

PROTOTYPE

Co-Produced by **BMP** & **HERE**
BETH MORRISON PROJECTS
Indie Opera and New Music

Presents

The Scarlet Ibis

Time: 1912-18

Place: Northeastern North Carolina

Music by **Stefan Weisman**

Libretto by **David Cote**

Music Direction by **Steven Osgood**

Directed by **Mallory Catlett**

Featuring the **American Modern Ensemble**

Puppetry Design by **Tom Lee**

Set Design by **Joseph Silovsky**

Lighting Design by **Jeanette Oi-Suk Yew**

Costume Design by **Andreea Mincic**

Sound Engineer **Garth MacAleavey**

Rehearsal Pianist **Mila Henry**

Stage Manager **Alyssa K. Howard**

Featuring:

Eric S. Brenner Countertenor/Doodle

Hai-Ting Chinn Mezzo-Soprano/Brother

Abigail Fischer Mezzo-Soprano/Mother

Nicole Mitchell Contralto/Auntie

Keith Phares Baritone/Father

Eric F. Avery Puppeteer

Josh Rice Puppeteer

Meghan Williams Puppeteer

Musicians:

Regi Papa, Violin I; **Victoria Paterson**, Violin II; **Jessica Meyer**, Viola;

Michael Katz, Cello; **Roger Wagner**, Bass; **Mark Snyder**, Oboe;

Ben Fingland, Clarinet; **Gil Dejean**, Bassoon; **Sean Statser**, Percussion

Inspired by the short story "The Scarlet Ibis" by James Hurst,
first published in the July 1960 edition of *The Atlantic Monthly*

Commissioned and developed through the HERE Artist Residency Program
and Dream Music Puppetry Program

Produced in association with American Opera Projects



The Scarlet Ibis received a generous award from The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. Additional support provided by Bard Faculty Development grants, the Anna Sosenko Assist Trust, Opera America's New Works Forum, the Jim Henson Foundation, and generous individual donors.

NOTES FROM THE CREATIVE TEAM

Soon after our first collaboration, *Fade*—commissioned in 2008 by the English company Second Movement—we knew that we wanted to work together again. So, we tossed around ideas, until Stefan remembered a story that had moved and shocked him when he was a teenager, “The Scarlet Ibis,” by James Hurst. We both realized that this delicate yet intense story would make an opera that would interest not only adults but also teens—an underserved audience, who, like our protagonists, are going through physical and emotional changes in a world that can seem dangerous and unkind. With *The Scarlet Ibis*, we aim to create a 21st-century opera for a 21st-century audience.

The story is relatable no matter your age. Body image, gender codes, and the psychic toll of bullying are part of the tale. There’s also a deep, almost spiritual connection to nature in the piece, whether it’s Brother’s fascination with the swamp or Doodle’s mystical connection to the scarlet ibis. We were drawn to this mix of Southern Gothic strangeness and themes of brotherhood and what it means to be the “other.” In our conversations with James Hurst, he explained how the story was an expression of his own alienation from his family and particularly from his older brother, who couldn’t empathize with his sensitive sibling.

We are so grateful to author James Hurst and his niece Kay Gresham, who were instrumental to our opera’s development, and both of whom sadly died before its completion. We also warmly thank our financial sponsors, including the MAP Fund, the Bard High School Early College Faculty Development Fund, as well as the many individual donors who made tonight’s performance possible. And, of course, none of this could have happened without our producers Kristin Marting and Kim Whitener of HERE, Beth Morrison of BMP, the assistance of American Opera Projects, as well as all of their staffs who helped us in countless ways.

We have been very lucky to find remarkable collaborators to bring this story to the stage: Mallory Catlett’s visual and kinetic acumen; Tom Lee’s achingly beautiful puppets; Joseph Silovsky’s ingenious, fluid set; Jeanette Oi-Suk Yew’s complex, evocative lighting; Andreea Mincic richly textured, handmade costumes; along with the master musicianship of conductor Steven Osgood leading the American Modern Ensemble and a truly astounding cast. We are excited to finally see *The Scarlet Ibis* take flight.

—Stefan Weisman and David Cote

Additional Production Credits:

Assistant Lighting Designer **Devin Cameron**
Assistant Costume Designer **Seth Braley**
Assistant Stage Manager **Jennifer Delac**

Puppet Construction Assistants:
Hye Young Chyun, Emily Irvine, S. Miller, Ethan Graham-Horowitz

COMPANY BIOGRAPHIES

CREATORS

Stefan Weisman (Composer) is a composer living in New York City. Anthony Tommasini of *The New York Times* described his music as “personal, moody and skillfully wrought.” When his song “Twinkie” was featured on the nationally syndicated program *The Wendy Williams Show*, the host said, “Very unique...You’re not going to hear opera like this anywhere else...Fabulous!” His opera *Darkling*, based on a book length poem by Anna Rabinowitz, was commissioned by American Opera Projects. It was included in the Guggenheim Museum’s Works & Process series, premiered to great acclaim at the East 13th Street Theater and toured Europe in 2007. It was released by Albany Records in 2011. His one-act opera *Fade*, written with librettist David Cote, was commissioned by the British opera company Second Movement. It premiered in London in 2008 and also had performances in Philadelphia, San Francisco and Brooklyn. Among his other commissions are works for Bang on a Can, Sequitur, the Empire City Men’s Choir, and Wild Rumpus. In 2012, *Inside Jersey Magazine* selected him as one of twenty-one artists from New Jersey who are “breaking big.” He is a graduate of Bard College, Yale University, and Princeton University. Presently, he is on the faculty of the Bard High School Early College in Queens, New York. His music is available on New Amsterdam Records and Albany Records.

David Cote (Librettist) is a playwright, librettist and journalist. Plays: *Otherland* (commissioned by Gingold Theatrical Group); *Rude News* and *Porlock*. Opera libretti: *Fade* with composer Stefan Weisman; the triptych *Three Way*, with composer Robert Paterson (comprised of *Safe Word*, *The Companion* and *Masquerade*); Nkeiru Okoye’s comic opera *We’ve Got Our Eye on You*, commissioned by SUNY New Paltz. Cote has written choral texts for Paterson, including “Did You Hear?” and “Snow Day,” recorded by American Modern Recordings, performed by Musica Sacra and conducted by Kent Tritle. Lyrics: Joshua Schmidt’s *impact/WINTER*; James Adler’s *3 Introspections* (Albany Records). As an actor, Cote has worked with Iranian exile Assurbanipal Babilla, Richard Foreman, Robert Cucuzza and Richard Maxwell. He directed Babilla’s acclaimed monologue *Something Something Über Alles: the world premiere* in 1998 and the 2013 revival with Robert Honeywell. He is theater editor and chief drama critic of *Time Out New York*, a member of the New York Drama Critics Circle and a contributing critic on NY1’s *On Stage*. His reporting and criticism have appeared in *The New York Times*, *The Guardian*, *American Theatre* and *Opera News*. Cote’s work has been developed by Fort Worth Opera and American Opera Projects. Fellowships: MacDowell Colony. B.A. Bard College. Member of ASCAP and the Dramatists Guild. He lives in Manhattan with his wife, Katherine Kellgren.

Steven Osgood (Music Director) conducted the world premieres of Tan Dun’s *Peony Pavilion*, Xenakis’ *Oresteia*, Sheffer’s *Blood on the Dining Room Floor*, Hamer’s *Lost Childhood*, Kimper’s *Patience and Sarah*, Missy Mazzoli’s *Song from the Uproar*, Daron Hagen’s *Little Nemo in Slumberland*, Mohammed Fairouz’s *Sumeida’s Song*, Kamala Sankaram’s *Thumbprint*, Daniel Sonenberg’s *The Summer King*, and most recently *As One* by Laura Kaminsky, Mark Campbell and Kimberly Reed. He was Artistic Director of American Opera Projects from 2001 until 2008, during which time he created the company’s renowned Composers and the Voice fellowship program. He has been a member of the music staff at the Metropolitan Opera since 2006, where he has been called on to conduct workshops of operas by Nico Muhly and Scott Wheeler. In recent

seasons he has conducted productions with De Nederlands Opera, Ft. Worth Opera Festival, New York City Opera, Long Beach Opera, Wolf Trap Opera, Opera Memphis, Edmonton Opera, Chautauqua Opera, Sarasota Opera, Manhattan School of Music and Juilliard Opera. Later this season he conducts Tom Cippulo's *Glory Denied* (Opera Memphis), Jake Heggie's *Three Decembers* (Atlanta Opera), and the premiere of *The Long Walk* by Jeremy Howard Beck and Stephanie Fleischman (Opera Saratoga). His recordings of Lee Hoiby's *A Month in the Country* and *Summer and Smoke* are available on Albany Records. *Song from the Uproar* is released on New Amsterdam Records.

Mallory Catlett (Director) is an Obie award winning Director/Dramaturg of performance across disciplines from *City Council Meeting* – an experiment in participatory democracy with Aaron Landsman and Jim Findlay that the audience performs, to *Beowulf* - Banana Bag & Bodice's touring musical bar room brawl, to Dread Scott's performance installation - *Dread Scott: Decision* (BAM's Next Wave Festival), to *This Was The End* - a remix of Chekhov's *Uncle Vanya* which won an Obie, a Bessie and a David Hewes Award. Other works of opera and music/theater include: *Brother Brother* by Aaron Siegel with Experiments in Opera at Abrons Arts Center; *The Wanton Sublime* by composer Tarik O'Regan and Librettist Anna Rabinowitz at Roulette/American Opera Projects, *Red Fly/Blue Bottle*, and *Tinder* with Latitude 14/HERE; and *OH WHAT WAR* with the Juggernaut Theatre Co/HERE. These works have premiered nationally and internationally at HERE, PS. 122, Joe's Pub, NYC; EMPAC, Troy; American Repertory Theater, Boston; Exit Festival, France; Noorderzon Festival, Netherlands; Les Escapes Improbables, Montreal; Kilkenny Festival, Ireland; Edinburgh Fringe Festival, Scotland; May Fest and Brighthton Festival, UK; and Adelaide Festival, Australia. mallorycatlett.net

PERFORMERS

Eric S. Brenner (Countertenor, Doodler) has been hailed as "astonishing," "penetrating," "untamed," "remarkable," "gorgeous," & "Mr. Roboto." Some of Eric's current engagements include: *Didymus* (cover for David Daniels) in Handel's *Theodora* with English Concert; Tolomeo in Handel's *Giulio Cesare* with Opera Roanoke; Volpino in Haydn's *Lo Speciale* with Rochester Lyric Opera; Riccardo in Scarlatti's *Il Trionfo dell'Onore* at Symphony Space; Giuliano (cover) in Cavalli's *Eliogabalo* with Gotham Chamber Opera; The Poet in Virko Baley's *Holodomor* (NYC & Ukraine); Beast in Hannah Lash's *Blood Rose*; D.A.V.E. in Kamala Sankaram's *Miranda*; Countertenor soloist in Orff's *Carmina Burana* & Bernstein's *The Lark* at Avery Fisher Hall; soprano & alto soloist in Handel's *Messiah* at Alice Tully Hall; soprano soloist with Alarm Will Sound; soloist/ensemble with Toby Twining Music. Eric also is co-composer with Matt Shloss of music for Rob Reese's *Yahweh's Follies*, is hard at work on his second novel & his first play, & persists in being an incorrigible Mets fan. Eric is represented domestically by Wade Artist Management. www.ericbrenner.com

Hai-Ting Chinn (Mezzo-Soprano, Brother) performs in a wide range of styles and venues, from Purcell to *Pierrot Lunaire*, Cherubino to *The King & I*, J.S. Bach to P.D.Q. Bach. She was featured in the revival and tour of Phillip Glass's *Einstein on the Beach*, performed at venues around the world from 2011–2014, and she is currently singing the role of Belle in Glass's *La Belle et la Bête*, also on tour. She has performed with New York City Opera, The Wooster Group, Opera Omnia, the Orpheus Chamber Orchestra, Israel Philharmonic, Orchestra of St. Luke's, and the Waverly Consort; and on the stages of Carnegie Hall, the Mann Center in Philadelphia, the Edinburgh Festival, the Verbier Festival, and London's West End. She has premiered new works by Du Yun, Conrad Cummings, Stefan Weisman,

Yoav Gal, and Matt Schickele. Hai-Ting is also an Artist in Residence at HERE, where she is developing *Science Fair*, a staged solo show of science set to music.

Abigail Fischer (Mezzo-Soprano, Mother) makes her Carnegie Hall debut this 2014-2015 season in Hindemith's *Requiem for Those We Love* with New York Choral Artists; is soloist in Mahler's *Symphony No. 3* with Santa Rosa Symphony; Eva in *Comedy on the Bridge* with Gotham Chamber Opera; and in *Messiah* with Kansas City Symphony and Alabama Symphony. In the 2013-2014 season Ms. Fischer performed George Benjamin's *Upon Silence* with St. Luke's Chamber Ensemble within the NY Philharmonic Biennial; Testo in Gotham Chamber Opera's production of Monteverdi's *Il Combattimento*; *Messiah* with Asheville Symphony, Charlotte Symphony Orchestra, and Rhode Island Philharmonic; and Lieberson's *Neruda Songs* with Columbus Symphony Orchestra. She has also performed the title role in Britten's *The Rape of Lucretia* with Opera Memphis, Angelina in Rossini's *La Cenerentola* with Union Avenue Opera and Salt Marsh Opera, Cherubino in Mozart's *Le nozze di Figaro* with Opera North, Sesto in Mozart's *La clemenza di Tito* with Arcadia Players, and championed the Missy Mazzoli multi-media opera, written for her and the NOW Ensemble, *Song from the Uproar*.

Nicole Mitchell (Contralto, Auntie) is a proud native of Brooklyn, New York. She has performed regularly with American Opera Projects and The Walt Whitman Project promoting the works of new composers. She has performed at Carnegie Hall's Zankel Hall, Avery Fisher Hall and with New York City Opera, Sarasota Opera, Piedmont Opera, Lincoln Center Festival and abroad in Teatro di San Carlo (Italy) Landestheater (Austria) and at the Festival de Wiltz (Luxembourg). Last fall, Nicole appeared in her first Beth Morrison Projects production of David Lang's *The Difficulty of Crossing a Field* as the Old Woman and was invited to record the role as well. In addition to contemporary compositions, Ms. Mitchell's concert work as alto soloist includes Verdi's *Requiem*, Brahms' *Alto Rhapsody*, Mozart's *Requiem*, Beethoven's *Ninth Symphony* and *Choral Fantasy*, Handel's *Messiah* and Rossini's *Stabat Mater*. In May, Nicole will appear in the historic Riverside Church's Christ Chapel Concert Series in a joint recital. Proudly, Nicole is passionate about sharing her love and enthusiasm of Classical music and has been a guest teaching artist at Ojai Youth Opera's summer camp for the past two years.

Keith Phares (Baritone, Father) Highlights of Keith Phares' 2014-15 season include Dandini in *La cenerentola* with Tulsa Opera, *Carmina burana* with Tulsa Ballet, Charlie in Jake Heggie's *Three Decembers* with Des Moines Metro Opera, Count Almaviva in *Le nozze di Figaro* with New Orleans Opera and John Sorel in *The Consul* with Florida Grand Opera. In the 2013-14 season he debuted with Florida Grand Opera as Orin Mannon in *Mourning Becomes Electra*, appeared as the Father in Gregory Spears' *Paul's Case* with PROTOTYPE (a role he created in its première with UrbanArias), Marcello in *La bohème* with Manitoba Opera, and Maximilian and The Captain in *Candide* with São Paulo Symphony Orchestra conducted by Marin Alsop. In recent seasons he has sung Marcello in *La bohème* with Seattle Opera, Figaro in *Il barbiere di Siviglia* with Washington National Opera, *Carmina Burana* with San Francisco Symphony, Charlie in the première of Jake Heggie's *Three Decembers* with Houston Grand Opera and San Francisco Opera and the title role in the première and Grammy-award winning recording of Robert Aldridge's *Elmer Gantry*.

Eric F. Avery (Puppeteer) is a Minneapolis-based artist who specializes in the creation of new works of performance. Recent works in NYC include presenting *it's very difficult to keep* at Five Myles in August 2014, serving as a puppeteer in Basil Twist's *Rite of Spring*

at Lincoln Center in October 2014, and serving as a puppeteer in Lee Breuer's *La Divina Caricatura* at LaMama in December 2013. In 2014, Avery was commissioned by Northern Lights.mn to create his 8-hour performance piece, *Minneapolis3*; he was granted a Cultural Community Partnership Grant from Minnesota State Arts Board to create a new performance installation, *The Elegant Experiment*, with Zainab Musa; and he received a Naked Stages Fellowship at Pillsbury House + Theatre to create an installation that encompassed an entire building. For more on Eric visit his website: ericfavery.com.

Josh Rice (Puppeteer) is a theatre artist based in NYC. Original work includes (*Almost Definitely*) *Questionable Acts* as part of the NYC Clown Theatre Festival, the New Orleans Fringe Festival, and the Physical Festival (Chicago, IL); *The Vaudevillains* at the first annual La MaMa Puppet Slam. Other credits: *Jewel Casket* at Dixon Place; *The Good Mother*, directed by Dan Hurlin; Janie Geiser's *Reptile Under the Flowers* at St. Ann's Warehouse; Assistant Director to Kristin Marting on *Three Sisters*; Associate Artist to David Neumann and Geoff Sobelle on *The Object Lesson* at Lincoln Center Theatre 3 and BAM. Upcoming: *Shank's Mare*, a world premiere puppet production with fifth-generation Japanese puppet master Koryu Nishikawa V and Tom Lee. His puppetry work with senior citizens with Alzheimer's and Dementia-related diseases was featured on the PBS documentary series, *Visionaries*. For his work, Josh was 1 of 50 international artists to be awarded a Creative Community Fellowship with National Arts Strategies. He is a current Teaching Artist with Sarah Lawrence College and the New Victory Theater.

Meghan Maureen Williams (Puppeteer) holds a BFA in Theater and a BA in Art History from Southwestern University and an MA in Physical Theater earned at the University of Surrey and Royal Holloway, University of London. (Puppeteer, by company) Anonymous Ensemble: *Wonderland*, Drama of Works: *Leakey's Ladies*, *Sleepy Hollow*, *Warhol*, *Curiouser and Curiouser*, *How the Earth Got its Color*, *Untitled Female Pirate Project* (in development), Exploding Puppet Productions: *Die Hard: The Puppet Musical*, Jeanette Oi-Suk Yew: *Are They Edible?*, Julian Crouch: *Armchair Parade*, Mabou Mines: *Dollhouse*, *Red Beads*, Tami Stronach Dance: *Pinchas*, *The Fish People* and *The Great Flood*, as well as a multitude of puppet slam/cabaret short pieces. (Puppeteer for film) The New Book Press: *MacBeth* (also design credit), Nokia: 2 minute shadow piece that played for years at Heathrow's Terminal 5.

Mila Henry (Rehearsal Pianist) is a New York-based pianist, coach, and music director who specializes in music theater projects and vocal chamber music, ranging from art song to cabaret, folk opera to indie musicals, standard repertoire to contemporary classics. She has collaborated with American Opera Projects, American Lyric Theater, BMP, Center City Opera Theater, Gotham Chamber Opera, HERE, OPERA America, Opera on Tap, Ripe Time, VisionIntoArt, and Two Sides Sounding. Notable engagements include: *Later the Same Evening* (New York Premiere 2009, released on Albany Records); *The Blind*, Lincoln Center Festival 2013; *Thumbprint* (World Premiere 2014), PROTOTYPE; *Smashed: The Carrie Nation Story*, FringeNYC 2014; *The World is Round* and *As One*, BAM Fisher (World Premieres 2014); *The Difficulty of Crossing a Field*, BMP (New York Concert Premiere 2014, to be released on Cantaloupe Music in 2015). Additionally, she has appeared in the BEAT, Ferus, CULTUREMART, InsightALT, Make Music New York, FringeArts, and Queens New Music festivals; and at Merkin Concert Hall, Schomburg Center for Research in Black Culture, The Brooklyn Museum, The Stone, (Le) Poisson Rouge, BRIC|Arts Media House, Brooklyn Public Library, and The Watermill Center. A native of the Philadelphia area, she lives in Brooklyn. Manhattan School of Music (M.M.), Elizabethtown College (B.A.). milahenry.com

American Modern Ensemble (Orchestra) is marking its 10th anniversary in 2014-2015 which spotlights American music via lively thematic programming, performing the widest possible repertoire, particularly by living composers. AME is proud of our audience base that is far and wide. AME always includes on-stage chats with featured composers, presents premieres, and conducts three annual competitions for young, emerging and professional composers. Winners all get a premiere performance in New York City with a recording, videography, and cash prizes. Every concert enables audience members to mingle with both composers and performers in an intimate, fun, and relaxed setting. Founded in New York City in 2005 by Robert Paterson and Victoria Paterson, AME is a dynamic, creative force in the modern music scene. Robert serves as artistic director as well as house composer, and Victoria is Executive Director as well as one of the violinists on the roster. With a world-class ensemble made up of NYC's finest, AME is "simply first-rate" (*The New York Times*). AME has performed over 150 living composers in venues ranging from Lincoln Center to The Roulette, and has "consistently demonstrated a flair for inventive programming" (Steve Smith, *Time Out New York*). AME programs both cutting edge and traditional works, presenting unique, engaging events that encourage dialogue between artists and audiences. Sold out crowds at Merkin Hall, Dimenna Center, the Rubin Museum, SubCulture and many other venues are a winning testament to AME's tremendous fan base and ever expanding popularity. AME has done and continues to do educational and outreach concerts and residencies at universities such as the CUNY Graduate Center, Princeton, Yale, Adelphi, James Madison, Lafayette, and many more. Recent collaborations include the Cutting Edge Concerts New Music Festival, Prototype Opera Festival, American Opera Projects, the Dance Theater of Harlem, and the Talujon percussion ensemble. AME presents thematic programs using a robust combination of instrumentalists, vocalists, and conductors.

Conrad Chu (Assistant Conductor) is a conductor and pianist and has been an active freelancer in New York for almost 15 years. Currently, he is completing a Doctor of Musical Arts degree in Contemporary Music from Bowling Green State University in Ohio. From 2008 to 2012 he served as doctoral assistant conductor for the school's top orchestra, Bowling Green Philharmonia. Since returning to New York in 2012, Mr. Chu has been in demand by companies that specialize in contemporary opera. For American Opera Projects, he has guest conducted for concerts celebrating the 75th birthday of composer David Del Tredici, and led the initial workshop of Stefan Weisman's *The Scarlet Ibis*. In June 2013 Mr. Chu was appointed assistant conductor with Gotham Chamber Opera. This past February he assisted with Gotham's premiere of Lembit Beecher's *I Have No Stories to Tell You* at the Metropolitan Museum of Art. In his orchestral work, Mr. Chu has been cover conductor with Queer Urban Orchestra, Gemini Youth Orchestra, Centre Symphony, and Miller Theater contemporary music ensemble. This past October, he was one of 12 young conductors from around the country selected to conduct the Richmond Symphony in a workshop by the Conductors Guild, the national conductors' association.

Jennifer Delac (Assistant Stage Manager) Off Broadway: *Living La Vida Imelda* (Ma-Yi, The Clurman), *The Wong Kids in the Secret of the Space Chupacabra GO!* (Ma-Yi, Ellen Stewart Theatre) Other NY Credits include: *Ma-Yi 25th Anniversary: David Merrick Tribute* (The Hudson Theatre), *Expedition 1* (Workshop, dir. May Adrales), *Fire.Water.Night* (Ellen Stewart Theatre), *Diva!* with Less Than Rent (LTR), *Beckett in Benghazi* with LTR, *Desire! [A Varsouviana]* with LTR, *Centaur Battle of San Jacinto* (Fordham, dir. Ralph Pena), *Marriage of Figaro* (Fordham, dir. Matthew Maguire), *Eurydice* (Fordham), *The*

Front Porch Play (Fordham), and *Happy-ish* (Fordham). When Jen is not stage managing, she can be found dancing and choreographing, including several awards and work performed at the Kennedy Center in DC. Jen would like to thank her family for their endless support!

American Opera Projects (*Associate Producers*) AOP, Charles Jarden, General Director, Robert E. Lee III, Managing Director, and Matt Gray, Producing Director, creates, develops and presents opera and music theatre projects collaborating with young, rising and established artists. Notable premieres include Kimper/Persons *Patience and Sarah* Lincoln Center Festival (1998), Weisman/Rabinowitz *Darkling* (NYC and tour (2006-07), Lee Hoiby/Lanford Wilson *This is the Rill Speaking* SUNY Purchase, Symphony Space (2008), Phil Kline's *Out Cold* (2012) BAM. AOP premieres with partners: Spears/Walat *Paul's Case* UrbanArias (2013), PROTOTYPE Festival (Jan 2014); Ince/Seidel *Judgment of Midas* Milwaukee Opera Theatre (2013); Perla/Bailis *Love/Hate* ODC Theater, San Francisco Opera (2012); Stephen Schwartz's *Séance on a Wet Afternoon* Opera Santa Barbara, New York City Opera (2011); Nkeiru Okoye's *Harriet Tubman: When I Crossed That Line to Freedom* Irondale (2014); Lera Auerbach's *The Blind* Lincoln Center Festival (2013), Central City Opera (July 2015); Kaminsky/Campbell/Reed *As One* BAM (2014), Utah State University, West Edge Opera (2015); O'Regan/Phillips *Heart of Darkness* London's Royal Opera (2011), Opera Parallèle (2015); Davis/Michalek/Pelsue *Hagoromo* BAM (2015) Kline/Jarmusch *Tesla* Croatian National Theatre (2017).
www.operaprojects.org

DESIGNERS

Tom Lee (*Puppetry Design*) is a puppet artist, designer and director originally from Hawaii. His original puppet theatre work includes *Hoplite Diary*, *Ko'olau* and *Shank's Mare*, a collaboration with Japanese master puppeteer Koryu Nishikawa V. He designed puppetry and scenery for *The Wind-Up Bird Chronicle* directed by Stephen Earnhart as well as projects for Lone Wolf Tribe, Czechoslovak American Marionette Theatre, Swedish Marionette Cottage in Central Park, Christopher Williams, Georgia Shakespeare Festival, among others. Puppetry performance includes: *War Horse* (Lincoln Center Theatre), *Madama Butterfly* (Metropolitan Opera), *Le Grand Macabre* (NY Philharmonic), *La Divina Caricatura* (Lee Breuer/ La MaMa), *Disfarmer* and *Hiroshima Maiden* (St. Ann's Warehouse & tour). Tom teaches at Sarah Lawrence College. www.tomleeprojects.com

Joseph Silovsky (*Set Design*) has been performing, constructing and collaborating in the theater world since 1990. He premiered *Send for the Million Men* at HERE in December—an object based performance about Sacco and Vanzetti (and Joe). Other performances of note include: *The Jester of Tonga* (premier at PS122, 2008) and *The Reddest Dirt in Oklahoma* (Little Theater, 2006). Joseph has designed, engineered, and/or built sets for Radiohole, The Builders Association, NYC Players, Richard Foreman, Mabou Mines, Kyle Abraham, and 1/8th, among others. He has enjoyed working on *The Scarlet Ibis* with his fellow Bardians.

Jeanette Oi-Suk Yew (*Lighting Design*) is a NYC based lighting designer. Her designs have been seen in venues such as the Metropolitan Museum of Art, Brooklyn Academy of Music (BAM), Rose Theater at Lincoln Center, HERE, St. Ann's Warehouse, La Mama ETC, ArtsEmerson, Manhattan School of Music, Joyce SOHO, REDCAT and Highways Performance Space, and internationally at Havana, Prague, Lima and Edinburgh. Recent operas: HK Gruber's *Gloria - A Pig Tale* with Alan Gilbert and Doug Fitch (Giants Are Small), the world premiere of Kamala Sankaram's *Thumbprint* at Prototype 2014,

Gotham Opera's *Orientele*, Mozart's *Don Giovanni*, Handel's *Alcina*, Jonathan Dawe's *Così Fan Tutti*, Sheila Silver's *The Wooden Sword*, Peter Winkler's *Fox Fables* with Rhoda Levine, Schubert's *Fierrabras* at Bard Music Festival 2014 with Leon Botstein, America Opera Project's semi-stage premieres of *The Wanton Sublime* and *The Companion*, and Aaron Siegel's *Brother Brother* premiered at Abrons Art Center. Jeanette was the recipient of the NEA/TCG Career Development Program and is a lecturer with Stony Brook University. Upcoming: Schubert's *Die Verschworenen* with Isabel Milenski. www.jeanetteyew.com

Andreea Mincic (Costume Design) designs sets and costumes for theater, opera and dance performances. She is originally from Romania, but for the past six years her work has been presented in New York City at venues of all sizes and shapes – Abrons Arts Center, BAM Fisher, The Public Theater, JACK, New York Theater Workshop, LaMama ETC, HERE, Incubator Arts Project, LPAC, Bushwick Starr, PS122, 3LD, The Invisible Dog, etc. Her list of collaborators includes: Half Straddle/Tina Satter, 31 Down, Radiohole, Susan Marshall & Co, Big Dance Theater, Hoi Polloi/Alec Duffy, Banana Bag And Bodice, The Builders Association, Object Collection, John Gould Rubin, and many others. In the opera world, Andreea designed, not too long ago costumes for *Brother Brother* - Experiments in Opera (music by Aaron Siegel, directed by Mallory Catlett); sets for *Here Be Sirens* - Morningside Opera (music by Kate Soper, directed by Rick Burkhardt); co-designed sets and costumes for *Mosheh: A Video Opera* - HERE and *3 Weeks* – multimedia concert presentation LABA (both with music by Yoav Gal).

Garth MacAleavey (Sound Engineer) A senior audio engineer at NYC's own (Le) Poisson Rouge, Garth specializes in minimal amplification and spacial surround sound design for new music multimedia classical and opera. His credits include a wide spectrum of artists and composers such as Terry Riley, Phillip Glass, Paul Simon, Yoko Ono, The Brooklyn Philharmonic, Paola Prestini, Erykah Badu, and many more. In 2012 he engineered 3 of the top 4 Classical/Opera events of the year- *Time Out New York*. "Unseen but felt: the sound engineering, by Garth MacAleavey, is aggressive, and at times bombastic, in ways that complement the work. Amplified voices grow strident at peaks. The opera's ending comes awash in electric distortion." - *The New York Times*

Alyssa K. Howard (Stage Manager) is a NYC-based stage manager specializing in music-based works and new work development. Off-Broadway: *The Fortress of Solitude* (Public Theater), *The Wong Kids...* (Ma-Yi-Theater Company), *The Stronger* (Drama League DirectorFest). Selected regional credits: *In a Year with 13 Moons*, *The Realistic Joneses* (Yale Repertory Theatre); *The Wong Kids...* (Children's Theatre Company); *Gypsy*, *The Music Man* (Connecticut Repertory Theatre); *Fetch Clay, Make Man*, and *Take Flight* (McCarter Theatre); *Much Ado About Nothing*, *The Merchant of Venice* (Orlando Shakespeare Theater). Additional work includes: *Soldier Songs* (Beth Morrison Productions tour premiere); Jen Shyu's *Solo Rites: Seven Breaths* (Roulette Intermedium tour premiere); *The Last Days of Mankind* (The Fisher Center at Bard College); Fred Ho's *Journey Beyond the West* (Princeton University Atelier Program); *Maren of Vardø*, *Mrs. Hughes* (Yale Institute for Music Theatre); *Trannequin!: A New Musical*, *All This Noise*, *The Fatal Eggs* (Yale Cabaret); and she is a pianist, pipe organist, and music director. BA: Williams College. MFA: Yale School of Drama.

PROTOTYPE

PROTOTYPE: Opera/Theatre/Now is the annual festival of visionary opera-theatre and music-theatre works by pioneering contemporary artists from New York City and around the world, co-produced each year by Beth Morrison Projects and HERE. The festival is the only one of its kind in the United States – presenting both fully produced presentations and work-in-progress showings of original genre-bending works by both emerging and career artists from the contemporary classical opera-theatre and music-theatre idiom. Launched in January 2013, PROTOTYPE has since produced and presented a combined 12 genre-defying works by some of the field's most dynamic and inventive composers and librettists including Mohammed Fairouz, David T. Little, Kamala Sankaram, Suzan Yankowitz, 33 1/3 Collective, Paola Prestini, Rinde Eckert, Du Yun, Vaiva Grainyte, Lina Lapelyte, Jonathan Berger, Dan O'Brien, Gregory Spears, Sky-Pony, and Timur and the Dime Museum. PROTOTYPE works have been remounted at and toured to a combined more than 30 subsequent venues and festivals around the world, and the festival was recently recognized for being “suddenly indispensable” (*New Yorker*) and as one of the 10 Best Classical Performances of the Season, “an extravaganza of lyrical and high-tech miniatures...show[ing] how much life there is in New York's underground opera scene” (*New York* magazine).

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Founded in 2006, Beth Morrison Projects encourages risk-taking, creating a structure for developing new work that is unique to each artist, which gives them the time and space to experiment and push boundaries. Noted as a composer's producer, "Beth Morrison, of Beth Morrison Projects, has been gathering strength for several years, producing some of the most exciting music-theatre projects in the city" (*The New Yorker*). To date, the company has commissioned, developed, and produced more than thirty premiere opera and music-theatre works that have been performed around the globe. *The New York Times* recently said, "The production of new [opera] works in the city still falls mostly to the tireless Beth Morrison and her Beth Morrison Projects..." *The Wall Street Journal* wrote, "Ms. Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists." Current and upcoming projects include works by composers Darcy James Argue, Mohammed Fairouz, Du Yun, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Paola Prestini, Kamala Sankaram, Scott Wheeler and more, with directors Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Yuval Sharon, and Robert Woodruff. Projects have been performed in American and international venues, including Brooklyn Academy of Music, The Kitchen, Performance Space 122, Lincoln Center, The Walker Art Center, The Barbican, The Holland Festival, The Operadagen Festival, The Beijing Music Festival, The New York Musical Theater Festival, and more.

BMP is generously funded by The Aaron Copland Fund for Music, Alice M. Ditson Fund, The Amphion Foundation, Andrew W. Mellon Foundation, Charles & Cerise Jacobs Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation, MAP Fund/Creative Capital, The Mid-Atlantic Arts Foundation, The National Endowment for the Arts, New Music USA, New York State Council on the Arts, Opera America, and the Puffin Foundation.

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Additional support for PROTOTYPE has been generously provided by the Fresh Sound Foundation; The Ted Snowdon Fund; the National Endowment for the Arts; and the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.



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