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CALARTS' DOWNTOWN CENTER FOR CONTEMPORARY ARTS

PRESENTS

WORLD PREMIERE

anatomy theater

Composed by David Lang
Libretto by Mark Dion and David Lang
Directed by Bob McGrath
Music Directed by Christopher Rountree

DESIGN AND PRODUCTION TEAM

SET DESIGN
Mark DionPROJECTION DESIGN
Laurie OlinderLIGHTING DESIGN
Christopher KuhlVIDEO DESIGN
Bill MorrisonCOSTUME DESIGN
Alixandra Gage EnglundSOUND DESIGN
Garth MacAleaveyVIDEO ENGINEER
Simon HardingSOUND ENGINEER
Nick TippSTAGE MANAGER
Jason KaiserASSISTANT DIRECTOR
Alexander GedeonASSISTANT STAGE MANAGER
Cassey Kikuchi KivnickPRODUCTION MANAGER
Sarah PetersonREHEARSAL PIANIST / VOCAL COACH
Vicki Ray

FEATURED PERFORMERS

Marc Kudisch as Joshua Crouch
Robert Osborne as Baron Peel
Peabody Southwell as Sarah Osborne
Timur as Ambrose Strang

wild Up

Erin McKibben, *flute/piccolo*
Jim Sullivan, *clarinet/bass clarinet*
Jonah Levy, *trumpet*
Derek Tywoniuk, *percussion*
Aron Kallay, *piano/accordion*
Andrew Tholl, *violin*
Andrew McIntosh, *viola*
Derek Stein, *cello*
Maggie Hasspacher, *bass*
Christopher Rountree, *artistic director/conductor*

Supernumeraries

Alice Bang, Emily Green,
Garret Langston, Laurel Rand-Lewis,
Paul Suda

SUPPORT

LA Opera's presentation of *anatomy theater* is made possible by a generous grant from

The Andrew W. Mellon Foundation.

Additional support from the
National Endowment for the Arts
and from donors to LA Opera's
Contemporary Opera Initiative,
chaired by Nancy and Barry Sanders,
with underwriting gifts from Laura Donnelley and Kiki and David Gindler.

PRODUCTION NOTES

A Ridge Theater Production. Developed and produced by Beth Morrison Projects. Development support provided by BRIC and MassMoCA.

Commissioned by Beth Morrison Projects, Ridge Theater, Justus and Helen Schlichting, Linda and Stuart Nelson, Paul King, Marla Mayer and Chris Ahearn. Additional commissioning support provided by BRIC, Nancy and Barry Sanders and Miles and Joni Benickes. *anatomy theater* is funded, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional funding was provided by the Multi-Arts Production Fund (MAP), the Francis Goelet Charitable Lead Trusts and New Music USA.

Additional support for LA Opera's Contemporary Opera Initiative provided by the Aaron Copland Fund for Music, Abby Sher, Raulee Marcus, and Lowell Hill and Karen Molleson.

Special thanks to Solarc Brewing Company and Wurstküche.

Set constructed by Joe Silovsky. Gallows created by Studio Sereno, Los Angeles.

Audience members are invited to remain inside the theater for a post-performance talk featuring artists from *anatomy theater*. These talks will begin five minutes after the end of the performance.

Please refrain from talking during the performance, and turn off all cell phones, electronic devices and watch alarms. Latecomers and members of the audience who leave during the performance will be seated at the discretion of the house management. The use of cameras and recording equipment is strictly prohibited.

A NOTE FROM THE CREATORS

No singers were harmed in the creation of this opera.

It seems like an odd statement to make about an entertainment, but it is definitely appropriate to make it, since our piece is so full of terrifying things. Crime and punishment, execution, dissection, the thin line that separates moralistic cruelty from dispassionate scientific inquiry—they are all there.

anatomy theater is an opera of villains. There are no lovers, no peacemakers, no heroes in shining armor coming to the rescue. All the characters in our opera are dangerous.

The subject of our opera is a gruesome one—the public dissection of the body of a murderer, in order to find the physical seat of her moral corruption. Set loosely in the early years of the 18th century, the opera mashes up some of the more shockingly pernicious ideas

from the history of medicine. It should come as no surprise that the history of anatomy and the history of medicine in general—as well as the history of opera itself—are well stocked with attitudes of misogyny and contempt for the poor. *anatomy theater*'s libretto closely follows the ideas, methods, manners and even some of the surviving documents of early medical thought.

For much of the history of anatomical inquiry the only bodies available for dissection were those of executed convicts, and, after 1752, exclusively murderers. It was genuinely thought that the anatomy of evil people was different from that of law-abiding citizens, that their evil was written on their organs, and that specialists could identify the differences and demonstrate them publicly. This made public dissections a kind of moral carnival, in which upstanding citizens could literally

look down on the flawed remains of evildoers. It is also true that the act of anatomical examination was understood clearly as an additional punishment that could be meted out beyond the death of the convict.

Female cadavers were very rare. In fact, when Vesalius, the preeminent anatomist of the 16th century, posed for the frontispiece of his *De Humani Corporis Fabrica* (1543) he braggingly made Jan Stephen van Calcar depict him dissecting a woman's body. In England, the Anatomy Act of 1832 put a stop to grave robbing and the illicit trade in corpses but it allowed anatomists access to unclaimed bodies from prisons, poor houses and charity hospitals, forever linking the teaching of dissection with poverty, criminality and powerlessness.

—Mark Dion and David Lang

UNDERWRITER RECOGNITION

The Andrew W. Mellon Foundation

LA Opera's presentation of *anatomy theater* has been made possible by a generous grant from The Andrew W. Mellon Foundation. For nearly 15 years, the Foundation has supported Plácido Domingo's artistic vision for LA Opera as an innovator in this art form, igniting the

creation of many new operas. The Andrew W. Mellon Foundation, which has a long tradition of promoting groundbreaking projects, has helped LA Opera expand the repertoire by mounting operas by contemporary composers and by commissioning new works. Its current

support for LA Opera includes three seasons of innovative multi-media productions co-presented with Beth Morrison Projects at REDCAT: last season's *Dog Days* and the current season's presentations of *Song from the Uproar* and *anatomy theater*. Generous support from the Foundation in past years has provided important funding for many new productions, including *A Streetcar Named Desire*, *Il Postino*, *The Fly*, *Grendel* and *Nicholas and Alexandra*.

The Andrew W. Mellon Foundation is a major international contributor to arts and humanities, supporting path-breaking work by exceptional institutions of higher learning, music, and visual and performing arts.

LA Opera is proud to partner with The Andrew W. Mellon Foundation to strengthen and promote ambitious contributions to the art form, fulfilling the company's mission of bringing innovative opera to Los Angeles.



PHOTO BY ROBERT MELLARD

Charles Castronovo and Plácido Domingo in LA Opera's 2010 world premiere of *Il Postino*.

David Lang

Composer / Co-Librettist

David Lang received the Pulitzer Prize in 2008 for his piece *the little match girl passion*, commissioned by Carnegie Hall for the vocal ensemble Theatre of Voices (Paul Hillier, artistic director). His work is regularly performed by major music, dance, opera and theatrical organizations throughout the world. Recent works include the concerto *man made* for the ensemble So Percussion and a consortium of orchestras including the BBC Symphony and the Los Angeles Philharmonic; *mountain* for the Cincinnati Symphony; and *death speaks*, for Shara Worden, Bryce Dessner, Nico Muhly and Owen Pallett, at Carnegie Hall. In 2015 Mr. Lang composed the music for Paolo Sorrentino's film *Youth*, for which he received Academy Award, Golden Globe, and Critics Choice nominations, among others. Mr. Lang is professor of music composition at the Yale School of Music and is co-founder and co-artistic director of New York's legendary music festival Bang on a Can.

Bob McGrath

Director

Co-founder and director of Ridge Theater, Bob McGrath has directed theater, opera and ballet at BAM, Lincoln Center, American Repertory Theater, Carnegie Hall, Kimmel Center-Verizon Hall, Krannert Center, Vineyard Theater, Arts at St. Ann's, La MaMa E.T.C. and The Kitchen. He has also worked abroad at the Queen Elizabeth Hall (London), Cite de la Musique (Paris), Muziekgebouw (Amsterdam), Oi Casa Grande Theater (Rio de Janeiro) and De Singel (Antwerp). He has collaborated with composers, writers and conductors including John Adams, Gavin Bryars, Ben Katchor, Philip Glass, Michael Gordon, Neil LaBute, Warren Leight, Mark Mulcahy, Ben Neill, Yannick Nézet-Séguin, DBR (Daniel Bernard Roumain), Susan Sontag, Robert Spano, DJ Spooky, Mac Wellman and Julia Wolfe. He is an associate professor at Virginia Tech and has taught at UC Davis, Sarah Lawrence College and NYU. He has won three OBIE awards for direction, best production and sustained achievement.

Mark Dion

Co-Librettist / Set Design

Mark Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge and the natural world, questioning the authoritative role of the scientific voice in contemporary society. He has had major exhibitions at the Miami Art Museum, the Museum of Modern Art in New York, Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, the Tate Gallery in London, and the British Museum of Natural History in London. He is co-director of Mildred's Lane, an innovative visual art education and residency program in Beach Lake, Pennsylvania. For over two decades, he has worked in the public realm on a wide range of scales, from architecture projects to print project in newspaper. He produced large scale permanent commissions for Documenta 13 in Kassel, Germany as well as for the Montevideo Biennale in Uruguay, the Olympic Sculpture Park in Seattle, the Rose Art Museum and the Port of Los Angeles.

Christopher Rountree

Music Director

Christopher Rountree is the founder, conductor and creative director of the LA-based chamber ensemble wild Up. *The New York Times* named wild Up's 2015 NYC debut among the top ten classical music events of the year. His 2015/16 season includes debuts with the Chicago Symphony (MusicNOW), Atlanta Opera and Interlochen's World Youth Symphony as part of the NY Philharmonic Biennial, as well as returns the San Francisco Symphony (SoundBox) and Ensemble LPR. In 2015, he premiered 12 of his own compositions and led John Adams' *A Flowering Tree* at Opera Omaha. Recent career highlights include engagements with the LA Philharmonic (Green Umbrella), San Diego Symphony, Colorado Symphony, LA Chamber Orchestra, Prototype Festival, American Composers Orchestra and Bohuslav Martinu Philharmonic. He has been tapped to curate events for contemporary art institutions including the Getty Museum, MCA Denver and the Hammer Museum. (RountreeMusic.com)

UNDERWRITER RECOGNITION

National Endowment for the Arts

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, providing arts access for all Americans and improving arts education in our schools. An independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts.

For more than 20 years, the NEA has helped LA Opera bring new and original

productions to Los Angeles, while also supporting the company's Education and Community Engagement programs. Recent projects include support for *The Ghosts of Versailles*, *Billy Budd*, *Albert Herring*, *Il Postino*, *The Fly* and *Grendel*. Support from the NEA has also made possible the company's annual free productions at the Cathedral of Our Lady of the Angels, including the 2014 commissioning of *Jonah and the Whale*.

Under the leadership of Chairman Jane Chu, the NEA is committed to fostering America's creativity and investing in our living cultural heritage. Promoting lifelong arts education and improving access to the arts for all citizens, the NEA is strengthening the core of the American democratic spirit, forging new cultural partnerships and building more livable communities.

PERFORMERS

Marc Kudisch

Joshua Crouch

Marc Kudisch has appeared in 12 Broadway shows, earning three Tony Award nominations, a Drama Desk Award (including four nominations) and two Outer Critics Award nominations. He made his LA Opera debut in 2004 as Count Carl-Magnus in *A Little Night Music*. Broadway: *Hand to God*, *9 to 5*, *Chitty Chitty Bang Bang*, *The Apple Tree*, *Assassins*, *Thoroughly Modern Millie*, *Bells Are Ringing*, *The Wild Party*, *The Scarlet Pimpernel* (3.0), *High Society*, *Beauty and the Beast*, *Joseph...Dreamcoat*. New York City Opera: *The Pirates of Penzance* and *A Little Night Music*. Recent Off-Broadway: *The Wayside Motor Inn* (Signature Theatre), *Hand To God* (MCC), *The Blue Flower* (Second Stage), *A Minister's Wife* and *The Glorious Ones* (LCT), *Girl Crazy* and *No Strings* (Encores!), *See What I Wanna See* (Public Theatre). Recent regional: *Hamlet* (Yale Rep), *Tartuffe* (Westport Playhouse), *Sycamore Trees* and *The Witches of Eastwick* (Signature D.C., Helen Hayes Awards for both), *Golden Age* (Kennedy Center), *Summer and Smoke* (Hartford). Film/TV: *House of Cards*, *Person of Interest*, *Unforgettable*, *Gossip Girl*, *Blue Bloods*, *Smash*, *Sex and the City*, *Break-In*, *Bye Bye Birdie*.

Robert Osborne

Baron Peel

Bass-baritone Robert Osborne is delighted to premiere the role of Baron Peel in *anatomy theater*. He has sung over 50 roles in operas from Bernstein and Glass to Rameau and Weill with companies in Paris, Lyon, Berlin, New York, Houston, Santa Fe and Los Angeles. He sang the title role in the acclaimed Ridge Theater production of Harry Partch's *Oedipus* and created the role of François Mignon in *Zinnias*, directed by Robert Wilson. His concert career has taken him to Royal Albert Hall in London, the Concertgebouw in Amsterdam, Victoria Hall in Singapore, the Gran Teatro in Havana, Carnegie Hall, Lincoln Center, and Tchaikovsky Hall in Moscow, and he has sung under such distinguished conductors as Bernstein, Ozawa, Spivakov, Tilson Thomas, John Williams and Russell Davies. He has appeared with the Tanglewood, Schleswig-Holstein, Nakamichi, USArts/Berlin, Aspen and Marlboro Festivals as well as on several celebrated telecasts for the BBC, Russian and European television, and on PBS *Great Performances*. His discography includes recordings of Ullmann's *Emperor of Atlantis*, Partch's *The Wayward*, Hindemith's *Hin und zurück*, and Meredith Monk's *Atlas*, as well as solo recordings of Schubert's *Winterreise* and CDs devoted to the songs of Franz Waxman, Leo Sowerby, John Alden Carpenter and Henry Cowell. He is on the faculties of Vassar College and Columbia University/Barnard College. He studied with the great American soprano Phyllis Curtin (1921-2016) to whom he dedicates these performances. (RobertOsborne.net)

Peabody Southwell

Sarah Osborne

Recognized for her "stylistic mastery and ripe, sensual sound" (*Opera* magazine, UK) in repertoire from baroque to modern, mezzo-soprano Peabody Southwell has performed principal

roles for Chicago Opera Theater, Carnegie Hall, Seattle Symphony, LA Philharmonic, New World Symphony and San Francisco Symphony and has been conducted by James Conlon, Robert Spano and Michael Tilson Thomas. Her many LA Opera appearances include, most recently, La Ciesca in *Gianni Schicchi* and the Third Lady in *The Magic Flute* earlier this season. A champion of new music, she is slated to premiere works for composers Thomas Morse, Nathaniel Stookey and Geoffrey Gordon. Beyond singing, her work as an actor can be seen with Relativity Films and PBS. In addition to performing, she has established herself as a versatile artist in a range of creative endeavors. As co-founder of LA-based production company Chromatic (Chromatic.la) with longtime collaborator James Darrah, she has functioned as a director, designer and dramaturg on works for San Francisco Symphony, LA Philharmonic, Bard Summerscape, Opera Omaha and Opera San Antonio. She maintains private clients in Los Angeles for interior, fashion and lifestyle aesthetics. (PeabodySouthwell.com)

Timur

Ambrose Strang

"The extravagantly transgressive tenor...dangerously seductive" (*LA Times*) Timur has made solo appearances with LA Philharmonic, Bang on a Can All-Stars, Sarasota Opera, Opera Boston, Townsend Players, Utah Opera, Santa Cecilia Academy, Budapest Palace of the Arts, and the Industry LA, among many others. He has collaborated with many composers, including Thomas Adès, Evan Ziporyn, Silvano Bussotti, David T. Little, Mohammed Fairouz, Anne LeBaron, Gian-Carlo Menotti, Peter Eötvös, Veronika Krausas, Charles Bernstein, Matt Marks, Tobias Picker and Nick Urata. His band Timur and the Dime Museum has appeared on *America's Got Talent*, opened for the Tiger Lillies, DeVotchKa, and collaborated with Klaus Nomi's songwriter Kristian Hoffman. The band appeared at the 2013 Prototype Festival, and in 2014, premiered a rock opera *COLLAPSE* by Daniel Corral at REDCAT produced by Beth Morrison Projects, and toured to Miami Light Project, Operadagen Rotterdam and BAM 2015 Next Wave Festival. Timur is a co-creator of *Silent Steppe Cantata* by Anne LeBaron, a large-scale composition about Kazakhstan. His voice is featured on the Hollywood soundtrack of *Ruby Sparks* and on recordings by Naxos USA, Milan Records, Deutsche Grammophon and ANTI-. He is a faculty member of the California Institute of the Arts. (TheOperaOfTimur.com, TimurAndTheDimeMuseum.com)

wild Up

Instrumental Ensemble

wild Up is a modern music collective; an adventurous chamber orchestra; an LA-based group committed to creating visceral, thought-provoking happenings. The group was founded in 2010 by artistic director and conductor Christopher Rountree. UCLA's Hammer Museum tapped wild Up as the museum's first ever Orchestra in Residence. After dozens of concerts there, the *LA Times* proclaimed the group "Best Classical Music of 2012." They have been Ensemble in Residence with the LA Chamber Orchestra and played numerous programs with the LA

Philharmonic. wild Up also embraces indie music collaborations. The group has an album on Bedroom Community Records with Bjork's choir *Graduale Nobili*, vocalist Jodie Landau, and producer Valgeir Sigurðsson; they premiered and recorded an opera by Lewis Pesacov; and they will perform the score to *Evil Dead* this Halloween at the Ace Hotel. Last season, wild Up was Ensemble in Residence with Jennifer Koh and Shai Wosner at the Laguna Beach Music Festival. Their October NYC debut on the American Composers Orchestra's SONic festival was selected as the *NY Times*' "Best Classical Music 2015." (wildUp.la)

Bill Morrison

Video Design

Bill Morrison's films often combine rare archival material set to contemporary music. His work was honored with a mid-career retrospective at the Museum of Modern Art, NY, from October 2014 through March 2015. He is a Guggenheim fellow and has received the Alpert Award for the Arts, an NEA Creativity Grant, Creative Capital, and a fellowship from the Foundation for Contemporary Arts. His theatrical projection design with Ridge Theater has been recognized with two Bessie awards and an Obie Award. *Decasia* (67 min, 2002), a film made with the composer Michael Gordon, was selected to the Library of Congress' 2013 National Film Registry. *Spark of Being* (68 min, 2010), a film made with trumpeter/composer Dave Douglas, won the Los Angeles Film Critics Award for Best Independent Film of 2011. *The Great Flood* (78 min, 2013), a film made with guitarist/composer Bill Frisell, won the Smithsonian Ingenuity Award of 2014 for historical scholarship. He has additionally created films for projects with John Adams, Gavin Bryars, Philip Glass, Vijay Iyer, Kronos Quartet, David Lang, Steve Reich and Julia Wolfe, among many others. His work is distributed by Icarus Films in North America and by the British Film Institute in the UK. (BillMorrisonFilm.com)

Laurie Olinder

Projection Design

Laurie Olinder is a multimedia designer, painter and photographer. She is a founding member of New York's Ridge Theater and has been recognized with an OBIE Award, a New York Dance and Performance "Bessie" Award and an Eliot Norton Award for Outstanding Design in the Theater. Her paintings

have most recently has been exhibited at the Phatory Gallery in New York City and at the Greenwich Academy. Ms. Olinder has designed projections for numerous contemporary composers and performers, including John Adams, the Brooklyn Youth Chorus, the Brooklyn Philharmonic, Gavin Bryars, Bryce Dressner, Philip Glass, Michael Gordon, Henryk Gorecki, Kronos Quartet, David Lang and Julia Wolfe. Her work has been shown at noted performance venues such as ART, BAM, Carnegie Hall, Lincoln Center, Roulette and MASS MoCA.

Christopher Kuhl

Lighting Design

Christopher Kuhl is a lighting, scenic, and installation designer for new performance, theatre, dance and opera. Recent work includes *Dog Days* (Prototype Festival, LA Opera Off Grand); *The Object Lesson* (BAM, Edinburgh Festival, Sydney Festival); *The Source* (BAM); *The Institute of Memory* (The Public, T:BA Festival); *Straight White Men* (Young Jean Lee's Theatre Company, Public Theatre, Kaai Theater, Centre Pompidou), *The Elephant Room* (St. Ann's Warehouse); ABACUS (Early Morning Opera, BAM, Sundance Film Festival, EMPAC); *Quartier Libres* with Nadia Beugré (New York Live Arts, Walker Art Center); and *Cipher* with Samita Sinha (The Kitchen). He was the production manager and lighting director for Ralph Lemon's *How Can You Stay in the House All Day and Not Go Anywhere?* He has also had the pleasure of working and making art at the Chocolate Factory, Fusebox Festival, On the Boards, San Francisco Symphony, Jacob's Pillow, Carnegie Hall, Santa Fe Opera, Beijing Music Festival, Queer Zagreb, MAC France, Santiago a Mil Chile, and the Holland Festival. He has received two Ovation awards and a Sherwood, Drammy and Horton award. He also received 2014 and 2015 Bessie awards. Originally from New Mexico, he is a graduate of CalArts and an associate artist of Hand2Mouth Theatre.

Alixandra Gage Englund

Costume Design

Based in her native New York, Alixandra Gage Englund designs costumes for theater, dance, opera and film. She is a frequent collaborator with Beth Morrison Productions on new operatic works. Recent credits include *Song from the Uproar* presented by LA Opera Off Grand earlier this season, as well as *Measure for Measure* (Juilliard), *It's a Wonderful Life* (Center

A NEW CONTEMPORARY OPERA INITIATIVE

LA Opera invites donors to help stage innovative works by contributing to its new Contemporary Opera Initiative. Supporters of this special program help the company move forward with one of its foundational principles: to advance the art form through experimentation

and through the cultivation of new voices and new visions. These donors, who are invited behind the scenes to meet the creative teams, help LA Opera present adventurous programming like *anatomy theater* as well as the coming season's *Off Grand*

productions of *The Source* by Ted Hearne and *Thumbprint* by Kamala Sankaram. For more information about the benefits offered to Contemporary Opera Initiative donors, please contact Janneke Straub at 213.972.7665 or jstraub@LAOpera.org.

PRODUCTION TEAM

Stage), *4000 Miles* (Asolo Rep), *Sumedida's Song* (HERE) and *The Electric Baby* (Two River Theatre). She has designed for a number of New York companies including NAATCO, Epic Theatre, Fordham University, Columbia Stages and the Women's Project. Regionally, she has designed for the Yale Rep, Chautauqua Theatre Company, Shakespeare Theatre of NJ, Skylight Opera and Bard Summerscape. She is a founding member of Wingspace Theatrical Design and attended Brown University and the Yale School of Drama.

Jason Kaiser Stage Manager

Jason Kaiser has stage managed all genres of performing arts in his eclectic career, including the world tour of the Olivier Award-winning revival of *Einstein on the Beach* (presented by LA Opera in 2013) and *The Life and Death of Marina Abramovic*, both of which were directed and designed by Robert Wilson; Taylor Mac's *A 24-Decade History of Popular Music*; productions with Beth Morrison Projects (*The Source*, *Brooklyn Babylon*, *21c Liederabend op. 3*, *Elsewhere, love fail*); concerts at BAM (*The Complete Piano Etudes by Philip Glass* and *Nonesuch Records at BAM* with Steve Reich and Philip Glass); three world premiere plays by Athol Fugard; *Available Light* (Lucinda Childs/John Adams/Frank O. Gehry); the world premiere of Nico Muhly and Stephen Karam's opera *Dark Sisters*; *The Magic Flute* (conducted by Victor Borge); two European tours of *Jesus Christ Superstar*; and 13 world premieres with Jennifer Muller/The Works dance company.

Alexander Gedeon Assistant Director

Alexander Gedeon is a graduate of the Experimental Theater Wing at New York University, and trained at the Royal Academy of Dramatic Arts in London. Subsequently, as a recording and performance artist, he has released music on Warner Bros (UK) as well as the Collective Sounds label. A passionate lover of modern classical music, he is thrilled to assist this creative team in the realization of *anatomy theater*.

Cassey Kikuchi Kivnick Assistant Stage Manager

Cassey Kikuchi Kivnick is the current SDCF Mike Ockrent Fellow for Directing on *Gotta Dance* with Jerry Mitchell, a new musical that recently had its world premiere in Chicago and is slated to open on Broadway. Select theater credits include assistant to Baayork Lee for *A Chorus Line* (Broadway revival, London, Australia), stage manager for the OBIE-winning *Abandon* (La Mama), assistant choreographer for *The King and I* (U.S., China, England, Australia), lighting designer (Thang Dao Dance Company), properties designer for *Oliver!* (National Asian Artists Project); *The Comedy of Errors* (Allentown Shakespeare in the Park), assistant director/cast member for *The King and I* (Kansas City), associate director/choreographer/dialect coach for *Sweeney Todd* (University of Kentucky), SDCF Directing Assistant for *A Christmas Carol*, adapted by Patrick Barlow, directed by Joe Calarco.

Beth Morrison Projects

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 composers' 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 forty 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.

BMP receives funding from the National Endowment of the Arts, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs in Partnership with the City Council, The Andrew W. Mellon Foundation, New Music USA, the Emma A. Sheaffer Foundation, the Toulmin Foundation, the Howard Gilman Foundation, Amphion Foundation, Jana Foundation, Opera America, the Francis Goelet Charitable Lead Trusts and the Ditson Fund, with additional funding by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation.

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REDCAT

REDCAT (Roy and Edna Disney/CalArts Theater) is a multidisciplinary center for contemporary visual, performing and media arts founded by CalArts in the Walt Disney Concert Hall complex. REDCAT continues the tradition of the CalArts, its parent organization, by encouraging experimentation, discovery and lively civic discourse.

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