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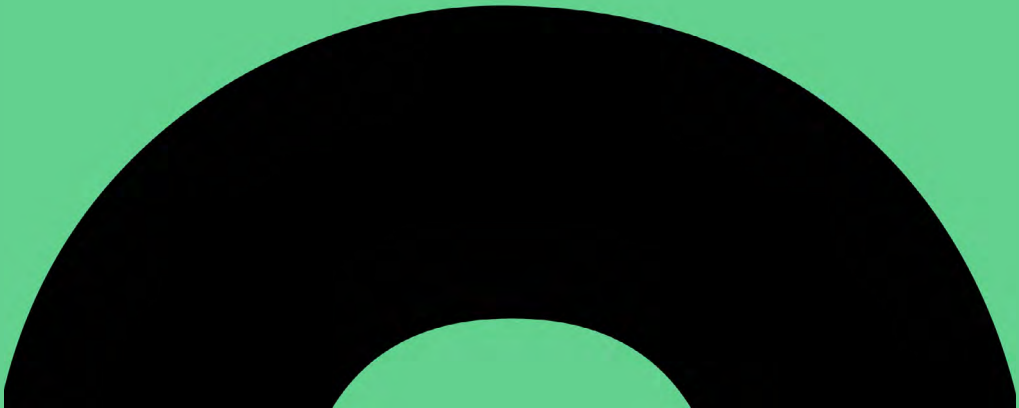
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# LAND ACKNOWLEDGEMENT

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

The performers, artistic teams, and people that make PROTOTYPE possible are located in many different locations in this country and abroad. We acknowledge that this work is situated in various native homelands including those of the Canarsie, Munsee Lenape, Náhuatl, Otomí, Mixteco, Zapoteco, Mazahua, Mazateco, and Totonaca.

Inspired by the words of Adrienne Wong: PROTOTYPE 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.

PROTOTYPE: OPERA | THEATER | NOW IS A CO PRODUCTION OF  | **HERE**

PROTOTYPE and **HERE** present

MUSIC-THEATRE | WORLD PREMIERE

# MOUNIN [MORNING//MOURNING]

---

COMPOSITION, LIBRETTO AND MUSIC DIRECTION BY  
Gelsey Bell

DIRECTED BY  
Tara Ahmadinejad

FEATURING  
Gelsey Bell (ARI) – daxophone, accordion, banjira  
Ashley Pérez Flanagan (EL) – objects  
Justin Hicks (MAG) – synth, Sundrum, autoharp  
Aviva Jaye (KAI) – Celtic harp  
Paul Pinto (SO) – metallophone, synth, percussion

MUSICAL ARRANGEMENT BY  
Gelsey Bell, with the ensemble

SCENIC DESIGN BY  
Afsoon Pajoufar

LIGHTING DESIGN BY  
Masha Tsimring

COSTUME DESIGN BY  
Ásta Bennie Hostetter

SOUND DESIGN BY  
Hidenori Nakajo

CREATIVE PRODUCED BY  
Kristin Marting & Amanda Szegłowski

LINE PRODUCED BY  
Amanda Cooper

PRODUCTION MANAGED BY  
Wednesday Derrico

STAGE MANAGED BY  
Aoife Hough

ASSISTANT STAGE MANAGED BY  
Allie Posner

SOUND ENGINEERING BY  
Josh Northcutt

TECHNICAL DIRECTION BY  
Steven Brenman

LEAD ELECTRICS BY  
Alena Thomas

CULTURAL FACILITATION BY  
Sam Morreale

SCENIC ARTISTRY  
Mona Damian

CERAMICS BY  
Aliza Simons // Henry Street Studio;  
“blooklung” ceramics by Felipe Tascon

MUSIC CONSULTING BY  
Brent Arnold

ASSISTANT LIGHTING DESIGN BY  
Christina Tang

ASSISTANT SCENIC DESIGN BY  
Yulanda Yo-Rong Shieh

ASSISTANT COSTUME DESIGN BY  
Annie Hoeg

ASSISTANT COSTUME DESIGN BY  
Susanne Houstle

PRODUCTION ASSISTANT  
Kelton DuMont

Produced by **HERE**  
Commissioned and developed through the HERE Artist Residency Program.

The development of *morning* [*morning//mourning*] received funding from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation. Additional support provided by Augustine Foundation and The Puffin Foundation. Production design support provided by the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund, a program of the Alliance of Resident Theatres/New York (A.R.T./New York). This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. The company debut of Tara Ahmadinejad was partially supported by OPERA America's Opera Grants for Women Stage Directors and Conductors, generously funded by the Marineau Family Foundation.

RUNNING TIME | APPROXIMATELY 90 MINUTES

# TIMELINE

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## 1. Mourning

### 2. Hundreds – present day to 200 years

- I. Human Home – present day to 30 years
- II. A Sea of Kudzu – first hundred years
- III. Fires – first hundred years
- IV. Flush and Cauterize – first hundred years-200 years

### 3. Thousands – 200-241,000 years

- I. Forests – 200-5,000 years
- II. Bristlecone Pines – 5,000 years

### Interlude – Humans – a nostalgic look back

- IV. Surviving, Part 1 – 5,000-20,000 years
- V. Voyagers – 20,000-30,000 years
- VI. Surviving, Part 2 – 50,000-241,000 years

### 4. Millions – 1 million-1.6 billion years

- I. Explosion – 1 million years
- II. Blooklungs – 1 million-42 million years
- III. Nothing Lasts Forever – 42 million-250 million years
- IV. With Time – 650 million years-1.6 billion years

## 5. Morning

# ARTIST STATEMENT

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This piece was originally inspired by Alan Weisman’s book *The World Without Us* (2007), which began with the thought experiment: what would happen to the Earth if humans disappeared right now. I felt a range of emotions reading the book – from the expected anger and guilt at the destructive legacy of humans, to a profound hope and humbled awe at the colossal power, resilience, and adaptability of the planet and our fellow living beings. From this wellspring arose *morning* (which, by the way, is how you spell the words “mourning” and “morning” for an American accent in the International Phonetic Alphabet). Of course, quite a bit has happened in the last fifteen years since Weisman’s book first came out – for instance the world’s coral reefs are in much worse shape, the pandemic lockdown gave us a glimpse of other environmental possibilities, and the hole in the ozone has shrunk – so my research subsequently took me to many more inspirations from scientists, journalists, and creative writers. Some of the most impactful include: Peter Brannen’s *The Ends of the World: Volcanic Apocalypses, Lethal Oceans, and Our Quest to Understand Earth’s Past Mass Extinctions* (2017), Cal Flynn’s *Islands of Abandonment: Nature Rebounding in the Post-Human Landscape* (2021), Neil deGrasse Tyson’s podcast *StarTalk*, Sy Montgomery’s *The Soul of an Octopus: A Surprising Exploration into the Wonder of Consciousness* (2015), N. K. Jemisin’s short story “On the Banks of the River Lex” from *How Long ‘Til Black Future Month?* (2018), and Nnedi Okorafor’s *Binti* trilogy (2020). My research introduced me to so many strands of knowledge, theory, and inventive possibility that I could have filled days in the theater. *morning* represents one theory among many of how things could go, omitting a wealth of detail and side plots. A focus on plutonium leaves uranium unspoken for. A dive into a possible future for octopuses ignores the conceivable adventures of elephants, butterflies, or mushrooms. Stories for another day and another opera...

I've always felt that this kind of story could not be told by a single individual and I am so thankful to the incredible community of people I have built the piece with, particularly the performers who put so much of themselves into every rehearsal and performance. They are all tremendous composers and songwriters in their own right and their original creative artistry has been present at every step of the development and arrangement process, and in their improvisations during the performance. This includes the past performers I worked with during the workshop process: Brian McCorkle, Marisa Tornello, Amber Gray, and Odeya Nini. I am also incredibly grateful to Kristin Marting and everyone at HERE who have made this whole thing possible, and who have put care and community above all else at every step of this journey. Such an honor and joy to collectively imagine the future with you all.

– GELSEY BELL, composer and librettist

Thank You: Walter Dunderville, Erik Lawson, Annie Tippe, Sunder Ganglani, Dave Malloy, Amirtha Kidambi, Miguel Frasconi, Joe White, Nicki Bell, Biba Bell, Lee Anne Wilson, Irondale Arts Center, Shayok Chowdhory, Brittain Ashford, Culture Lab NYC, Edjo Wheeler + Tanis Sirois, and Jeffrey Wood.



# FESTIVAL PROGRAM



EAST COAST PREMIERE | CHAMBER OPERA  
**IN OUR DAUGHTER'S EYES**

Du Yun • Michael Joseph McQuilken • Nathan Gunn • Kamna Gupta

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WORLD PREMIERE | CHAMBER OPERA  
**TRADE/MARY MOTORHEAD**

Emma O'Halloran • Mark O'Halloran  
• Tom Creed • Elaine Kelly

[LEARN MORE >>](#)



WORLD PREMIERE | MUSIC-THEATRE  
**MO:niN**  
**[MORNING//MOURNING]**

Gelsey Bell • Tara Ahmadinejad

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WORLD PREMIERE | MUSIC-THEATRE  
**MARCHITA**

Silvana Estrada • K'ay Ha' Quartet

[LEARN MORE >>](#)



WORLD PREMIERE | OUT OF BOUNDS  
**THE ALL SING "HERE LIES JOY"**

Daniel Bernard Roumain •  
Marc Bamuthi Joseph • Damien Sneed

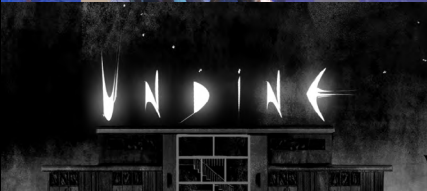
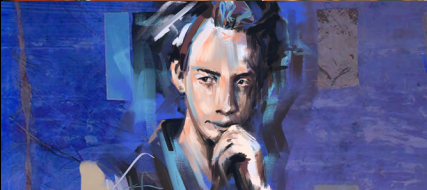
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WORLD PREMIERE | CONTEMPORARY OPERA  
**NOTE TO A FRIEND**

David Lang • Yoshi Oida • Theo Bleckmann

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DIGITAL STREAM + LIVE SCREENING  
**UNDINE**

Stefanie Janssen • Sjaron Minailo  
Michaël Brijjs • Richard Van Krusdijk

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# CREATIVE TEAM BIOS

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## GELSEY BELL | COMPOSER/CREATOR

is a Brooklyn-based songwriter, vocalist, multi-instrumentalist, and scholar. She has been described by the *New York Times* as “one of New York’s most adventurous musicians” and “a charismatic and fiercely intelligent performer.” She is a core member of thingNY, Varispeed, and the Chutneys. She is currently a resident artist at the HERE Arts Center and is looking forward to a music residency at Pioneer Works in 2023. She has received awards from the Foundation for Contemporary Arts, Opera America, the Japan Foundation, and others. Recent residencies include Mount Tremper Arts and the Kinosaki Arts Center in Japan. Her recent works include *Cairns* (2020), a soundwalk for Green-Wood Cemetery (included on the *New York Times* Best Theater of 2020 list); *shuffleyamamba: Yamamba as a Bear* (2021), a dance piece created with Yasuko Yokoshi; *Meander* (2021), a soundwalk created with Joseph White for Brooklyn Botanic Garden; *SubtacTTTTTTTTT* (2020), an early pandemic online performance created with thingNY; and *Skyllight* (2019), created with saxophonist Erin Rogers. She has released multiple albums, including the EP *This is Not a Land of Kings*. Performance highlights also include Dave Malloy’s *Natasha, Pierre, & the Great Comet of 1812* (Broadway) and *Ghost Quartet*, Robert Ashley’s *Improvement and Crash*, Kate Soper’s *Here Be Sirens*, Gregory Whitehead’s *On the Shore Dimly Seen*, Anthony Gatto’s *Wise Blood*, and a great many of John King’s *Micro-Operas*. She has a PhD from New York University in Performance Studies, and is part-time faculty at the New School. gelseybell.com

## TARA AHMADINEJAD | DIRECTOR

is a NYC-based director and co-founder of the live arts collective Piehole. She has directed and co-authored boundary-pushing live art for theaters, galleries, and digital spaces, including collaborations with the LA-based Tender Claws in AR and VR: *Tendar* (Sundance 2018) and *The Under Presents* (Oculus, Sundance 2019, Emmy Finalist). Recent Piehole works include *Christmas Mountain*, a window-based hybrid media installation at WNYC’s *The Greene Space*, and *Disclaimer* (Drama League Award Nominee, NYC Women’s Fund), also written/performed by Ahmadinejad, which premiered at The Public’s *Under the Radar 2021*. Other recent theater directing includes Daaimah Mubashshir’s *Emily Black is a Total Gift* (developed at the Fisher Center), Sarah Einspanier’s *Lunch Bunch* (Clubbed Thumb, upcoming with PlayCo), and digital collaborations with Satoko Ichihara (Japan Society), Eliza Bent (New Georges), Rinne Groff (Clubbed Thumb), and Scarlett Kim (Oregon Shakespeare Festival). NYTW Usual Suspect; New Georges Affiliated Artist; MFA in Directing, Columbia University.

### ASHLEY PÉREZ FLANAGAN | PERFORMER

Broadway: *Freestyle Love Supreme*; *Natasha, Pierre & The Great Comet of 1812*. Off-Broadway: *Oratorio For Living Things*, (Ars Nova); *Freestyle Love Supreme*, (Ars Nova); *In The Green*, (LCT3); *The Lucky Ones*, (Ars Nova); *Hadestown*, (NYTW); *In Love With Jobim*, (York Theatre.) Regional: *The Tattooed Lady* (Philadelphia Theatre Company), *Life After* (Goodman Theatre) *A Crossing*, (Barrington Stage Company), *Moby-Dick*, (A.R.T.), *The Great Comet of 1812*, (A.R.T.), *Prometheus Bound*, (A.R.T.), *Evita*, *West Side Story*, *The Sound of Music*. Select workshops: *The Connector* (JRB project), *Cowboy Bob*, NYSF; *The Seeker*, (Public Theater). Concerts: Carnegie Hall, Jazz at Lincoln Center, Joe's Pub, 54 Below. Film: *The Kitchen*. Ashley is a Lucille Lortel nominated actor and a member of the band Moondrunk.

### JUSTIN HICKS | PERFORMER

is a Drama Desk-nominated composer, vocalist, and sound artist. He's worked with notable artists such as Abigail DeVille, Meshell Ndegeocello, Hilton Als, Steffani Jemison, Joan As Policewoman, Charlotte Brathwaite, Mimi Lien, and Toshi Reagon. His work has been presented at Lincoln Center for the Performing Arts, The Public, Baryshnikov Art Center, Festival steirischer herbst (Graz, AT), Symphony Space, and in exhibitions and permanent collections at The Albertinum Museum (Dresden, DE), CCA Berlin, The Zimmerli Museum at Rutgers, and Oakland Museum. He recently provided music for Lynn Nottage's *Clyde's* on Broadway and presented his commissioned work *Outside* as part of The Shed's Open Call series. Hicks was a member of Kara Walker's 6-8 Months Space and holds a culinary diploma from ICE in New York City.

### AVIVA JAYE | PERFORMER

is a performing artist & composer primarily creating music, wielding voice, keys, harp, guitar & ukulele. She combines acoustic & electronic elements to unlock a portal for listeners to venture, exploring the dimensions of empathy, self-awareness, social justice & futurism. Her interdisciplinary work includes theatre, dance, paper arts & poetry. As a youth advocate, she has co-created with students across NYC as Program Associate with Brooklyn Youth Chorus & as a teaching artist with Marquis Studios & The Wooster Group in the city's public schools. Recent projects include *We Can Change the Country* by Darius Jones (Roulette); musical guest for Creative Mornings; featured artist for Fortune's Most Powerful Women Summit; composer for the play *LORDES* (New Ohio Theater); live music for *[GET WELL SOON] you black + bluisé* by Nic Kay (Abrons Art Center); music direction & performance for "Four Questions", a Pride production (LaMama); featured artist at The Public's Civic Salon series and Artist-In-Residence at Guildhall (East Hampton). Aviva is a band member performing with Arthur Moon, Dessa, Echo Bloom & Raia Was.  
[linktr.ee/avivajaye](https://linktr.ee/avivajaye)

### PAUL PINTO | PERFORMER

is a multi-disciplinary musician, creator and performer, and band member of thingNY, Varispeed and LoveLoveLove. He's performed Peter Maxwell Davies' *Eight Songs for a Mad King*, originated the role of Balaga in Dave Malloy's *Great Comet of 1812*, and wrote the autotuned opera *Thomas Paine in Violence*, and the dance arias *15 Photos*. During COVID times, Paul's created music for the Prototype Festival, Colgate University, The Fisher Center, and online and interactive shows with thingNY. Recent commissions include *The Approach* for Quince Ensemble and *I pass'd a church* for Rhythm Method String Quartet. Now he's creating a multimedia installation about *Whiteness* with Kameron Neal and a multitude of other gifts for a multitude of performers at a multitude of distances.  
pfpinto.com

### AFSOON PAJOUFAR | SCENIC DESIGNER

Afsoon Pajoufar (Scenic Designer) is a New York-based designer of stage and environment for plays, operas, and other live performances. Afsoon's artistic practice is often focused on the intersection of space and new technologies including XR and live video. Her recent works include *Molière's Dom Juan* (Fischer Center at Bard SummerScape 2022), *Lady M* (HeartBeat Opera), *MJ.NINJ[MORNING//MOURNING]* (PROTOTYPE), *Mad Forest* (Theatre for a New Audience and Fischer Center at Bard), *Word. Sound. Power* (Brooklyn Academy of Music), *Will You Come With Me* (The Play Company), *ICONS/IDOLS: IN THE PURPLE ROOM* (New Ohio Theatre), *s.i.n.s.o.f.u.s* (Harvard University), and *The Silence* (Massachusetts Institute of Technology). Afsoon received her MFA in scene design from Boston University. She is a proud member of USA829.  
afsoonpajoufar.com

### MASHA TSIMRING | LIGHTING DESIGNER

is a NYC based designer for live performance. Recently: *Montag* (Soho Rep); *Vietgone* (Guthrie); *Tick Tick...Boom!* (Portland Center Stage); *Der Freischütz* (Wolf Trap Opera); *Straight White Men* (Westport); *Private* (Mosaic); *Cunning Little Vixen & Salome* (Bard); Puppert Lab (St. Ann's Warehouse); *To the Yellow House* (La Jolla Playhouse). Internationally, her work has taken her to Russia, Chile, China, Germany, Ecuador, the Netherlands, Bolivia, and one very big boat. Homes for New York projects include Playwrights Horizons, Soho Rep, The Kitchen, Atlantic Theatre Co., Clubbed Thumb, PlayCo, Invisible Dog, Page73, and Bushwick Starr. In addition to design, Masha's interests include progress towards pay equity and a more ethical model of making in the American theater. Masha received her MFA from the Yale School of Drama. She is a proud member of USA829.  
More info at mashald.com

## ÁSTA BENNIE HOSTETTER | COSTUME DESIGNER

is a costume designer for new work, strange performance and plays. Recent projects include: *The Bandaged Place* (Roundabout), *Dom Juan* (Bard Summerscape), *Gnit* (TFANA). Favorite New York world premieres include: *Mrs. Murrays Menagerie* (Mad Ones), *Dance Nation* (Playwrights Horizon), *Wolves* (Lincoln Center), *John* (Signature), *Men on Boats* (Playwrights Horizons). Ásta also directed *Marie It's Time*, a production with her company minor theater. USA 829 member. A member of minor theater, Target Margin and The Mad Ones.

## HIDENORI NAKAJO | SOUND DESIGNER

is a New York-based sound designer and engineer. Design: *A Gift of Love with Adam McKnight* (Alliance Theatre), *Dodi & Diana* (Colt Coeur), *OCTET* (Berkeley Rep), *Other World* (Delaware Theater Company), *Hold These Truths* (People's Light), *Autumn Royal* (Irish Rep, Drama Desk nom.), *Moby Dick* (A.R.T., Elliot Norton Award), *Guys & Dolls* (Guthrie Theatre), *OCTET* (Signature NYC, Obie Award Special Citation, Drama Desk nom., Lucile Lortel nom., and Henry Hewes Design Awards nom). Associate design: *The Kite Runner* (Broadway), *The Front Page* (Broadway), *Darlin' Corey* (Alliance Theatre), *Benny & Joon* (Old Globe). Other Broadway assistant design: *The Lightning Thief*, *Be More Chill*, *Allegiance*, and *Gigi*. His career expanded as a translator/coordinator for the productions by visiting Japanese theatre companies, such as *One Green Bottle* by Noda Map (La MaMa Experimental Theatre Club), and several others for the Lincoln Center Festival 2015-17.

## WEDNESDAY DERRICO | PRODUCTION MANAGER

is a queer, feminist producer and director born and based in New York. Wednesday dedicates her life to personal, political art by supporting platforms for diverse creative expression, that lay outside of the boundaries of white, cisgender, straight, male, able-bodied, elitist work. Since graduating from NYU Tisch's Experimental Theater Wing, Wednesday has developed skills in project management from her collaborations with venues such as The Park Avenue Armory, The Bushwick Starr, and Target Margin. A jill-of-all-trades, Wednesday has fulfilled appointments in stage, company, and production management, while drawing on her creative skills from performance and film work. Wednesday works regionally as an event producer with organizations including WORTHLESS STUDIOS, Breakout, and Liz Bickley Studios. Recent credits include: *The Measure of Innocence* by Anya Pearson (Director, Bag & Baggage Theater, Portland, Oregon); *P\*ssy C\*ck Know Nothing*, Directed by David Herskovitz (Production Manager, Target Margin Theater); *Winter Miller's*, *No One is Forgotten* (Stage & Production Manager, The Rattlestick Playhouse); *Diana Oh's Infinite Love Party* (Co-Producer, The Bushwick Starr); *The Lehman Trilogy*, Directed by Sam Mendes (Assistant Company Manager, The Park Avenue Armory). Wednesday serves as Executive Director of Experimental Bitch, a feminist development-focused production company. [ExperimentalBitch.net](http://ExperimentalBitch.net)

### AOIFE HOUGH | STAGE MANAGER

is a stage manager, production manager, and producer based in Brooklyn. Her previous work includes *The Great Work Begins: Scenes from Angels in America* (Winner of Drama League Award for Outstanding Digital Theater, Individual Production), *House Plant* (Next Door @ NYTW), *(Still) Asking for It* (Joe's Pub), and the world premiere of *Specially Processed American Me* (Dixon Place), among others. She is thrilled to be part of Prototype Festival for the first time and to be back at HERE Arts Center.

### JOSH NORTHCUTT | SOUND ENGINEER

is a musician, movie-maker, and freelance sound designer and technician. He's an alumnus of Berklee College of Music and has many Off-Broadway production credits to his name. Josh's music is rooted in Americana and experimental recording, and his movies represent an interest in visual poetry and meta-narrative. He's currently working on a feature that is the culmination of his intersecting practices. He thanks his parents for always believing in him.

### STEVEN BRENMAN | TECHNICAL DIRECTOR

is happy to return to Prototype serving as TD for their eighth production with the festival since 2013. Other recent projects include Technical Direction for SoHo Rep, Ensemble Studio Theater, Clubbed Thumb, Contemporaneous, Experiments in Opera, NAATCO, Classic Stage Company, Pan Asian Rep, Bedlam, Yangtze Rep, EnGarde Arts, Gringold Theatrical Group, Other Shore, *Words on the Street*, and *The New One*. Steven is Resident Design Member of the Letter of Marque Ensemble and has also designed for Theatre East, Smith Street Stage, Strike Anywhere, and Stella Adler Studios.

### ALLIE POSNER | ASSISTANT STAGE MANAGER/WARDROBE SUPERVISOR

(she/her) Allie is so grateful to be collaborating on this uniquely creative production. She studied theater at the Theatre Academy in London and graduated with a BA in Theatre from Florida State University. Allie's most recent TV production credits include; HBO (*Westworld*), Hulu (*Only Murders in the Building*), and ABC (*Have You Seen This Man?*). She has also been a Covid Compliance Officer at *Wicked* on Broadway and at The Park Avenue Armory. She is delighted to be backstage in the theater where her passion lies. She wants to thank all of her friends, family, and the whole *μουνη* team for supporting her in her work!

### CHRISTINA TANG | ASSISTANT LIGHTING DESIGNER AND PROGRAMMER

(she/her) is a lighting designer, production manager, and dabbler in interactive arts based in New York City. She is a frequent collaborator on new works for theater and dance. Recent: *bloom bloom pow* (Dead Horse Productions); *Hart Island* (Mason Holdings); *Preparedness* (The Bushwick

Starr); *\_SUITABLE\_FOR.[EXE]CUTION* (Shawné Michaelain Holloway, PSNY), *Madame Lynch* (The Drunkard's Wife). Her work *TRAFFIC* premiered in The Exponential Festival in 2021. She is a 2021 recipient of Opera America's Robert L.B. Tobin Director-Designer Prize.  
christinaftang.com

#### YULANDA YO-RONG SHIEH | ASSISTANT SCENIC DESIGNER

is a production and scenic designer based in New York.

Her love of listening to stories as a kid has grown into a passion for visual storytelling. Born and raised in Taiwan, she has her BA in theatre and has worked as a set designer on many films produced in Taiwan and China. Her set design for *Elektra* was presented in Prague Quadrennial in 2011. Other designs for stage include *A Streetcar Named Desire* (Lou Ying Wu, Taiwan Artist House) and *The Late Wedding* (Giselle Ty, NYU/Tisch). She received her MFA in Design for Stage and Film at NYU Tisch.

#### ANNIE HOEG | ASSISTANT COSTUME DESIGNER

Recent assistant costume design credits include: *The Bedwetter* (Atlantic Theater Company), *...Regina Comet* (DR2) and *Doubt* (Westport Country Playhouse). Other wardrobe credits include Playwrights Horizons, Hudson Valley Shakespeare Festival, The Public, Clubbed Thumb, Papermill Playhouse, Classic Stage Company and The Transport Group. Film: *The Age You Start Losing Friends*. BFA: NYU

#### SUSANNE HOUSTLE | ASSISTANT COSTUME DESIGNER

NYC: *La Calisto* (Mannes School of Music), *The Triumphant* (Target Margin Theater), *Anna Karenina* (Notch Theatre Company), *Decky Does a Bronco* (Starting 5 Productions), *Where Does It All Go When It Goes?* (2nd Ave Dance Company). Regional: *Sexyback, or What You Will* (Touch Performance Art, Boston MA), *Be More Chill* (Playhouse Square, Cleveland OH), *Once* (Beck Center for the Arts, Cleveland, OH). Upcoming: *Iphigenia* (Drew University). MFA, NYU-Tisch.  
susannehoustle.com

# ABOUT PROTOTYPE

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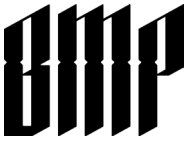
# PROTOTYPE

OPERA | THEATRE | NOW

PROTOTYPE is a co-production of Beth Morrison Projects and HERE, two trailblazers in the creation and presentation of contemporary, multi-disciplinary opera-theatre and music-theatre works. The pioneering festival is the only one of its kind in New York City and is a model now emulated around the country - producing and presenting a wide spectrum of works, from intimate black-box experiences to larger chamber opera productions, valuing artistic, curatorial, and producerial risk-taking.

PROTOTYPE is committed to surprising our audiences and confounding their expectations through content, form, and relevance. The festival gives voice to a diverse group of composers, librettists, performers and musicians across all genres, backgrounds, and cultures. In providing a recurring showcase of visionary opera-theatre and music-theatre pieces, the touring life of the work extends around the world. The festival also presents groundbreaking new works by international artists and has become a global reference of artistic excellence in the field of opera and music-theatre.





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Beth Morrison Projects (BMP) is one of the foremost creators and producers of new opera-theatre and music theatre, with a fierce commitment to leading the industry into the future, cultivating a new generation of talent, and telling the stories of our time.

Founded by “contemporary opera mastermind” (*LA Times*) Beth Morrison, who was honored as one of *Musical America’s* Artists of the Year/Agents of Change in 2020, BMP has grown into “a driving force behind America’s thriving opera scene” (*Financial Times*), with *Opera News* declaring that the company, “more than any other... has helped propel the art form into the twenty-first century.”

Operating across the US and internationally, with offices in Brooklyn and Los Angeles, BMP’s unique model offers living composers the support, guidance, and freedom to experiment, allowing them to create singularly innovative and impactful projects. Since forming in 2006, the company has commissioned, developed, produced and toured over 50 works in 14 countries around the world, including the Pulitzer Prize-winning chamber operas *Angel’s Bone* and *p r i s m*.

In 2013, BMP co-founded the PROTOTYPE Festival with HERE Arts Center, which has been called “utterly essential” (*The New York Times*), “indispensable” (*The New Yorker*), and “one of the world’s top festivals of contemporary opera and theater” (*Associated Press*).

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# HERE

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Since 1993, HERE has been one of New York's most prolific producing and presenting organizations, and today stands at the forefront of the city's presenters of new multi-genre art. HERE's aesthetic represents the independent, the innovative, and the experimental. HERE supports work that does not fit into a conventional programming agenda. As the ultimate in hybrid forms, music-theatre and opera-theatre commissioning, development, and producing feature prominently in HERE's programming. Premieres developed and produced at HERE include Kamala Sankaram's first opera *Miranda*, Yoav Gal's *Mosheh*, Christina Campanella and Stephanie Fleischman's *Red Fly/Blue Bottle*, Corey Dargel's *Removable Parts*, Nick Brooke's *Border Towns*, Stefan Weisman & David Cote's *The Scarlet Ibis*, Paul Pinto's *Thomas Paine in Violence*, and Leah Coloff's *ThisTree*, among others. In 2013, HERE joined forces with Beth Morrison Projects to found the PROTOTYPE festival, now acclaimed as "shift[ing] the whole paradigm of what opera is and can be." In addition, HERE has developed such acclaimed works as Eve Ensler's *The Vagina Monologues*; Basil Twist's *Symphonie Fantastique*; Young Jean Lee's *Songs of The Dragons Flying To Heaven*; Trey Lyford & Geoff Sobelle's all wear bowlers; and Taylor Mac's *The Lily's Revenge*. HERE has garnered 17 OBIE awards and 2 OBIE grants for artistic achievement, 5 Drama Desk nominations, 4 NY Innovative Theatre Awards, and a Pulitzer Prize nomination. HERE was recently named a Top Ten Off-Off Broadway Theatre by Time Out New York, and The New York Times has called HERE "one of the most unusual arts spaces in New York."

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# ARTIST CONVERSATIONS



## TRADE/MARY MOTORHEAD

January 8 following the 4pm performance



## UNDINE

January 9 virtual q & a following the 6pm live screening



## IN OUR DAUGHTER'S EYES

January 10 following the 8pm performance



## MOJININ [MORNING//MOURNING]

January 11 following the 7:30pm performance



## MARCHITA

January 14 following the 6pm performance



## NOTE TO A FRIEND

January 14 following the 7:30pm performance

# DINNERS WITH ARTISTS



## IN OUR DAUGHTER'S EYES DINNER

Join the PROTOTYPE directors, Du Yun, and Michael Joseph McQuilken of *In Our Daughter's Eyes* for an intimate dinner just around the corner from the theater.

Ticket holders will join fellow PROTO enthusiasts to enjoy a delicious three-course dinner and drinks, and have the exclusive opportunity to learn more about this show and the people bringing it to life!

January 10 at 6pm | \$195

Pippali, 129 E 27th St

(3 minute walk from venue)

[BUY TICKETS >>](#)

# MEMBERSHIP

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Do you love seeing PROTOTYPE shows every year? Are you ready to take your PROTOTYPE experience to the next level?

PROTOTYPE's 2023 Membership Program is the ultimate way to jump into our tenth anniversary! By donating \$100 or more, you can join PROTOTYPE's Membership program, and gain exclusive, members-only access to PROTOTYPE 2023!

[CLICK HERE FOR MORE INFORMATION](#)



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PROTOTYPE: Opera | Theatre | Now receives major funding from the Mellon Foundation and other leadership support from the Howard Gilman Foundation and the Virginia B. Toulmin Foundation.

Additional support is provided by

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- BMI Foundation
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Additional support is provided by the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts.

PROTOTYPE is a founding partner of JanArtsNYC, celebrating 10 years of partnership in 2023.

Every January in New York City, more than 45,000 performing arts leaders, artists, and enthusiasts from across the globe converge for JanArtsNYC. A partnership among independent multidisciplinary festivals, indispensable industry convenings and international marketplaces, JanArtsNYC is one of the largest and most influential gatherings of its kind. #JanArtsNYC.

Promotional support provided by the New York City Mayor's Office of Media and Entertainment.

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