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CALARTS' DOWNTOWN CENTER FOR CONTEMPORARY ARTS

PRESENTS

# Thumbprint

Kamala Sankaram, **COMPOSER**  
Susan Yankowitz, **LIBRETTIST**  
Rachel Dickstein, **DIRECTOR**  
Samuel McCoy, **MUSIC DIRECTOR**  
Produced by Beth Morrison Projects

## DESIGN AND PRODUCTION TEAM

Susan Zeeman Rogers  
**SCENIC DESIGN**

Jeanette Oi-Suk Yew  
**LIGHTING DESIGN**

AutomaticRelease  
**VIDEO DESIGN**

Kate Fry  
**COSTUME DESIGN**

Ryan Gohsman  
**STAGE MANAGER**

Sara Sahin  
**ASSISTANT STAGE MANAGER**

Ethan Steers  
**ASSISTANT DIRECTOR**

Manon Manavit  
**ASSISTANT DIRECTOR**

Kai Mosvold  
**ASSISTANT LIGHTING DESIGNER**

Caley Monahan-Ward  
**SOUND ENGINEER**

Shay Willard  
**VIDEO ENGINEER**

## FEATURED PERFORMERS

Kamala Sankaram	<b>MUKHTAR</b>
Steve Gokool	<b>FATHER, JUDGE AND OTHER ROLES</b>
Manu Narayan	<b>FAIZ, POLICE CHIEF AND OTHER ROLES</b>
Phyllis Pancella	<b>MOTHER, PRIME MINISTER AND OTHER ROLES</b>
Leela Subramaniam	<b>ANNU AND OTHER ROLES</b>
Kannan Vasudevan	<b>ABDUL, SHAKUR, IMAM, OTHER ROLES</b>
Brian Shankar Adler	<b>DRUM SET AND INDIAN PERCUSSION</b>
Greg Chudzik	<b>BASS</b>
Mila Henry	<b>PIANO AND HARMONIUM</b>
Margaret Lancaster	<b>FLUTE</b>
Andie Springer	<b>VIOLIN</b>
Philippa Thompson	<b>VIOLA</b>

## SUPPORT

LA Opera Off Grand is made possible by a generous grant from  
*The Andrew W. Mellon Foundation.*

Additional support for LA Opera's *Contemporary Opera Initiative* from chairpersons Barry and Nancy Sanders, and from Laura Donnelly/Good Works Foundation and Kiki and David Gindler.

## PRODUCTION NOTES

*Thumbprint* is performed without intermission.

*Thumbprint* was commissioned, developed and produced by Beth Morrison Projects and HERE. *Thumbprint* was premiered at the 2014 PROTOTYPE Festival. *Thumbprint* began as a song-cycle commissioned by Beth Morrison Projects for the 2009 21c Liederabend at Galapagos Art Space.

*Thumbprint* was rehearsed at the New 42nd Street Studios.

Audience members are invited to remain inside the theater for a post-performance talk featuring Mukhtar Mai, Kamala Sankaram and other members of the creative team. 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. 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.

## ABOUT THUMBPRINT

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*Thumbprint* is inspired by the extraordinary transformation of Mukhtar Mai, an illiterate young peasant whose world was shattered by an act of brutality that could have destroyed her. Instead, she discovers a weapon—her voice—and against all odds, to the astonishment of her country and herself, she seeks justice and finds it. “The worst thing in my life is also the best,” she says. “It has given my life meaning.”

As Nicholas Kristof writes: “Mukhtar is a hero. She suffered what in her society was the most extreme shame imaginable—and emerged as a symbol of virtue. She has taken a sordid story of perennial poverty, gang rape and judicial brutality and inspired us with her faith in the power of education—and her hope.”

Her journey resonates beyond borders in its implicit belief that even in the darkest times, one person, one voice, through a single act of courage, can change life for thousands.

## COMING UP AT REDCAT

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Get exclusive early access to buy tickets to *Persona* (Nov 9-12), LA Opera’s next collaboration with Beth Morrison Projects, before they go on sale to the public. Based on the Ingmar Bergman film, *Persona* provocatively explores human frailty and identity. When a young nurse becomes caretaker of a stage actress, the deepening layers of their unsettling relationship unfold in a taut psychological drama. Get tickets now using code “Thumbprint” at [LAOpera.org/Persona](http://LAOpera.org/Persona) or call 213.972.8001.

## A NOTE FROM COMPOSER KAMALA SANKARAM

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As an Indian-American, it is very exciting for me to be able to bring together the different elements of my cultural heritage in the service of telling Mukhtar’s story. In writing the music for *Thumbprint*,

I drew on both my background as a sitar player

and my training in Western music. The piece is largely written using Hindustani ragas, which have been layered to create harmonies not found in Indian music, but essential to Western composition. Much of the writing for the piece, particularly the vocal ornamentation, is inspired by Pakistani and Indian traditions including Qawwali music, kirtan and tabla bol. In this way, the music is a true fusion of East and West.

## A NOTE FROM LIBRETTIST SUSAN YANKOWITZ

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Much of my work has touched on violence, especially violence toward women, and the silence that surrounds oppression. In my own way, through theater, I try to break through some of those

silences. Mukhtar Mai has actually done that, and in the process changed lives for women everywhere. And so, when I was invited to write about her for a yet untitled play, I was thrilled. We met together three times in the course of a year. Because she spoke no English and I had no Urdu, we communicated through interpreters. A tape recorder transcribed her

words and inflections, my pen noted mood, tension, changed expressions, whispers with her cousin—and with the addition of intuition (and sometimes a little bourbon) I wrote a long monologue about her which has travelled the globe as part of *Seven* (SevenThePlay.com). Then Beth Morrison commissioned Kamala and me to create the opera that has become *Thumbprint*. It was an inspired idea. Music has brought emotional richness and variety to a story that began life as a single spoken narrative. And I must admit, it is very satisfying to place on the operatic stage a heroine who does not commit suicide or cough herself to death. Who, in fact, goes on to speak for others. “One voice sings, / thousands hear the song. Let it begin with me!” And it did.

## A NOTE FROM DIRECTOR RACHEL DICKSTEIN

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PHOTO BY TODD FRANCE

The road on which we see Mukhtar travel in *Thumbprint* is both real and imagined—it is a road that leads to Faiz’s home where the attack takes place, the road past gossiping and judgmental villagers,

the road leading her to the police station to make her statement, and finally the road that leads her to found a school for girls to learn to read and write. But perhaps more importantly, it is the road on which she travels

to a new sense of self, gained only from having survived the shame and suffering her attackers inflicted. Through Kamala’s magical music, Susan’s meticulously crafted words and a staging inspired by transformative objects, gesture, shadow and shape, *Thumbprint* steps inside the indomitable will of an unlikely heroine. Just as Mukhtar’s voyage on the road gives voice to “thousands of women buried in the earth / buried in shame / without a stone to show that they lived / their names erased from memory,” we hope *Thumbprint* will celebrate Mukhtar’s remarkable journey for many years to come.

## UNDERWRITER RECOGNITION

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# Contemporary Opera Initiative

LA Opera's Contemporary Opera Initiative supports our efforts to advance the art form through experimentation and through the cultivation of new voices and new visions. This season, the generous supporters of this Initiative provided vital funding for the company premiere of *Akhnaten* by Philip Glass; for the *Off Grand* presentations of *The Source* by Ted Hearne and *Thumbprint* by Kamala Sankaram at REDCAT; and for the screenings of *Nosferatu* with a new score by Artist in Residence Matthew Aucoin. We are grateful for your support of the composers of our time.

It is our great pleasure to invite Contemporary Opera Initiative donors to meet the creative teams working on these operas and to explore, behind the scenes, how the vision of the composers comes to life.

## LA Opera supporters of *Thumbprint* and the Contemporary Opera Initiative

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For information about the Contemporary Opera Initiative and upcoming activities for patrons, please contact Janneke Straub at 213.972.7665 or [jstraub@LAOpera.org](mailto:jstraub@LAOpera.org).

## ARTISTS

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### **Kamala Sankaram** – *Composer / Mukhtar Mai*

Kamala Sankaram has been praised as “strikingly original” (*New York Times*) and “an impassioned soprano with blazing high notes” (*Wall Street Journal*). Recent commissions include Washington National Opera, Houston Grand Opera, Opera Memphis, Opera on Tap, and the Brooklyn Youth Chorus. Awards, grants and residencies include: Kevin Spacey Artist of Choice, Jonathan Larson Award, NEA ArtWorks, MAP Fund, Opera America, NY IT Award for Outstanding Production of a Musical, the Civilians, HERE, the MacDowell Colony, and the Watermill Center. She has performed and premiered pieces with Beth Morrison Projects, Anthony Braxton, and the Wooster Group, among others, and is the leader of Bombay Rickey, an operatic Bollywood surf ensemble whose debut was named Best Eclectic Album by the Independent Music Awards Vox Pop. In addition to her musical pursuits, she holds a Ph.D. in Cognitive Psychology and can be heard as a voice on the Cartoon Network show *Superjail!*. [KamalaSankaram.com](http://KamalaSankaram.com)

### **Susan Yankowitz** – *Librettist*

Susan Yankowitz is a playwright, librettist and novelist, occasionally a screenwriter. Among her best-known works are *Terminal* and *1969 Terminal 1996* (with Joseph Chaikin's Open Theater), *A Knife in the Heart/Gun*, *Night Sky*, *Phaedra in Delirium* and *Seven*, a documentary drama about seven remarkable women by seven women playwrights which has been translated into 28 languages ([SevenThePlay.com](http://SevenThePlay.com)). *Night Sky* received the 2016 Massachusetts Critics Circle Award for Best Play and was coincidentally published in Hebrew. Her latest play is *The Crazy But True Tragical-Farcical Trial Of Madame P, A Theatrical Bestiary Inspired by Trials of the Middle Ages wherein a Pig and Various 4-Legged and Winged Creatures are Prosecuted for Theft, Murder, Bestiality and Diverse Crimes against Humankind*, a title which may tell more than you want to know. Her life in theater has been aided and comforted by support from the NEA, NYFA, HERE, Guggenheim and Rockefeller Foundations, New Dramatists, Opera America, Bogliasco, MacDowell, Yaddo, the Hermitage, and others. In the best of times, her work has been called “moving and poetic” (*Los Angeles Times*); “magnificent... scorching” (NPR); and “breathtaking” (*New York Times*). In the worst of times, she tries to remember the best of times. Website: [SusanYankowitz.com](http://SusanYankowitz.com). Archive: [library.kent.edu/susan-yankowitz-papers](http://library.kent.edu/susan-yankowitz-papers)

### **Rachel Dickstein** – *Director*

Rachel Dickstein directed the world premiere of *Thumbprint* at PROTOTYPE in 2014. She is the artistic director of Ripe Time, an Obie-winning theater company based in Brooklyn and founded in 2000. For the company she devised, choreographed, and directed the world premieres of the critically acclaimed *The World is Round* (BAM-Fisher, Obie Award, Special Citation, finalist for 2014 Richard Rodgers Award, based on Gertrude Stein), *Septimus and Clarissa* (Joe A. Calloway, Drama Desk, Drama League nominations, adapted by Ellen McLaughlin from Virginia Woolf's *Mrs. Dalloway*), *Fire Throws* (based on Antigone), *Innocents* (based on Edith Wharton's *The House of Mirth*) and *Betrothed* (based on Jhumpa Lahiri, Chekhov and S. Ansky). Other Ripe Time projects include *The Secret of Steep Ravines* at P.S. 122, *The Holy Mother of Hadley New York* by Barbara Wiechmann and

## ARTISTS

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*The Palace at 4am* (HERE). Other recent directing projects include Vijay Iyer and Mike Ladd's *In What Language?* at REDCAT, Asia Society and PICA. Her work has also been seen at New York Theatre Workshop, New Georges, the Ohio Theatre, Lincoln Center Theater Director's Lab, Drama League Director's Project and Seattle's Annex Theatre. Recipient of the LPTW Lucille Lortel Award in 2015. BA, Yale College. Faculty: Purchase College, SUNY. Upcoming: *Sleep*, an adaptation of Haruki Murakami's story by Naomi Iizuka at BAM Next Wave Festival 2017 and the Annenberg Center for the Performing Arts in Philadelphia.

### **Samuel McCoy** – Music Director

Samuel McCoy has worked previously with Beth Morrison Projects and HERE Arts for the PROTOTYPE Festival on the world premieres of Kamala Sankaram's *Thumbprint*, Du Yun's *Angel's Bone* and Mohammed Fairouz's *Sumeida's Song*. He has also worked with BMP on the 2017 PROTOTYPE production of Missy Mazzoli's *Breaking the Waves* and the 2016 PROTOTYPE production and the 2015 tour of David T. Little's *Dog Days*. Elsewhere in NYC, he has worked with Juilliard Opera, Chelsea Opera, Opera Moderne, Hunter Opera Theater, and dell'Arte Opera Ensemble. Regionally, he has worked with North Carolina Opera, Rogue Opera and Puget Sound Concert Opera in Seattle. He has worked with orchestras including the Chamber Philharmonic of Catalonia, Bohuslav Martinů Philharmonic, Oklahoma City Philharmonic, Mannes American Composers Ensemble, UCLA Philharmonia, Ithaca College Chamber Orchestra, Cornell Chamber Orchestra and the Oklahoma City University Orchestra.

### **Susan Zeeman Rogers** – Scenic Design

Susan Zeeman Rogers is an award-winning visual artist and scenic designer for theater, opera, film and dance. She has designed sets for the PROTOTYPE Festival (*Thumbprint*), Ripe Time, New York Theatre Workshop, New Georges, Red Bull Theatre, INTAR, One-Eighth, IRT, Mint Theater, Susan Marshall, MCC Theatre, Flea Theatre and Mabou Mines Artists. Regionally, she has designed for Trinity Rep, Shakespeare and Company, Two River Theater Company, Actors Shakespeare Project, SpeakEasy Stage Company, Opera Boston, Merrimack Rep, Commonwealth Shakespeare Co., Curtis Opera, Opera North, Underground Railway Theater, ART Institute and Moscow Art Theatre School. Awards include a Drama League nomination for Distinguished Production for *Septimus and Clarissa* (Ripe Time); 2016 ACE Award; Best Design, First Irish Festival for *Is Life Worth Living* (Mint Theatre); 2010 Elliot Norton Outstanding Set Design Award for *Adding Machine: A Musical* (SpeakEasy Stage Co); 1997, 2008 and 2010 IRNE Outstanding Set Design Awards; Best Design, Opera Online for *The Pearl Fishers* (Opera Boston) and the 2000-2002 NEA/TCG CDP. Her design for *Septimus and Clarissa* was selected for the 2015 USA Exhibit at the Prague Quadrennial. Upcoming: *Sleep* at BAM Next Wave Festival. (SZRDesign.com)

### **Jeanette Oi-Suk Yew** – Lighting Designer

Jeanette Oi-Suk Yew is a New York City-based lighting designer. Recent operas: Stefan Weisman's *The Scarlet Ibis* (also Beth Morrison Projects), HK Gruber's *Gloria: A Pig Tale* with Alan Gilbert and Doug Fitch, Debussy's *Pelleas and Melisande* with Isabel Milenski, Raúl De Nieves

and Colin Self's *The Fool*, Jonathan Dawe's *Così Fara'n Tutti*, Sheila Silver's *The Wooden Sword* with Joachim Schamberger, Peter Winkler's *Fox Fables* with Rhoda Levine, Aaron Siegel's *Brother Brother*, Handel's *Alcina*, Schubert's *Fierrabras* at Bard Music Festival with Leon Botstein, and America Opera Project's semi-staged premieres of *The Wanton Sublime* and *The Companion*. Others: *Water Passion* with Tan Dun, *Ludic Proxy* with Aya Ogawa (Bel Geddes Design Enhancement Fund award), Company XIV's *Nutcracker Rouge* (Drama Desk nomination), Matthew Paul Olmos' *So Go the Ghosts of Mexico Part One* (nominated Best Lighting Design), Elizabeth Swados' *From the Fire* (UK Musical Theatre Awards for Best New Production), *September Spring* with Sam Falls and *Hart of Gold* (dance installation), Erik Ehn's commemorative cycle *Soulographie: Our Genocides* and Andrea's Thome's *Pinkolandia*. Recipient of the NEA/TCG Career Development Program.

### **AutomaticRelease** – Video Design

Shaun Irons and Lauren Petty (AutomaticRelease) are hybrid artists who make multidisciplinary performances, multimedia installations, experimental films, documentaries and video scores for live performance. Their work has been seen at a variety of venues including the Brooklyn Academy of Music, the Brooklyn Museum, Abrons Arts Center, the Chocolate Factory, Anthology Film Archives, New York Electronic Arts Festival, Tokyo Wonder Site and the Venice Biennale. Awards include grants from the NEA, New York State Council on the Arts, New York Foundation for the Arts, Greenwall Foundation, Jerome Foundation, Bel Geddes Design Fund, and creative residencies from Yaddo, the MacDowell Colony, the Asian Cultural Council, Signal Culture, and the Bogliasco Foundation. Their live cine-performance *Why Why Always* will premiere at Abrons Arts Center (NYC) in fall 2017. (AutomaticRelease.org)

### **Kate Fry** – Costume Designer

Kate Fry designs costumes for opera, theater, film and dance. Her work explores clothing as poetry, to illustrate the complex nature of identity as both individual and contextual within society. Recently, her designs have shown at BAM Opera House (Brooklyn Youth Chorus' Silent Voices) and she is in the process of designing both characters and costumes for a theme park to open in China in 2018. Beyond the stage, her work ranges from fine art—teaming up with French artist Julien Previoux's project *What Shall We Do Next* (winner of the Prix Marcel Duchamp)—to film and television, most recently designing costumes for an immersive film-noir ASICS sneaker commercial (dir. Annie Saunders). Her work has been shown at the Public Theater, Spoleto Opera Festival, SF Moma, Walt Disney Concert Hall, NY City Center, Ars Nova, Grand Palais Paris, MOS (Krakow, Poland), PICA, 3LD, La Mama, On The Boards Seattle, Honor Fraser gallery, Prague Quadrennial, and the Tribeca Film Festival. MFA: California Institute of the Arts. (KateFry.com)

### **Ryan Gohsman** – Stage Manager

Ryan Gohsman is a New York-based stage manager specializing in the development and production of new plays and music-theater. Recent opera engagements include premieres of *The Ouroboros Trilogy* (Beth Morrison Projects); *The Last Hotel* (Edinburgh International Festival, London's Royal Opera House, St. Ann's



Warehouse) and *anatomy theater*, *Thumbprint* and *Sumeida's Song* (PROTOTYPE). Other recent work includes *Here Lies Love* (Public Theater; consultant for National Theatre, London, production); *The Light Years*, *Antlia Pneumatica*, *Detroit* and *Maple and Vine* (Playwrights Horizons); *Pretty Filthy* (Civilians); *The Death of the Last Black Man...* and Martha Clarke's *Chéri* (Signature).

## CAST

### Steve Gokool

Steve Gokool has travelled the world performing in, opera, musical theater and oratorio. His rich and strong, yet warm voice, as well as his multi-instrumentalist performances, have endeared him to audiences. He loves performing in pop and jazz as well. As a teacher he has coached young talents for careers on stage, and television. He recorded a nationally heard CD entitled *At the Cross* in Nashville, as well as recorded children's songs for Warner /Chappell in Canada. With his love for comedy and drama, his voiceover work is also sought after, on stage and in the studio. His love for the arts and people comes through in his work for churches and groups that promote diversity, and equality. As a director of music and as a conductor, he has continued to promote new music, new ideas and encourage people to explore music and the arts. He is proud to reprise his role(s) in *Thumbprint*, as a means to empower, educate and enrich the world, while honoring people who have made a difference in the world. He lives with his wife Monica and daughter Anjali in Illinois.

### Manu Narayan

Manu Narayan is an actor most notably known for creating the role of Aakash (Drama League nomination) in the original Broadway company of A.R. Rahman's *Bombay Dreams* and for creating Rajneesh in Mike Myers' film *The Love Guru*. Among his roles in the theater, he has played Romeo and Cyrano as well as leading men in *Les Misérables* and *The Boys from Syracuse*. He was Ricky Roma (SD Critics' nomination) in La Jolla Playhouse's *Glengarry Glen Ross*; Mike in the Kennedy Center's *The Lisbon Traviata*; and Norman in the Second Stage revival of *subUrbia*. Most recently, he co-starred in Rajiv Joseph's *Guards at the Taj* and as the Stage Manager in *Our Town*. On film, he co-starred in *Cinderella Story: Once Upon a Song* and most recently appeared in *99 Homes*. He was the male lead in India's *Good Night / Good Morning*. As lead singer and co-songwriter of the world pop band DARUNAM, he can be heard on multiple feature film soundtracks. He holds a dual degree from Carnegie Mellon University, where he most recently served as a trustee of the University.

### Phyllis Pancella

Lauded by *Opera News* as an "artist of inspiring onstage honesty," mezzo-soprano Phyllis Pancella has appeared on many of the finest international opera, concert, and recital stages in repertoire ranging from the Baroque era to that of the present century. Recent engagements include several debuts: with Opera Memphis as Maddie in Heggie's *Three Decembers*; Santa Fe Opera as the Marquise in *The Daughter of the Regiment*; Columbus Symphony Orchestra as soloist in

Mahler's *Kindertotenlieder*; Eugene Symphony as soloist in Prokofiev's *Alexander Nevsky*; Virginia Opera as Mrs. Lovett in *Sweeney Todd*; and a return to Alabama Symphony as Mother/Witch in *Hansel and Gretel*. In December, she completed a CD of the vocal works of Ladislav Kubik, to be released on the Neos label. She has appeared with the St. Louis Symphony and National Symphony under Leonard Slatkin, the Berlin Philharmonic and Chicago Symphony under Daniel Barenboim, the Cincinnati Symphony and the LA Opera Orchestra under James Conlon, and the Philadelphia Orchestra and Music of the Baroque under Jane Glover. She has performed with Chamber Music Society of Lincoln Center, Chamber Music Northwest, OK Mozart, BargeMusic, and for the Prague New Music Festival.

### Leela Subramaniam

Praised by *Opera News* as a "gleaming, pitch perfect soprano" and the *Wall Street Journal* as "piercingly lovely" for her portrayal of the title role in *Thaïs*, soprano Leela Subramaniam is turning heads with her rapid ascent to opera stardom. After winning the prestigious Opera Foundation Björn Eklund Scholarship, she was invited to join the Opera Studio of the Bavarian State Opera for the 2015/16 season, where she appeared as Miss Wordsworth in *Albert Herring*, Barbarina in *The Marriage of Figaro*, Papagena in *The Magic Flute*, the Dew Fairy in *Hansel and Gretel*, Countess Ceprano in *Rigoletto*, and the 15-year-old in *Lulu*. She made her Carnegie Hall debut performing in *Peter Grimes* with the St. Louis Symphony. She attended the Chautauqua Institution Voice Program and was a Gerdine Young Artist for two years at the Opera Theatre of Saint Louis. Previous credits include the title roles in *Thaïs* and *Lucia di Lammermoor* at the Manhattan School of Music, and Nero in Handel's *Agrippina* at UCLA, where she earned her bachelor of arts degree.

### Kannan Vasudevan

Kannan Vasudevan, tenor, has performed in opera and oratorio from the Baroque to contemporary music. Highlights of his stage experience include the title role in *The Play of Daniel*, the Dance Master in *Ariadne auf Naxos*, Monostatos in *The Magic Flute* and Fame in Purcell's *The Indian Queen*. He was praised as "lively" (*Opera News*) for his portrayal of Tonik in Smetana's *Two Widows* and "sang sweetly" (*Opera magazine*) for his performance as Pronin in Inessa Zaretsky's *Man in a Black Coat*. He recently appeared as Jesus in *A Jazz Passion* with its composers, noted jazz musicians Andy Tecson, Bobby Schiff and Bobby Lewis. An accomplished concert soloist, he has sung the First Elder in Handel's *Susanna*, the Evangelist in Bach's Christmas Oratorio, Mozart's *Requiem*, Saint-Saëns' Christmas Oratorio and David Lang's *battle hymns*. His solo appearances include Beth Morrison Projects, Little Opera Theatre of NY, Bronx Opera, Collegiate Chorale, Choral Chameleon, and Choeur Régional Provence. He lives in New York City with his wife Katie.

## MUSICIANS

**Brian Shankar Adler** (drum set, Indian percussion) was raised on an ashram. His first experience playing music was reciting classical Indian drum syllables. He attended New England Conservatory, where he

## ARTISTS

developed his instrumental voice, drawing from jazz, Indian, South American and western classical traditions. His interpretation of rhythm, form and texture has won acclaim and opportunities to work with Bash the Trash, La Bomba de Tiempo, Chelsea Clinton, Sheila Jordan, Guillermo Klein, Kate McGarry, Kamala Sankaram, Elizabeth Swados among others. He runs Circavision Productions, a boutique record label that has released ten albums and a book, *A World of Percussion*.

**Greg Chudzik** (bass) is a double bassist and bass guitarist from NYC. He has performed premieres by Steve Reich, Steve Coleman, Brian Ferneyhough, Johnny Greenwood, Mark Appelbaum, Alex Mincek, Eric Wubbels, Sam Pluta, Ted Hearne, Anthony Cheung, Dan Deacon, Paula Mathieson, Anna Clyne and Fay Kween Wang. He has performed at Carnegie Hall, La Philharmonie, Village Vanguard, Disney Hall, Darmstadt Music Festival, and Saalfalden Jazz Festival. He performs with Ensemble Signal, Talea Ensemble, Wet Ink Ensemble and the bands Bing & Ruth, Empyrean Atlas and the Briars of North America. In 2015 he released the album, *Solo Works Vol. 1*.

Lauded for her “sublime” playing (*Feast of Music*), **Mila Henry** (piano/harmonium) is an integral member of New York’s contemporary opera community. She collaborates with BMP as répétiteur for *Angel’s Bone*, *the difficulty of crossing a field*, *Song from the Uproar* and *anatomy theater*, and performer in *Persona* and *Mata Hari*. She was assistant conductor for American Opera Projects’ *The Blind* (Lincoln Center Festival) and *As One* (BAM), vocal director for Ripe Time’s Obie-winning *The World is Round* (BAM) and pianist for OPERA America’s *Fierce Grace: Jeannette Rankin* (Library of Congress). Upcoming: *We Shall Not Be Moved* (Opera Philadelphia).

“New-music luminary” (*New York Times*), **Margaret Lancaster** (flute) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interdisciplinary works that employ extended techniques and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Edinburgh Festival, Tap City, and the seven-year global run of Obie-winning *Mabou Mines Dollhouse*. A member of Either/Or, Ipse, and Fisher Ensemble, guest appearances include Argento, American Modern Ensemble, and the New York Philharmonic. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, ArmitageGone!Dance, and touring Morton Feldman’s five-hour epic *For Philip Guston*.

**Andie Springer** (violin) specializes in new and experimental music and theater. She is a founding member of and violinist in the ensembles Redshift, TRANSIT and Hotel Elephant. In 2016 she and James Moore released their premiere album *Gertrudes* on New World Records. 2017 will see the release of *Dandelion*, an audio-visual album. She works with New York City Players and Object Collection. She is music director and co-founder of Wild Shore New Music—bringing adventurous new chamber music to the communities in and around Kachemak Bay, Alaska—and the new music coordinator of the Fairbanks Summer Arts Festival.

**Philippa Thompson** (viola) is a British-born and California-raised multi-instrumentalist and singer. Recent theater/opera projects

include Taylor Mac’s *24-Decade History of Popular Music*. She is a member of musical groups M Shanghai String Band and the Ukuladies, and also plays regularly with Cynthia Hopkins, the Maybelles and the composer/performer collective Anti-Social Music. She has appeared on stage with Dan Zanes, Elizabeth Mitchell, Beth Orton and Belle and Sebastian. In addition to performing, she is the manager of the Bang on a Can Summer Music Festival at MASS MoCA, a three-week residency and festival for new music.

### Beth Morrison Projects – Creative Producer

Beth Morrison Projects identifies and supports the work of emerging and established composers, taking the form of opera-theater, music-theater, multi-media concert works and new forms waiting to be discovered. Founded in 2006 to support the work of these composers and their multi-media collaborators, BMP encourages risk-taking, creating a structure for new work that is unique to the artist and allows them to feel safe to experiment and push boundaries. Noted as “the edge of innovation (*Opera News*),” BMP is “a contemporary opera mastermind” (*Los Angeles Times*) and “its own genre.” (*Opera News*.) Projects have been performed in numerous premier venues around the world including Brooklyn Academy of Music, Disney Hall, the Barbican, Lincoln Center, Walker Art Center, Beijing Music Festival, Holland Festival, and more. Current and upcoming projects include works by composers Todd Almond, Ted Hearne, David Lang, David T. Little, Zhou Long, Matt Marks, Paola Prestini, Ellen Reid, Kamala Sankaram, Sarah Kirkland Snider, Missy Mazzoli, Nico Muhly, Scott Wheeler and more, with directors Michael Counts, Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Bob McGrath, Kevin Newbury, and Paul Peers.

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