

presents

a Concert Reading of

Angel's Bone

Co-presented with Trinity Wall Street

Music by **Du Yun**

Libretto by **Royce Vavrek**

Conducted by **Julian Wachner**

Featuring:

Jennifer Charles Girl Angel
Abigail Fischer Mrs. X.E.
Marc Kudisch Mr. X.E.
Peter Tantsits Boy Angel

The Choir of Trinity Wall Street:

Eric Brenner (countertenor soloist), **Martha Cluver**, **Matthew Hensrud**,
Thomas McCargar (choral contractor), **Scott Mello**, **Elena Williamson**,
Deborah Wong, **Jonathan Woody**

NOVUS NY:

Andrew Baker Tuba
Thomas Bergeron Trumpet
Stuart Breczinski Oboe
Jay Campbell Cello
Owen Dalby Violin 1
Catherine Rose Gregory Flute
Romie de Guise-Langlois Clarinet
Clara Lyon Violin 2
Ian David Rosenbaum Percussion
Daniel Swenberg Lute

The chamber ensemble version of Angel's Bone was first commissioned by the Mann Center for the Performing Arts, with the support of the Philadelphia Music Project.

Immediately following the Sunday performance of Angel's Bone, join the composer Du Yun, librettist Royce Vavrek, and three human trafficking activists—Shelia Simpkins McClain, the Very Rev. Mike Kinman, and Rachel Lloyd—in a discussion about this work and the issue of human trafficking.

NOTES FROM THE CREATORS

Have you ever walked on the street of Chiang Mai? The girls wave at you, smiled coyly, offering you things in simple English that make you blush. The girls, sometime a boy or two, look like little animals, bright eyes, jet-black hair and everything. They are half human half animal -- the most instinct. You say you have never been there and the story too exotic?

Well, I suppose you certainly live close to New Jersey, or New York? Do you know both vicinities have a huge trafficking phenomenon? Elmhurst in Queens alone has been an epicenter for human trafficking. According to the United Nations, there are between 27 and 30 million modern-day slaves in the world. And the U.S. State Department cites that 600,000 to 800,000 people are trafficked across borders every year. The number of US citizens trafficked within the country are even higher, with an estimated more than 200,000 American children at high risk for trafficking into the sex industry each year.

And yet these numbers are often under-reported and victims are usually hidden in the shadows, meaning that real, concrete statistics are often elusive.

But what about the middle man, the pimp? Who are they? Story with the middle man take in many shapes and deforms. I am very interested in the middle man's mind. Why? How? Who are they? What's going on? Why they make the choice they make? Greed? Conviction? Desire? Lust?

Having Mrs X.E to be this unlikable, I actually take much sympathy towards her. She, at once vulnerable, trapped, within herself and the world within her own mind, reflects a very honest sheer of a psychology that we all possibly have, at one time or another.

For Royce and I, the Angels in the piece are symbolic. Perhaps they came down out of this pre-nostalgia, falling down to something unknown. First they were these little naughty kids at their best. They were thrown to the world. They simply escaped. Not because they were punished, by the Western's way of thinking.

Art does not solve problems. Art at its best function is to possibly provoke and suggest. When we choose to have our characters sing, we tackle a phenomenon: us too, can be any of those creatures — angels or not, middle man or not.

- **Du Yun**, Composer

It was impossible for me not to fall in love with Du Yun and her music upon meeting her back in 2010 when we were both represented in New York City Opera's VOX Contemporary American Opera Lab. Her music is singularly wild, ferociously full of color and drama, and I became immediately obsessed. When we sat down over dinner a few months later and decided that we should collaborate, the conversation went something like this: "How about a piece about angels," said I. "How about a piece about prostitution," said she. And an idea was born. We decided to tackle a work that spoke to human trafficking in the form of a fantastical story of fallen angels and the suburban couple who discover and enslave them. I am so thrilled that we are bringing this work, in an expanded form, to New York as part of the PROTOTYPE Festival, and thank everyone who helped our winged friends to sing.

- **Royce Vavrek**, Librettist

SPECIAL THANKS

Du Yun and Royce Vavrek would like to thank Beth Morrison, Julian Wachner, Kim Whitener and Kristin Marting for believing in the piece, and Lara and Allison for their ears and research.

They would also like to thank: Habib Azar, Phil Moffa and International Contemporary Ensemble, who shaped the first chamber concert version.

Trinity Wall Street would like to thank the Rector, the Rev. Dr. James H. Cooper, the Vicar, the Rev. Canon Anne Mallonee and William Jarrett.

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COMPANY BIOGRAPHIES

CREATORS

Du Yun (Composer), born and raised in Shanghai, China, is a composer, performer and performance artist, who practices her works at an artistic crossroads of orchestral, chamber music, opera, theatre, cabaret, storytelling, pop music, visual arts and noise. She currently lives in New York City. Selected commissions: Seattle Symphony, Detroit Symphony, Mann Center for the Performing Arts, Whitney Museum, Berkeley Symphony, Fromm Foundation, Chamber Music America, Festivals für Neue Musik & aktuelle Kultur (Switzerland), ICE. Selected venues: Festival d'Avignon, Ultima Norway, Salle Playel Paris, Darmstadt, Musica Nova Helsinki, Carnegie Hall, Lincoln Center, RedCat, Kimmel Center, Smithsonian Museum, Shanghai Symphony, Muziekgebouw aan 't IJ, Philharmonie Luxembourg. In art: Guangzhou Art Triennial, National Academy Museum (US), Sharjah Biennial (UAE), Auckland Triennial (New Zealand), Ullens Art Center (Beijing). This season highlights: Istanbul Biennial, BAM NextWave, Shanghai Opera Orchestra, Salzburg Aspekte Festival, Signature Theatre (NYC), Seattle Symphony.

Royce Vavrek (Librettist) is a Canadian-born, Brooklyn-based librettist and lyricist known for his standing as "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), "taut" (*The New Yorker*), "full-throated" (*CulturePOP*), "dramatically wild" and "exhilarating" (*The New York Times*). His notable lyrics/libretti include *Dog Days*, *Vinkensport*, or *The Finch Opera*, *archaeology* and *Am I Born* all with David T. Little, *Song from the Uproar* with Missy Mazzoli, *A Song for Wade* (*This is Not That Song*) and *Strip Mall* with Matt Marks, *The Hubble Cantata* with Paola Prestini, *Albert*, *Bound* or *Unbound* with

Marie Incontrera and *Stoned Prince* with Hannah Lash. Upcoming projects include 27 with Ricky Ian Gordon for Opera Theatre of Saint Louis, *JFK* (working title) with David T. Little for Fort Worth Opera and American Lyric Theater, *Midwestern Gothic* with Joshua Schmidt for Signature Theatre, *The Wild Beast of the Bungalow* with Rachel Peters and a new opera with Missy Mazzoli based on Lars von Trier's *Breaking the Waves*. Royce is co-Artistic Director of opera-theater company The Coterie with soprano Lauren Worsham and is an alumnus of the Mel Hoppenheim School of Cinema at Concordia University (Montreal), New York University's Graduate Musical Theatre Writing Program and American Lyric Theater's Composer Librettist Development Program.

DIRECTOR

Julian Wachner (Music Director), Grammy-nominated conductor, is one of North America's most exciting and versatile musicians, sought after as conductor, composer, and keyboard artist. Recent and upcoming engagements include those with the English Concert (2014 Tour), Studio de Musique Ancienne de Montréal (40 Voices 2014), PROTOTYPE Festival (*Angel's Bone* 2014), Lincoln Center Festival (The Blind 2013), Trondheim Chamber Music Festival (*The Blind* 2013), BAM Next Wave Festival (*Liederabend* 2013), Juilliard Opera Theatre (2013 Mainstage), The Rolling Stones (50th anniversary tour), New York City Opera (VOX), Hong Kong Philharmonic, TENET (*TENEbrae*), Portland Baroque (*Messiah*), and with Carnegie Hall (Arvo Pärt *Passio*). At Trinity Wall Street, Wachner serves as the Principal Conductor of NOVUS NY (Trinity's resident contemporary music orchestra), and the Trinity Baroque Orchestra & Choir of Trinity Wall Street. He also is the director of *Bach at One*, the acclaimed weekly performances of the Cantatas of J. S. Bach at Trinity's St. Paul's Chapel. Wachner is Music Director of the Grammy Award-winning Washington Chorus, with whom he won ASCAP's Alice Parker award for adventurous programming in 2011. Wachner has made guest appearances with organizations including the Philadelphia Orchestra, the Montreal and Pittsburgh Symphonies, Spoleto Festival USA, the Handel and Haydn Society, Glimmerglass Opera, Hawaii Opera Theater, New York City Opera and the Boston Pops.

PERFORMERS

Jennifer Charles (Girl Angel) is a singer, composer, poet, and sometimes actor. She is one half of the New York cult band Elysian Fields. She has played, performed and written with many people all over the world, sung in over seven languages. She is also known for her work in *Lovage* (Mike Patton/Dan the Automator). Records she has collaborated on with French artists, have been nominated twice for Victoires de la Musique (French Grammy's), most recently the one with Wax Tailor. Elysian Fields are just releasing their ninth album to date, *For House Cats and Sea Fans*, and presently JC is working on music for a Jim Findlay theatre piece *Dream of the Red Chamber* which debuts at P.S. 122 in Spring 2014. Besides concert appearances, she was last seen on stage at BAM as Emily Dickinson in the Michael Gordon/Ridge theater production of *Lighting At Her Feet*. Follow @elysianfieldsny

Abigail Fischer (Mrs. X.E.) has been hailed as "riveting" by *The New York Times*, and "delicious" by *Opera News*. Versatile mezzo-soprano Abigail Fischer recently performed the John Harbison premiere of *Crossroads* and Respighi's *Il Tramonto* with Orchestra of Saint Luke's Chamber Series, Peter Lieberson's *Neruda Songs* with the Columbus Symphony, the title role in Britten's *Rape of Lucretia* with Opera

Memphis, Handel's *Messiah* with Virginia, Rhode Island, Asheville and Charlotte Symphonies, Peter Eötvös' *Angels in America* with LA Phil, and a recording and performance of Haydn's *Lord Nelson Mass* with Boston Baroque. To commemorate John Zorn's 60th birthday, Ms. Fischer has traveled to perform his works in venues from Lincoln Center and the Met Museum to Paris' Cité de la Musique, Warsaw, Adelaide, and the Jerusalem Sacred Music Festival. Upcoming engagements include a double bill of *Monteverdi* and *Beecher* with Gotham Chamber Opera and *Mozart Requiem* with Alabama Symphony. In 2012 Ms. Fischer starred in Missy Mazzoli's multi-media opera *Song from the Uproar*, written for her and the NOW Ensemble, produced by Beth Morrison Projects, and released on CD by New Amsterdam Records. Other favorite opera roles have included Rossini's Cenerentola (Union Avenue Opera/Salt Marsh Opera), Mozart's Cherubino (Opera North) and Sesto (Arcadia Players), Humperdinck's Hänsel (New Jersey State Opera), Poulenc's Mother Marie and Sondheim's Mrs. Lovett (the Eastman School). A former member of the Trinity Wall Street Choir, Ms. Fischer is deeply looking forward to this collaboration with Du Yun, Julian Wachner, PROTOTYPE, and the choir.

Marc Kudisch (Mr. X.E.) is a three-time Tony Award Nominee, four-time Drama Desk Nominee and two-time Outer Critics Circle Award Nominee. His Broadway credits include *9 to 5* (Franklin Hart), *Chitty Chitty Bang Bang* (Baron Bomburst), *The Apple Tree* (Roundabout Theatre), *Assassins* (The Proprietor, Roundabout Theatre), *Thoroughly Modern Millie* (Trevor Graydon), *Bells Are Ringing* (Jeff Moss), LaChiusa's *The Wild Party* (Jackie – Public Theater), *The Scarlet Pimpernel* (Chauvelin), *High Society* (George Kittredge), *Disney's Beauty & The Beast* (Gaston) and *Joseph & The Amazing Technicolor Dreamcoat* (Reuben). His recent Off-Broadway performances include *The Holiday Guys* (co-creator) at The York Theatre, *The Blue Flower* at Second Stage, *A Minister's Wife* and *The Glorious Ones* at Lincoln Center, *The Pirates of Penzance* and *A Little Night Music* at New York City Opera, *Girl Crazy* and *No Strings* at Encores!. Recent Regional credits include *Somewhere In Time* at Portland Center Stage; *Hamlet* at Yale Rep; *Tartuffe* at Westport Playhouse; Terrence McNally's new play *Golden Age* at the Kennedy Center (Helen Hayes award nom.); *Sycamore Trees* (Helen Hayes award), *The Highest Yellow* (Helen Hayes nom.), *The Witches of Eastwick* (Helen Hayes award) all for the Signature Theatre DC; *A Little Night Music* at LA Opera. Film and television: *27 East* (Independent Pilot); *Gossip Girl* (guest star), *Blue Bloods* (guest star), *Smash* (guest star), *Sex And The City* (guest star), *Bye Bye Birdie* (Conrad) ABC TV, *Break In* (Val) for Lifetime, *All My Children* (ABC).

Peter Tantsits (Boy Angel), high tenor, first attracted international attention in his *Teatro alla Scala* debut under Lorin Maazel and has been named one of his generation's most consistently satisfying contemporary vocal music specialists by *OPERA magazine*. This season he debuts at the Bayerische Staatsoper in Andreas Kriegenburg's new production of *Die Soldaten*, at the Gewandhaus Leipzig with MDR Symphony Orchestra in Bernstein's *Candide*, and sings the title role in Antony McDonald's new production of Gerald Barry's *The Importance of Being Earnest* in Ireland, a role he sang in the work's European premiere under Thomas Adès at the Barbican in London last season. He also sang the title role in *The Triumph of Beauty and Deceit* in the Händel-Festspiele at the Badisches Staatstheater Karlsruhe, *Carmina Burana* at the Vienna Konzerthaus for the Wiener Festwochen, and made his role debut as Ramiro in *La Cenerentola* at the

Stadttheater Bern. He has also recently performed with the London Symphony Orchestra, the Munich Philharmonic, several times with the New York Philharmonic (most notably in the New York premiere of Ligeti's *Le Grand Macabre*) as well as with Glyndebourne Opera Festival, Beijing International Music Festival, Cologne's ACHT BRÜCKEN Festival, Amsterdam's Holland Festival, the Barbican Centre and with New York City Opera.

MUSICIANS

Andrew Baker (Tuba), versatile tubist, is an active orchestral, chamber, and contemporary musician. He has appeared with the New York Philharmonic, New Jersey Symphony Orchestra, New York City Opera, The West Point Band, and Westchester Philharmonic. Mr. Baker is an avid chamber musician who has performed with a variety of groups from the Graham Ashton Brass Ensemble and Solid Brass to the Artemis Chamber Ensemble. As a recording artist, Andrew can be heard on recordings with the New Amsterdam Brass Band (Allen Vizzutti), The Montclair Citadel Band (featured soloist), New York Staff Band, and most recently with the Metropolitan Opera Brass. Mr. Baker is also a certified public school teacher committed to providing music education to students without the resources to participate in quality arts programs. In 2011, Andrew founded the Red Shield Youth Music Academy, which provides a comprehensive music education in an after school setting to an underserved community in Rockland County, New York.

Thomas Bergeron (Trumpet) is a trumpeter, composer, and educator. He is currently a member of Carnegie Hall's Ensemble ACJW, principal trumpet of the Springfield Symphony Orchestra and a frequent guest principal with the American Symphony Orchestra. His debut jazz album on Daywood Drive Records features original jazz arrangements inspired by piano compositions of Claude Debussy. He has appeared on *Saturday Night Live* and *Jimmy Kimmel Live* with Vampire Weekend, and has also performed with The Temptations, Danish Radio Symphony Orchestra, Albany Symphony, A Far Cry, Vermont Symphony Orchestra, TILT Brass, Judy Collins, and Arlo Guthrie. As a soloist, he has appeared with the Hartford Symphony Orchestra, Camerata Virtuosi, and Orchestra of the Southern Finger Lakes. Thomas has taught at Williams College, Bennington College, Amherst College, and Yale University, and holds two advanced degrees in music from the Yale School of Music, as well as a bachelor's degree in management from the University of Massachusetts. He is the founder and curator of the Washington Heights Music Festival, as well as a founding member of the Reveille Trumpet Collective. He has commissioned and premiered works by Lukas Ligeti, Andy Akiho, David Kechley, Jay Wadley, and Jacob Walls.

Stuart Breczinski (Oboe) is a New York-based oboist, improviser, composer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences of all backgrounds. A proponent of chamber and contemporary music, Breczinski is the oboist with Ensemble ACJW, a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. He is a member of the City of Tomorrow, ensemble mise-en, Ensemble Moto Perpetuo, and The Generous Ensemble, and he has performed as a chamber musician with Bang on a Can, the International Contemporary Ensemble (ICE), Signal, Contemporaneous, and Tactus. Breczinski holds degrees from The Hartt School (MM) and The University of Iowa (BM, BSE), with additional study at Manhattan School of Music. His principal instructors have included Jacqueline Leclair, Humbert Lucarelli, and Mark Weiger.

Jay Campbell (Cello) is armed with a diverse spectrum of repertoire and eclectic musical interests. He was recently named First Prize winner of the 2012 Concert Artist Guild auditions and has received awards from both the BMI and ASCAP foundations. Active as a soloist and chamber musician, Jay made his solo debut with the New York Philharmonic last season. He has premiered and recorded works of today's most significant musicians and composers, ranging from Elliott Carter, Matthias Pintscher and John Zorn to members of Radiohead and Einstürzende Neubauten. He has appeared as soloist in major venues around the globe including Alice Tully Hall, Carnegie Hall's Stern Auditorium, and Kongresszentrum Luzern to critical acclaim under conductors including Pierre Boulez, Jeff Milarsky, and others. Upcoming highlights include appearances at Carnegie Hall, the Mondavi Center, Germany's Heidelberger-Frühling festival, and with the Alabama Symphony. Equally enthusiastic as a chamber musician, Jay is a participant at the Marlboro Festival.

Owen Dalby (Violin I) has been praised as "dazzling" (*The New York Times*) and "a fearless and inquisitive violinist" (*San Francisco Classical Voice*). He is hailed for his gripping interpretations of music from across the stylistic spectrum. A specialist in both new and early music, and both violin and viola, Owen brings daring and sophisticated artistry to audiences worldwide. He is a co-founder of Decoda, New York City's trailblazing society of virtuoso chamber musicians, arts advocates, and educators. Owen made his Lincoln Center debut in 2010 with Lou Harrison's *Concerto for Violin and Percussion Orchestra* at Alice Tully Hall, and that same year gave the world premiere of *Look Around You*, a one-man double concerto by Timo Andres for solo violin and viola, with the Albany Symphony Orchestra. He is the concertmaster of Novus NY, the contemporary music group of Trinity Wall Street, is a member of the Orchestra of St. Luke's, principal second violin in the Princeton Symphony Orchestra, and frequent concertmaster for the Westminster Choir College ensembles. Owen appears frequently with leading groups in and around New York City such as Ensemble ACJW, Argento Chamber Ensemble, Metropolis Ensemble, the Locrian Chamber Players, and the Mark Morris Dance Group Music Ensemble.

Catherine Rose Gregory (Flute), New York City-based Australian flutist, is forging a diverse career and has performed at premier US concert halls such as Carnegie Hall's Zankel Hall and Weill Recital Hall, The Kennedy Center, Alice Tully Hall and at the Lincoln Center Festival. She is an active performer in various ensembles including NOVUS NY, Ensemble Mise-en, Symphony in C, the Metro Chamber Orchestra and as a member of Ensemble ACJW has collaborated with Improv Everywhere. Catherine has performed with the Paris Opera Ballet on their Australian tour, the Queensland Symphony Orchestra and has been invited to perform with the Australian Chamber Orchestra on their National tour in June 2014. She was a featured soloist at the 60th Anniversary of the Australian-American Fulbright Commission in Washington, DC and at the National Gallery of Australia, Canberra. As a major winner of the Pittsburgh Concert Society competition, Catherine was a featured recitalist in their concert series and was invited as a guest artist to perform and teach at the 10th International Flute Festival of Chile. Catherine is currently the Flute fellow in Ensemble ACJW: A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in Partnership with The New York City Department of Education. Catherine is passionate about educational and community outreach and musical advocacy, collaborating with artists and musicians from across the globe.

Romie de Guise-Langlois (Clarinet) has been praised as "...extraordinary..." and "...a formidable clarinetist..." by *The New York Times*. She has appeared as soloist with the Houston Symphony and the Burlington Chamber Orchestra, and at Music@Menlo and Banff Center for the Arts. She is a winner of the 2011 Astral Artists' National Audition and was awarded first prize in the 2009 Houston Symphony Ima Hogg competition; she was additionally a first prize winner of Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared at the Metropolitan Museum of Art, the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest, among many others. She has performed as principal clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the New Haven and Stamford Symphony Orchestras and The Knights Chamber Orchestra. A native of Montreal, Ms. de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She is an alumni of The Academy-A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute. She is currently adjunct professor of clarinet at Montclair University and is a member of Chamber Music Society Two.

Clara Lyon (Violin 2), based in New York City, enjoys a diverse career as a soloist, chamber musician, orchestral player, and teacher. She performs regularly with the Argento Chamber Ensemble, and has been a guest artist with the Momenta Quartet, Norwalk Symphony Orchestra, and Ensemble 20-21. In addition to two performing residencies at Cornell University and a teaching residency at Ithaca College, Clara has recently participated in a performing arts residency with St. Joseph Family, a network of schools and orphanages in Haiti. She is a frequent guest of orchestras across her home state of Pennsylvania, and has also performed concertos with the Festival de la Orquesta Sinfónica Juvenil de las Américas in Puerto Rico and the Viva Vivaldi Orchestra at the Kennedy Center. Clara is the prizewinner of the 2012 Schadt International String Competition, NFAA ARTS award, and Irving M. Klein International String Competition. She earned a bachelor's degree from The Juilliard School, as well as a master's degree from Stony Brook University, where she is currently pursuing a doctoral degree. As part of her Ensemble ACJW program, Clara teaches in Manhattan at PS/MS 161 Pedro Albizu Campos.

Daniel Swenberg (Lute) specializes in historical plucked strings: Renaissance and Baroque lutes, theorbos, and baroque and 19th-century guitars, and baroque mandolino—and yes, it takes a lot of time tuning. He performs regularly throughout North America with ensembles: ARTEK, REBEL, The Metropolitan Opera, Mr. Jones & the Engines of Destruction, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, Catacoustic Ensemble, Orchestra of St Luke's, Apollo's Fire, The Green Mountain Project, with soprano Nell Snidas, Lizzy & the Theorboys. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. Daniel received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music, receiving a Masters degree in Historical Performance.

Ian David Rosenbaum (Percussion) has been praised for his “excellent” and “precisely attuned” performances by *The New York Times*. Rosenbaum has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. Last season, Mr. Rosenbaum joined the Chamber Music Society of Lincoln Center’s CMS Two program as only the second percussionist they have selected in their history. He has recorded for the Bridge, Innova and Naxos labels and is on the faculty of the Dwight School in Manhattan. www.iandavidrosenbaum.com.



The Choir of Trinity Wall Street The GRAMMY®-nominated Choir of Trinity Wall Street is the premier vocal ensemble at Trinity Wall Street. Under the direction of Julian Wachner, the Choir leads the liturgical music at Trinity Church during Sunday services, performs in concerts throughout the year, and has made world-class recordings for Naxos, Musica Omnia, and Arie Records. In addition to their liturgical and concert presentations, the Choir has appeared at *Mostly Mozart* (Purcell’s *Dido and Aeneas* with the Mark Morris Dance Group), The Metropolitan Museum of Art, The Cloisters, and with the Rolling Stones on their 50th anniversary tour. The Choir was also chosen to perform Arvo Pärt’s *Passio* in a mixed-media collaboration with Paolo Cherchi Usai’s film of the same name at the Tribeca Film Festival. The choir is increasingly in demand around the world, and this season sees the ensemble performing at Carnegie Hall, Lincoln Center, BAM, Paris’ Théâtre des Champs-Élysées and London’s Barbican Hall.

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Founded in 2006 to identify and support the work of emerging and established composers and their multi-media collaborators, Beth Morrison Projects encourages risk-taking, creating a structure for developing new work that is unique to the artist and where artists feel safe to experiment and push boundaries. Noted as a composers' producer, "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-theatre and music-theatre works that have been performed around the globe. *The Wall Street Journal* said, "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 David Lang, David T. Little, Keeril Makan, Missy Mazzoli, Nico Muhly, Paola Prestini, Kamala Sankaram, Ted Hearne, Zhou Long, Scott Wheeler and more, with directors Bob McGrath, Rachel Dickstein, Jay Scheib, and Robert Woodruff. Projects have been performed in numerous premier venues around the world including Brooklyn Academy of Music, The Kitchen, Performance Space 122, Lincoln Center, The Walker Art center, The Barbican, The Beijing Music Festival, The Kennedy Center, The Krannert Center for the Performing Arts, Stanford Live, CAP UCLA, and more.

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Jane Gullong
Scott Lehrer Sound Design
Johnnie Moore Hawkins

\$200+

Conrad Cummings and
Robert Katz
Zizi Mueller and
John LaCava
Tacho M. Sandoval
Jennifer Tipton

\$100+

Anonymous
Frances Black
Neal Goren
Daron Aric Hagen
John B. Haney
David Herskovits
Fredrica Jarcho
Jean Mia Leo
Arthur S. Leonard
Elizabeth Margid
Peggy Monastra
Brian Mountford
Jonah Nigh
Stephen Pascal
Paola Prestini and
Jeffrey Zeigler
Erling Wold

\$1-99

Anonymous
Hedy Alban
Kathy Carlisle
Sarah Edkins
Gia Forakis
Richard Goodwin
Janice D. Ichel
Sophie Kaars Sijpesteijn
Jane Kober
Erwin Maas
Melissa Mazzoli
Rosalind Morris
Lisa B. Phillips
Zane Pihlstrom
Nathan Richardson
Bruce Rosen
Yuki Sakaguchi
Ina Schnell

List as of January 7, 2014.

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