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CALARTS' DOWNTOWN CENTER FOR CONTEMPORARY ARTS

PRESENTS

MISSY MAZZOLI

SONG from the UPROAR

THE LIVES & DEATHS OF ISABELLE EBERHARDT

created in collaboration with director/choreographer **Gia Forakis**, filmmaker **Stephen Taylor** and co-librettist **Royce Vavrek**
Music Direction by **Steven Osgood**

PRODUCTION TEAM

PROJECTION DESIGN
S. Katy Tucker

FILMS
Stephen Taylor

LIGHTING DESIGN
Scott Bolman

SCENIC DESIGN
Zane Pihlström

COSTUME DESIGN
Alixandra Englund

SCENIC ASSOCIATE
Lauren Mills

PROJECTIONS ENGINEERING
Phil Gulley

ASSISTANT DIRECTION
Jacob Sexton

DANCE CAPTAIN
Jennifer Delac

ASSISTANT DANCE CAPTAIN
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Jay Eigenmann

PRODUCTION MANAGEMENT
John Starmer

ASSISTANT CONDUCTOR
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STAGE MANAGEMENT
Catherine Costanzo

ASSISTANT STAGE MANAGEMENT
Cressa Amundsen

FEATURED PERFORMERS

ISABELLE EBERHARDT Abigail Fischer

THE CHORUS OF ISABELLES
Tomás Cruz
Kate Maroney
Celine Mogielnicki
Wayne Arthur Paul
Amelia Watkins

NOW ENSEMBLE
Logan Coale, *double bass*
Mark Dancigers, *electric guitar*
Campbell MacDonald, *clarinet and bass clarinet*
Michael Mizrahi, *piano*
Andrew Rehrig, *flute and piccolo*

SUPPORT

LA Opera's presentation of *Song from the Uproar* is made possible by a generous grant from

The Andrew W. Mellon Foundation.

Additional support provided by donors to LA Opera's Contemporary Opera Initiative.

Commissioned in part by Linda and Stuart Nelson, with additional commissioning funds from the Mayer-Ahearn Family Charitable Fund.

Song from the Uproar was originally produced by Beth Morrison Projects and presented by The Kitchen (New York City) in 2012.

PRODUCTION NOTES

Produced by Beth Morrison Projects

CREATIVE PRODUCER Beth Morrison	PRODUCTION AND ADMINISTRATIVE ASSOCIATE Rachel Karpf Reidy
GENERAL MANAGER Jecca Barry	GENERAL MANAGEMENT FELLOW Dan Balkin
ASSOCIATE PRODUCER Noah Stern Weber	

The running time is approximately one hour and 15 minutes, with no intermission.

Song from the Uproar is supported by The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. This program is made possible by support from the Jerome Foundation and The Greenwall Foundation.

Song from the Uproar is presented by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Audience members are invited to remain inside the theater for a post-performance talk featuring artists from *Song from the Uproar*. 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. If you are using an assistive hearing device, or are attending with someone who is, please make sure that it is set to an appropriate level to avoid distracting audio feedback. The use of cameras and recording equipment is strictly prohibited.

SYNOPSIS

Isabelle Eberhardt was born in 1877 in Geneva, Switzerland. At age 21, after the death of her father, mother and brother in quick succession, she travelled alone to Algeria. She dressed as a man,

converted to Islam and joined a Sufi order, roamed the desert on horseback and fell in love with an Algerian soldier. After surviving an attempted assassination and a failed suicide pact

with her lover, Isabelle drowned in a desert flash flood at age 27. Her journals were salvaged from the wreckage. This is her song.

COMPOSER'S NOTE

"On days when I have no money I am a vagabond on the road, enjoying the reflections of gold and scarlet sunset on the white dunes. The grave alone can rob me of such wealth, not man. If I am allowed the time it takes to write the odd fragment of a description, it may even survive in the minds of some." (Isabelle Eberhardt, 1901)

In 2004 I picked up a copy of Isabelle Eberhardt's journals in a Boston bookstore and opened it at random to the above passage. The fearlessness in these words (all the more bold coming from a Swiss woman in the Victorian era), the utter strangeness of the journals as a whole, and the raw candor of Isabelle's voice captivated me that day, and went on to haunt me for years.

Our understanding of Isabelle Eberhardt's life will always be incomplete, cobbled together from fragments of a journal pulled out of a flood, sporadic recollections from people who knew her or pretended to have known her, and the

few articles and short stories she published. I felt that an opera about her life should be similarly fragmented—an evocation of her dreams and thoughts rather than a straightforward narrative. I began to imagine what was left unwritten in her journals, how it felt to wander alone through the desert dressed as a man, how it felt to be one of the only Europeans to witness Sufi religious ceremonies, and how it felt to fall deeply in love but struggle to maintain a fiercely independent lifestyle. I came to believe that a woman as progressive as Isabelle Eberhardt deserved a story unmoored from any specific period in history, a world where distorted guitars, stuttering electronic voices and abstract films could find a home in her fantasies and dreams.

Without a role model, Isabelle Eberhardt forged a life unlike anyone else's, and remained true to herself under unimaginably difficult

circumstances. She has been alternately demonized and lionized in the 111 years that have passed since her death, but I feel that as a 21st-century audience we are finally equipped to understand the complexity and weight of her story.

I am honored to bring this work to LA Opera for its second full production. I'm incredibly grateful to Abigail Fischer and all the incredible performers, our incredible lead commissioners Linda and Stuart Nelson and our co-commissioners Chris Ahearn and Marla Mayer, our producer Beth Morrison, Noah Weber, Jecca Barry and everyone else at Beth Morrison Projects, Steven Osgood, S. Katy Tucker, Zane Pihlstrom, Alixa Englund, Scott Bolmon, John Starmer, Jeremy Gill, and a special thanks to Sheila and Larry Mazzoli, Royce Vavrek, Gia Forakis and Stephen Taylor, who were with me from the scary beginning of this insanely impractical journey. —Missy Mazzoli

UNDERWRITER RECOGNITION

The Andrew W. Mellon Foundation

LA Opera's presentation of *Song from the Uproar* 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 innovative multi-media productions co-presented with Beth Morrison Projects at REDCAT: last season's *Dog Days* along with this season's presentations of *Song from the Uproar* by Missy Mazzoli and *Anatomy Theater* by David Lang. 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 STEPHEN TAYLOR



Missy Mazzoli

COMPOSER AND
CO-LIBRETTIST

Missy Mazzoli was recently deemed “one of the more consistently inventive, surprising composers now working in New York” (*The New York Times*) and “Brooklyn’s post-millennial Mozart” (*Time Out New York*). Her music has been performed all over the world by the Kronos Quartet, eighth blackbird, the Minnesota Orchestra and many others, and from 2012 to 2015 she was composer-in-residence with Opera Philadelphia, Gotham Chamber Opera and Music Theatre-Group. Recent seasons included the premiere of works for Kronos Quartet, the Los Angeles Philharmonic, pianist Emanuel Ax, the Detroit Symphony and violinist Jennifer Koh. In March of 2015 Missy released *Vespers for a New Dark Age*, an album of her works commissioned by Carnegie Hall and performed by her ensemble Victoire with percussionist Glenn Kotche of Wilco. *Vespers for a New Dark Age* was described as “ravishing and unsettling” by *The New York Times*. She recently joined the composition faculty at Mannes College of Music, and her music is published by G. Schirmer. With librettist Royce Vavrek she is currently working on an operatic adaptation of Lars von Trier’s film *Breaking the Waves*, commissioned by Opera Philadelphia and Beth Morrison Projects. *Breaking the Waves* will premiere in 2016. (MissyMazzoli.com)



Royce Vavrek

CO-LIBRETTIST

Royce Vavrek is an Alberta-born, Brooklyn-based librettist and lyricist known as “an exemplary creator of operatic prose” (*The New York Times*) and “a favorite collaborator of the postclassical set” (*Time Out New York*). His writing has been called “sharp, crisp, witty” (*See* magazine), “meticulous” (*Operavore*, WQXR Radio), “full-throated” (*CulturePOP*), “taut” (*The New Yorker*), “dramatically wild” and “exhilarating” (*The New York Times*). His collaboration with composer David T. Little has led Heidi Waleson of *The Wall Street Journal* to proclaim them “one of the most exciting composer-librettist teams working in opera today.” They are currently working on their first grand opera, *JFK*, commissioned by Fort Worth Opera and American Lyric Theater, about John F. Kennedy’s final night. Recent and upcoming projects include a new opera with Missy Mazzoli based on Lars von Trier’s film *Breaking the Waves* for Opera Philadelphia and Beth Morrison Projects; *Strip Mall* with Matt Marks for the LA Philharmonic; *Stoned Prince* with Hannah Lash for loadbang; *Midwestern Gothic* with Josh Schmidt for Signature Theatre, Virginia; *O Columbia* with Gregory Spears for HGOco; and development of *The Wild Beast of the Bungalow* with Rachel Peters through the Center for Contemporary Opera. He is co-artistic director of The Coterie, an opera-theater company founded with Lauren Worsham.



Gia Forakis

DIRECTOR AND
CHOREOGRAPHER

Gia Forakis is the director, founder and master teacher of One-Thought-One-Action* (OTOA) and the artistic director of Gia Forakis & Company. She is the director and co-translator of *O.REX*, a new translation of Sophocles’ *Oedipus Rex* (GF&Co); director and co-creator of *Fatelessness*, based on Imre Kertész’s novel (HERE Arts Center; NYIT Award nominee); co-producer of the NYC premiere of Nina Sallinen’s *Poor Poor Lear*; director and co-collaborator of *Song from the Uproar* (BMP, The Kitchen) and Chekhov’s *The Seagull* (National Asian American Theatre Company). *OTOA is a rehearsal/performance technique and creative-life practice used to generate the movement in this opera. OTOA credits include Kennedy Center American College Theater Festival at Fitchburg State University and University of New Hampshire, GAAA, NYU’s Tisch School of the Arts, Fordham University, The Putney School, Pratt Institute, Off-Square Theater, Theater of Changes (Athens), National Theater (Bitola, Macedonia), National Acting Academy (Novi Sad, Serbia). She has a BFA in acting from NYU’s Tisch School of the Arts and an MFA in directing from the Yale School of Drama. Member SDC. (GiaForakis.com)

A NEW CONTEMPORARY OPERA INITIATIVE

LA Opera is now inviting 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 with the creative teams

and learn more about their work, help LA Opera present adventurous programming like this presentation of *Song from the Uproar*, as well as the forthcoming mainstage production of *Moby-Dick* and the world premiere of *Anatomy Theater* at REDCAT. For more information about the benefits offered to Contemporary Opera Initiative donors, please contact Janneke Straub at 213.972.7665 or jstraub@LAOpera.org.

ARTISTS

Scott Bolman

Lighting Design

Scott Bolman has previously worked with Beth Morrison Projects on Darcy James Argue's *Brooklyn Babylon* (Brooklyn Academy of Music, Holland Festival), Jonathan Berger's *Visitations* (Roulette) and the multi-media concert *Brooklyn Village* (Roulette), among others. His work with director/designer Robert Wilson includes *Zinnias* (U.S., France), *Odyssey* (Greece, Italy) and *KOOL* (U.S., Germany). He has re-created lighting for operas designed by Jennifer Tipton, Scott Zielinski and David Finn at venues throughout the world including the Metropolitan Opera, the Teatro alla Scala in Milan, the Théâtre de la Monnaie in Brussels and the San Francisco Opera. Recent credits include *A Wonderful Life* (Goodspeed Opera House), *Intimate Apparel* (Chautauqua Theater Company), *Antigone* (Greece, France), *Map* (Shen Wei Dance Arts), *The Box* (Foundry Theater) and *Urban Renewal* (U.S., France). He has taught at Colorado College, Brown University and Montclair State University. He is a founding member of Wingspace Design Collective.

Catherine Costanzo

Production Stage Manager

Catherine Costanzo's credits in opera include *Labyrinth*, *Visitations*, *21c Liederabend opus 3*, *Soldier Songs*, *Elsewhere* (Beth Morrison Projects) and her work in dance includes *FORCES* (STREB Extreme Action Company). Off-Broadway credits include *October in the Chair* and *Other Fragile Things* (OldSoundRoom); *Where We're Born* (Rattlestick Playwrights Theater); *Love Goes to Press* (The Mint Theater). Her work in regional theater includes *The Black Suits* (Center Theatre Group); *The Drowsy Chaperone* (Connecticut Repertory Theatre); *The Winter's Tale*, *Belleville* World Premiere, *A Delicate Balance* (Yale Repertory Theatre); *West Side Story* (Cape Fear Regional Theatre); *Choice is Power* (Bard College); *Amadeus*, *Taming of the Shrew* (Pennsylvania Shakespeare Festival); *The Tempest*, *As You Like It* (Yale Summer Cabaret Shakespeare Festival); *LATE a cowboy song*, *The Who's Tommy* (Yale Summer Cabaret); and others. She received her BA from the University of Pittsburgh and her MFA from the Yale School of Drama.

Tomás Cruz

Tenor

With training in jazz, Tomás Cruz's notable performance credits include *Saturday Night Live*, Beth Morrison Projects, Judd Greenstein, Anthony Braxton, Petr Kotik, Yotam Haber, Ekmeles, Damien Rice, artist Andrea Galvani, and dance and vocal work with choreographers Amber Sloan and Miguel Gutierrez. Other contemporary works include the a capella group Duwende, Ekmeles, Ben Stapp's opera *Myrrha's Red Book*, and Helga Davis R&B showcase *The Love Show*. Recording credits include New Amsterdam, Accurate Records, Uqbar Music, and New Braxton House. While getting his MM at New England Conservatory of Music with renowned vocalist Dominique Eade and pianist/composer Fred Hersch, he began performing in the world tour of Philip Glass and Robert Wilson's opera *Einstein on the Beach*, which included performances at LA Opera in 2013. He is currently working on a new project with artist duo BodybyBody. (TomasVoice.com)

Jay Eigenmann

Sound Engineering

Jay Eigenmann is an audio engineer and a tour/production manager currently based in New York City. Splitting his time between home and the road, Jay has recently toured with Neutral Milk Hotel, Sō Percussion, Lee Ranaldo and The Dust, AlunaGeorge, Betty Who, Toe and Simian Mobile Disco. In New York City, he has been a sound engineer for numerous festivals including the Prototype Festival, Ferus and Look & Listen. He was the head engineer for the Ecstatic Music and New York Guitar festivals, and he has been house engineer at (Le) Poisson Rouge since 2011. In addition to touring, he is currently collaborating on new material with clarinetist David Krakauer and pianist Kathleen Tagg. He is also working on a new interdisciplinary piece with composer Jason Treuting, visual artist Suzanne Bocanegra and choreographer Susan Marshall. You can find him on instagram @jayeigenmann.

Alixandra Englund

Costume Design

Based in her native New York, Alixandra Englund designs costumes for theater, dance, opera and film. Recent credits include *Measure for Measure* (The Juilliard School), *It's a Wonderful Life* (Center Stage in Baltimore), *4000 Miles* (Asolo Repertory Theatre in Sarasota), *Sumeida's Song* (Here Arts Center in New York City) and *The Electric Baby* (Two River Theater Company in Red Bank, New Jersey). She has designed for a number of New York companies including NAATCO, Epic Theatre, Fordham University, Columbia Stages, and The Women's Project, and she is a frequent collaborator with Beth Morrison Productions on new operatic works. Regionally, Alixandra has designed for the Yale Repertory Theatre, Chautauqua Theater Company, the Shakespeare Theatre of New Jersey, Skylight Music Theatre in Milwaukee, and Bard SummerScape. She is a founding member of Wingspace Theatrical Design and attended Brown University and the Yale School of Drama.

Abigail Fischer

Mezzo-Soprano

This season, Abigail Fischer is a soloist with Boston Symphony Orchestra in Mendelssohn's *A Midsummer Night's Dream* and Du Yun's *Angel's Bone* with Prototype Festival. Recent highlights include her Carnegie Hall debut in Hindemith's *Requiem* (New York Choral Society); Eva in Martinů's *Comedy on the Bridge* and Monteverdi's *Il combattimento di Tancredi e Clorinda* (Gotham Chamber Opera); Lucretia in *The Rape of Lucretia* (Opera Memphis); *Messiah* (Kansas City Symphony); Mahler's Symphony No. 3 (Santa Rosa Symphony); the Mother in Weisman's *The Scarlet Ibis* (Prototype Festival); George Benjamin's *Upon Silence* (Orchestra of St. Luke's at the New York Philharmonic Biennial); Harbison's *Crossroads* (Chamber Music Northwest); Lieberon's *Neruda Songs* (Columbus Symphony Orchestra); Eotvos' *Angels in America* (LA Philharmonic); and a world tour with John Zorn, including Lincoln Center Festival. Recordings include *Lord Nelson Mass* (Boston Baroque), Hearne's *Katrina Ballads*, Muhly's *Mothertongue* and *Song from the Uproar*.

Kate Maroney**Mezzo-Soprano**

Recognized for “transfixing” (*The New Criterion*) performances spanning from the Renaissance to contemporary works, Kate Maroney was featured worldwide in over 75 performances of *Einstein on the Beach* and made her Lincoln Center solo debut with the American Classical Orchestra in Bach’s *Mass in B-Minor*. Recent solo appearances include performances with the Oregon Bach Festival, Musica Sacra, New York City Ballet, Anonymous 4, the Bangor Symphony, Bach Collegium San Diego, American Symphony Orchestra at Bard SummerScape, Princeton Pro Musica, Yale Choral Artists, Sacred Music Sacred Space, Bach Vespers Holy Trinity, Lincoln Center Festival, Ensemble Signal, Ekmeles, Mark Morris Dance Group, Vox Vocal Ensemble, American Opera Projects, Berkshire Bach Society, Brooklyn Art Song Society and the Rochester Philharmonic Orchestra. She holds degrees from Eastman, Yale and SUNY Purchase and is on faculty at Mannes (The New School). (KateMaroney.com)

Lauren Mills**Scenic Associate**

Lauren Mills is excited to be joining Beth Morrison Productions for her first show. She is a New York City-based scenic designer. Selected scenic design credits include *My Fair Lady* (TriArts Sharon Playhouse), *True Love* by David Evans and Sarah Schlesinger (TriArts Sharon Playhouse), *Absolution* (St. Luke’s / Off-Broadway), *Captive Audience: An Evening of Short Plays by David Ives* (New York Deaf Theatre), *Eurydice* (Ursinus College), Christopher B. Latro’s *Devoted Dreams* (Theatre Row / Off-Broadway), *The Strange Case of Dr. Jekyll and Mr. Hyde* (New York Deaf Theatre), *O.Rex* (Gia Forakis and Company), *The Picture of Dorian Gray* (Ursinus College), *Fatelessness* (Gia Forakis and Company), *A Doll’s House* (Hunter College), Allen Meyer and Michael Nowak’s *The Signal Season of Dummy Hoy* (New York Deaf Theatre). A member of United Scenic Artists Local USA 829, she earned her MFA from Carnegie Mellon University. (LaurenMillsdesign.com)

Celine Mogielnicki**Soprano**

Celine Mogielnicki is an emerging artist hailed for her “delicious... finely balanced singing.” Upcoming engagements include the title role in Noa Ain and Gerard Edery’s *Song of the Turtledove*. For Grand Harmonie at Princeton University, she will cover Marzelline in the first staged production of *Fidelio* with period instruments in the U.S. She has performed with Ash Lawn Opera, DC Public Opera, Bard SummerScape, Wolf Trap Opera, the Juilliard Opera, and in concert with the Southwest Florida Symphony, American Symphony Orchestra and the National Symphony Orchestra. She holds degrees from the Juilliard School (B.M) and Dawn Upshaw’s Graduate Vocal Arts Program at Bard College (M.M). Roles include Musetta in *La Bohème*, Laurie in *The Tender Land*, Pamina in *The Magic Flute* and Eurinda in Cavalli’s *La Doriclea*. Recordings include Meyerbeer’s *Les Huguenots* with the American Symphony Orchestra under Leon Botstein, and the world premiere recording of *Song from the Uproar*.

Wayne Arthur Paul**Baritone**

Wayne Arthur Paul is a versatile artist comfortable in contemporary and standard operatic repertoire. He was a featured soloist with Fresh Squeezed Opera in *A Night of Contemporary American Opera Arias* and in the ensemble of Loft Opera’s *The Barber of Seville*. Most recently he performed Dancaïro in *Carmen* with NY Opera Exchange. At the New England Conservatory, he performed Aeneas in *Dido and Aeneas*, Bob in *The Old Maid and the Thief*, the Armchair, Cat and Tree Frog in *L’Enfant et les Sortilèges*, the Maestro in *Viva la Mamma*, Lackey in *Ariadne auf Naxos*, and Second Armed Man in *The Magic Flute*. Also during his time in Boston he was the baritone soloist in the Fauré *Requiem*, and for scenes in the title role of *Elijah* at Jordan Hall. He attended Songfest in 2010, where he sang in master classes with Margot Garrett, Lisa Schafer and Martin Katz. He was a 2012 national semifinalist in the Classical Singer Competition and a 2014 finalist at the Opera Ebony Vocal Competition.

Steven Osgood**Music Direction**

Steven Osgood was recently named artistic and general director of the Chautauqua Opera Company, where he will close the 2016 season with a concert performance of *Song from the Uproar*. He was artistic director of American Opera Projects from 2001 through 2008, and continues as artistic director of that company’s *Composers & the Voice* fellowship program, now in its eighth season. He has been an assistant conductor for the Metropolitan Opera since 2006. He has conducted premieres of operas by Tan Dun, Daron Hagen and Iannis Xenakis. In recent seasons, he conducted the world premieres of Stefan Weisman’s *The Scarlet Ibis*, Kamala Sankaram’s *Thumbprint* and Mohammed Fairouz’s *Sumeida’s Song* for the Prototype Festival. Most recently, he led the world premiere of *The Long Walk* by Jeremy Howard Beck at Opera Saratoga. In April, he will conduct the premiere of *JFK* by David T. Little and Royce Vavrek at the Fort Worth Opera Festival.

Zane Pihlström**Scenic Design**

His previous work with Beth Morrison Projects includes *Sumeida’s Song* (Here Arts Center); *Song from the Uproar* and *Binibon* (The Kitchen Theater); and *Kocho* (Galapagos Art Space). In New York he designed *Nutcracker Rouge* (Minneta Lane Theater). *The Brothers Size* (The Public Theater) *Or* (The Womans Project). The Poe Projects (American Lyric Theater). International opera and theater: *Uncle Vanya* with Uppsala Stadsteater Sweden; *The King Stag* with The Shanghai Theater Academy (Shanghai); *You, We, Us, All* with tours to Hamburg and Antwerp; *Our Class* with The National Theater of Lithuania; *Eurydice* with The Finish National Theater (Helsinki); *Macbeth* with the Volksbühne Am Rosa-Luxemburg-Platz (Berlin); *Bambiland* at National Theater of Lithuania and Oskaras Korsunovas Theater; *Sleeping Beauty* with the Seoul Performing Arts Festival (South Korea). 2014, Drama Desk Nomination for *Nutcracker Rouge*; 2012, Winner of the Opera America Director/Designer Competition; He earned his MFA from the Yale School of Drama.

ARTISTS

Stephen Taylor

Films

Stephen Taylor is a documentary filmmaker and archival researcher based in Brooklyn, New York. He and Missy Mazzoli began working on *Song from the Uproar* in the summer of 2007, when he began to comb film archives for his source material. His most recent documentary is about recording an album of short compositions by John Zorn; presently he is filming a documentary about an artist who has spent his whole life working on a single piece of art; and his next documentary will be about developing and staging an opera based on mid-century urban renewal and the antagonism between Robert Moses and Jane Jacobs.

S. Katy Tucker

Projection Design

S. Katy Tucker is a video and projections designer based in NYC. Her work in theater and opera has been seen around the world, including the Metropolitan Opera, Sydney Opera House, San Francisco Opera, Carnegie Hall, New York City Ballet, Brooklyn Academy of Music and the Park Avenue Armory, among others. Recent productions include Dmitri Tcherniakov's *Prince Igor* at the Metropolitan Opera, *Two Women* at San Francisco Opera, *Tristan und Isolde* at the Sydney Opera House, *Florencia en el Amazonas* at LA Opera and with Washington National Opera at the Kennedy Center, and a season of multi-media collaborations with the Saint Louis Symphony and conductor David Robertson. Upcoming projects include the *Ring* cycle at Washington National Opera and San Francisco Opera, *Prince Igor* with the Dutch National Opera, *Ouroboros Trilogy* with Beth Morrison Projects, and *21c Liederabend* with Beth Morrison and the Los Angeles Philharmonic.

Amelia Watkins

Soprano

"A rich, glowing lyric sound destined for the heights" (*Opera News*), Amelia Watkins has been a leading soloist at New York City Opera, Prague National Opera, Carnegie Hall, Weill Hall, Brooklyn Academy of Music, Verbier Festival, Leipzig Gewandhaus, National Arts Center, and in concert in Hong Kong. Embracing musical styles from Bach to Berio and beyond, she specializes in the works of living composers. In the inaugural PROTOTYPE Festival's presentation of *Sumeida's Song*, *The New York Times* praised the "bright sound and touching vulnerability to her performance." Her operatic roles include Norina in *Don Pasquale*, Despina in *Così fan tutte*, Zerlina in *Don Giovanni*, Musetta in *La Bohème*, Mme. Herz in *The Impresario*, Gretel in *Hansel and Gretel*, and the Handel heroines Armida, Cleopatra and Dafne. She can be heard on Albany Records in *New Growth*, the Grammy-nominated Bobby McFerrin album *Vocabularies*, Missy Mazzoli's *Song from the Uproar*, and in various film and television scores.

NOW Ensemble

NOW Ensemble is a dynamic group of performers and composers dedicated to making chamber music for the 21st century. Now in its 11th year, its unique instrumentation brings a fresh sound and new perspective to the classical tradition, infused with musical influences that reflect the diverse backgrounds of its members. Its new album *Dreamfall* earned album of the week status on New York's WQXR and Seattle's Second Inversion. Recent appearances include the Apples and Olives Festival in Zurich, Town Hall Seattle, Da Camera Houston, the Lincoln Center Atrium, and the Carnegie Hall Neighborhood Concert series.

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 40 premiere opera and music-theater 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, Paola Prestini, Kamala Sankaram and Scott Wheeler, and with directors including Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Bob McGrath, 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.

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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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