received the Drama League and Sidney Kingsley Awards for her body of work and hold an honorary doctorate in Humane Letters from Cooper Union.

**ANDREA JONES-SOJOLA** (Lali - sung) Native Kentuckian, Andrea Jones-Sojola debuted on Broadway in the Tony Award-Winning *The Gershwin's Porgy and Bess*, starring Audra McDonald. She was also seen in the hit show *Carmen Jones* with Anika Noni Rose. Other NYC highlights include *Brigadoon*, *Cabin in the Sky*, *The Most Happy Fella*, *Annie Get Your Gun*, *Parade*, *Faust*, and *Candide* with John Lithgow. She won the "Outstanding Performance in a Leading Role" award in *Newton's Cradle* (NYMF). Andrea toured with 3 Mo' Divas (US) as well as The American Spiritual Ensemble (Spain and Ecuador). Favorite opera performances include *Porgy and Bess* (Metropolitan Opera), *The Magic Flute*, *Carmen* and *Dead Man Walking*. Andrea's film credits include *For Colored Girls*, directed by Tyler Perry and *Generation Lockdown* which received several film festival awards. TV appearances include *The Sound of Music, Live!* (NBC), *Showboat* (PBS), the Emmy Award-Winning *Sweeney Todd*, starring Emma Thompson and Bryan Terfel (PBS), *Monsterland* (HULU), *FBI* (CBS), *The Blacklist* (NBC) and *Mozart in the Jungle* (Amazon). She holds degrees from University of Cincinnati-College Conservatory of Music, University of Kentucky and Lincoln University.

**SHANNON SIMS** (Narrator / Journalist) is a television journalist in Milwaukee, Wisconsin. Her journey to news reporting has not been the road typically taken by most journalists. Before starting her career in broadcasting, Shannon was a classically trained singer, aspiring to be an opera heroine. She has a bachelor of arts degree from the Manhattan School of Music. After studying abroad in Italy she landed in Bloomington, IN. It was there she began her broadcast career as a radio announcer. A year later she made the transition to television landing her first on air job in Spokane, Washington as a general assignment reporter. Since then she has worked in Norfolk, Va, Dayton, OH, and Cincinnati, OH. Her reporting and anchoring have been recognized with several notable awards throughout her career, including multiple Milwaukee Press Club awards and a recent Emmy win for TMJ4's multi-platform coverage of Wisconsin's drunk driving epidemic. Sims gained statewide recognition for moderating the 2018 Wisconsin Gubernatorial and Wisconsin US Senate debates. Shannon is a sought after moderator and emcee for local non profit organizations. Her work on camera can also be seen in several recent episodes of the Oxygen series *Snapped*.

**AMELIA WORKMAN** (Lali - spoken) has appeared on *Succession*, *Elementary*, *Bull* and *Blindspot* and played a small role opposite Michelle Williams in *After The Wedding*. Her work onstage has led her to work with Pulitzer winning playwrights, understudy Kerry Washington and perform in over a dozen countries. She also played the titular role in the lauded 2019 revival of Fornes's *Fefu and her Friends*. For more information visit [ameliaaworkman.com](http://ameliaaworkman.com)

**JEFFREY ZEIGLER** (Cellist) is one of the most innovative and versatile cellists of our time. He has been described as "fiery," and a player who performs "with unforced simplicity and beauty of tone" by *The New York Times*. Acclaimed for his independent streak, Zeigler has commissioned dozens of works, and is admired as a potent collaborator and unique improviser. He is the recipient of the Avery Fisher Prize, the Polar Music Prize, the President's Merit Award from the National Academy of Recorded Arts (Grammy's), the Chamber Music America National Service Award and The Asia Society's Cultural Achievement Award. Following his eight-year tenure as the cellist of the internationally renowned Kronos Quartet, his multifaceted career has led to collaborations with a wide array of artists from Philip Glass and Tanya Tagaq to Yo-Yo Ma and Foday Musa Suso, from Laurie Anderson and John Corigliano to Hauschka, Jad Abumrad of Radiolab and the Pulitzer Prize winning scientist Siddhartha Mukherjee. Mr. Zeigler has released dozens of recordings for Nonesuch Records, Deutsche Grammophon, Cantaloupe, Smithsonian Folkways and National Sawdust Tracks and has appeared with Norah Jones on her album *Not Too Late* on Blue Note Records. Zeigler can be heard on

the film soundtrack for Paolo Sorrentino's Academy Award winning film, *La Grande Bellezza*, as well as Clint Mansell's Golden Globe nominated soundtrack to the Darren Aronofsky film, *The Fountain*. Zeigler can also be seen making an on-screen cameo performing the music of Paola Prestini in Season 4 of the Amazon Prime's Golden Globe Award winning series *Mozart in the Jungle*.

**GARTH MACALEAVEY** (Recording and Mixing Engineer) Cutting his teeth on the NYC new-music scene since 2008, Garth MacAleavey is a leader in high-fidelity classical/new music sound design and reinforcement. He specializes in hyper-real immersive surround sound, spatial audio mixing and transparent opera/orchestra amplification. Garth is the Director of Production and Resident Sound Designer of Brooklyn's National Sawdust. In partnership with Meyer Sound, he is an expert in Constellation, Space Map systems, and continues to move the art of spatial sound forward on a daily basis. Recent credits include: *Soldier Songs* movie by David T Little and Opera Philadelphia; Ellen Reid's Pulitzer Prize winning *p r i s m* (LA Opera/PROTOTYPE); The New York Philharmonic's *Sound On: Leading Voices JALC*; Ricky Ian Gordon's *Ellen West* (PROTOTYPE); Ted Hearne's *In Your Mouth* (The Walker); Michael Gordon's *Aquanetta* (Bard/PROTOTYPE); Nick Cave's *THE LET GO* (Park Ave Armory Drill Hall); David T Little's *Dog Days* (LA Opera/Bielefeld Opera).

**MARCUS SHIELDS** (Director of Photography / Editor) is a visual artist/director working in classical music and new media (internet video + streaming audio). As a director, he has worked at The Metropolitan Opera, Santa Fe Opera, Opera Theatre of Saint Louis, The Curtis Institute of Music, The Juilliard School, Lyric Opera Chicago, Merola Opera Program, Arizona Opera, Brooklyn Academy of Music, Cincinnati Symphony Orchestra, Wolf Trap Opera, The Atlanta Opera, PROTOTYPE Festival NYC, Cincinnati Opera. Additionally, he is a co-founder of OSSIA, a new media production company dedicated to the development of new methods of performance presentation and audience engagement in a post COVID19 world. More information can be found at [marcusshields.com](http://marcusshields.com)

**EVE GIGLIOTTI** (Creative and Executive Producer / Beng - sung) Mezzo-soprano Eve Gigliotti has won critical acclaim for her work in contemporary opera, including her portrayal as Ruth in the world premiere of *Dark Sisters* (Muhly/Karam), and Bess in the world premiere of *Breaking the Waves* (Mazzoli/Vavrek). Ms. Gigliotti has performed with San Francisco Opera, Houston Grand Opera, Seattle Symphony, LA Phil, Washington National Opera, Washington Concert Opera, Opera Philadelphia, Detroit Symphony Orchestra, among others. She is

featured as Siegrune in both HD presentations of the LePage production of *Die Walküre* from The Metropolitan Opera, including the Grammy Award winning recording. The 2020/21 season held many exciting opportunities at The Metropolitan Opera, which were cancelled due to the Covid Pandemic. In partnership with acclaimed producer Cath Brittan, she is currently developing the opera, *No One Is Forgotten* (Prestini & Shirey/Miller), whose first workshop will be presented at HERE this winter. She also starred in *Alice in the Pandemic* (Sosa/Jacobs), with White Snake Projects. Next season Ms. Gigliotti is thrilled to be returning to The Metropolitan Opera, and will continue on with her original projects including *Untitled: Inspired by Film Stills*, an installation opera inspired by the iconic series of Cindy Sherman. Eve lives in Brooklyn with her two favorite people.

**CATH BRITTAN** (Executive Producer) is originally from Manchester, England. She lived in Vienna for many years and was a producer for the Vienna Festival. She has worked as production manager and producer in theaters and opera houses around the world including English National Opera, London; The Bolshoi, Moscow; Teatro Real, Madrid; The National Theater of Finland, Opera de Comique, Paris; The Staatsoper, Vienna; Grand Théâtre de Genève, Geneva, and many more. Recent and upcoming productions include *Aci, Galatea e Polifemo* (dir. Christopher Alden) and *Glass Handel* (2018 & 2019), *Comet Poppea* (dir. Yuval Sharon), *Bandwagon* (New York Philharmonic) all with Anthony Roth Costanzo; *Das Paradies und die Peri*, Los Angeles Philharmonic and Peter Sellars; 2018/19 and 19/20 *Soundbox Season*, San Francisco Symphony; *Orphic Moments* dir. Zack Winokur with The Master Voices; *Abraham In Flames* (composer Aleksandra Vrebalov); *Perle Noir* (Tyshawn Sorey & Julia Bullock @ The Met Museum), *Arhipov* (composer Peter Knell); *Birds in the Moon* (composer Mark Grey); *Ihpigenia* (Wayne Shorter & Esperanza Spalding) and *In a Grove* (Composer Christopher Cerrone). Cath is also producer for AMOC\*, the American Modern Opera Company (Artistic Directors: Zack Winokur & Matt Aucoin).

# DONORS AND ACKNOWLEDGEMENTS

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Liz Cass  
Christine Chin  
Sarah B Crofts  
Conrad Cummings  
Mikael Eliassen  
Elliott Forrest  
Rochelle Gaudet  
Kelly and Fred Gigliotti  
Jaime Ginsberg  
Aaron Goldsmid  
Neal Goren  
Amanda Green  
Karen Hallowell

Bridget Harvey  
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# JOURNALISTS INTERVIEW

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*No One Is Forgotten* is grateful for the generous participation of David Rohde and Lynsey Addario in the discussion on journalistic freedom.

**David Rohde**, Journalist, *The New Yorker*

**Lynsey Addario**, Freelance Photojournalist, *The New York Times*  
and *National Geographic*

Interviewed by playwright and librettist, **Winter Miller**

David and Lynsey shared the 2009 Pulitzer Prize for International Reporting with a team from *The New York Times*.

*Lynsey was detained outside of Fallujah by Sunni insurgents in Iraq in April 2004 while on assignment for The New York Times.*

*Lynsey was taken hostage with three New York Times Journalists March 15-21, 2011.*

*David was detained for 10 days in 1995 while reporting in Bosnia.*

*David was held captive with his two Afghan colleagues from November 2008 to June 2009.*

Produced by Winter Miller and Elliott Forrest.

# FOLLOW OUR DEVELOPMENT

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Thank you for being a part of this first glimpse of our Radio Opera in Development.

Follow this project's progress, and be among the first to know when Part II will be revealed.

E-mail: [noifopera@gmail.com](mailto:noifopera@gmail.com)

Instagram & Facebook: [@noifopera](#)



Photo by Marcus Shields



COMING SOON

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# THE VISITATION

By **Stephanie Fleischmann, Christina Campanella, and Mallory Catlett**

Inspired by the appearance of a one-antlered deer in Harlem in 2016, this site-specific sound walk is a meditation on the presence of the mythic in the everyday and the uneasy relationship between the built environment and the natural world.

[here.org/shows/the-visitation](https://here.org/shows/the-visitation)





# HERE ARTIST RESIDENCY PROGRAM

Through the HERE Artist Residency Program (HARP), HERE commissions and develops new hybrid works over a 2-to-3 year period. As part of the HERE community of artists and audiences, our resident artists show works-in-progress, develop workshop productions, and mount full-scale productions. For 2020–21, HERE supports the following artists and projects:

## **Gelsey Bell**

*moxnif*

## **Gisela Cardenas | InTandem Lab**

*The Carmen Variations*

## **Shayok Misha Chowdhury**

*Rheology*

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*Songs of Sanctuary of the Black Madonna*

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## HERE & BACK

HERE & Back encompasses projects produced by HERE and helmed by established artists with deep connections to HERE. For audiences, HERE & Back provides the chance to experience daring performances by high-profile multidisciplinary artists in our intimate spaces; for the artists, HERE remains a special home for their work and a space open to risk-taking. For 2019–20, the following artists are developing HERE & Back projects:

## **Taylor Mac, Resident Playwright**

*The Hang*

## **Kristin Marting & Suzi Takahashi**

*The Story Box*

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**A NOTE ABOUT THE NEW STRUCTURE OF OUR DONOR LIST:**

Community-Centric Fundraising is a fundraising practice that is grounded in equity; it calls on all non-profits to bring principles of racial and economic justice into our development strategies. As one small step towards aligning HERE with this model, we have removed giving levels from our donor list. We hope to celebrate and raise up all of our supporters no matter the size of their contribution and recognize the generosity of our community as a whole. We would like to thank the team of Community-Centric Fundraising for their leadership and their call to action; more information on CCF can be found on their [website](#).

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## BE PART OF IT ALL!

Our membership program has been reimagined for our new season. It now includes extensive access to NEW digital and socially distanced in-person premieres of new work and other ways to engage with HERE artists and support this NYC home for artists and adventurous audiences.

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**Contact Brenna Thomas:**

212.647.0202 x 326

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