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21c

# Liederabend, op. 3

## Festival of Contemporary Art Song

Creative direction by Beth Morrison  
and Paola Prestini

Music direction by Julian Wachner

Featuring New York's finest solo singers,  
NOVUS NY, and The Choir of Trinity Wall Street

BAM Harvey Theater

Nov 22 at 7:30pm—Program 1

Nov 23 at 7:30pm—Program 2

Approximate running time: two hours, no intermission

Composer in residence **Anna Clyne**

Librettist in residence **Royce Vavrek**

Scenic and lighting design by **Maruti Evans**

Projection and video design by **S. Katy Tucker**

Featuring compositions by: **Thomas Cabaniss, Christopher Ceronne, Thomas Cipullo, Anna Clyne, Mohammed Fairouz, Judd Greenstein, David Handler, Ted Hearne, Marie Incontrera, David T. Little, Tod Machover, Missy Mazzoli, Nico Muhly, Olga Neuwirth, Paola Prestini, Huang Ruo, Michel van der Aa, Aleksandra Vrebalov, Julian Wachner, Eric Whitacre, Du Yun, and Netsayi & Black Pressure**

Co-commissioned and co-produced by Beth Morrison Projects and VisionIntoArt, presented in association with Trinity Wall Street.

*BAM 2013 Next Wave Festival sponsor*



*Viacom is the BAM 2013 Music Sponsor*

*Major support for music at BAM provided by  
The Virginia B. Toulmin Foundation*

*Endowment funding has been provided by  
The Andrew W. Mellon Foundation Fund for  
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*Additional endowment support provided by  
the BAM Fund to Support Emerging and  
Local Musicians*

Being educated in a classical conservatory, the Liederabend (literally “Song Night” and pronounced “leader-ah-bent”) was a major part of our vocal educations. It was a regular opportunity to perform pieces from the classical song repertoire in an intimate salon-style format in front of friends, peers, and public. This 19th-century format harks back to Schubertiades, when art song first appeared as a “pop-culture” celebration of Schubert’s new works. The Liederabend was something to look forward to, a way to share with like-minded colleagues and friends and to make music together.

Outside of conservatories, the Liederabend ceases to exist. So, in 2009, we decided to update this 19th-century format and give it a contemporary make over... and the *21c Liederabend* was born. To make it relevant to a 21st-century audience, we wanted to make it contemporary in every way; so we brought together living composers and living visual artists/filmmakers and created a song festival that had a stamp of the NOW on it. That first event was held at Galapagos Art Space. In 2011 we expanded the *21c Liederabend, op. 2* to the Kitchen in a three-day festival. We couldn’t be more thrilled to present our “op. 3” in the Harvey Theater as part of the 2013 BAM Next Wave Festival. Over two nights of different programming, audiences will share in the music of 22 composers featuring nine world premieres, including a commissioned piece by composer-in-residence Anna Clyne, as well as a new libretto from librettist-in-residence Royce Vavrek for a composition by Marie Incontrera. It has been our mission to commission a new work by a female composer for each of the Liederabends, and we hope that these new works will enter and expand the song repertoire.

We exist within a visual culture. So to that end, we have paired the composers with filmmakers, projection designers, sculptural lighting design, and sound design. The *21c Liederabend* is a multimedia experience that we hope will delight the senses. At the center of it all, of course, are the composers. The marriage of words and music continue to inspire creative work, and we are proud to showcase the 22 incredible compositional voices that are represented in our op. 3. We share New York, America, the Middle East, Europe, China, and Africa through song.

We hope you will enjoy our “lieder palooza”!

—Beth Morrison and Paola Prestini

### DESIGN AND PRODUCTION TEAM

Production manager/Technical director **Michael Givey**  
Video engineer and Associate projection designer **Brad Peterson**  
Sound engineer **Garth MacAleavey**  
Stage manager **Jason Kaiser**  
Assistant director **Tom Dugdale**  
Assistant stage manager **Catherine Constanzo**

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Master class: Art Song Forward: For Singers and Composers

With Christopher Burchett and Julian Wachner | In conjunction with *21c Liederabend, op. 3*

Sat, Nov 23 at 10:30am | 1hr 30min | Penthouse Studio | \$25 for singers; \$15 for composers

FRIDAY, NOV 22—PROGRAM 1

*Distance to the Market* (2012)

Composed by **Paola Prestini**

Libretto by **Donna Di Novelli**

**Christopher Burchett**, baritone

**Stephen Gosling**, piano

*Commissioned for the Opera America Songbook*

*America 1968* (2008)

Composed by **Tom Cipullo**

Text by **Robert Hayden**

I. Monet's Waterlilies

II. The Whipping

**David Adam Moore**, baritone

**Stephen Gosling**, piano

*Commissioned by Andrew Garland and Donna Loewy. Used with permission from Liveright Publishing Corporation.*

"Líadan's Lament" from *Celtic Verses*

Reorchestrated for mezzo-soprano and harpsichord 2013

Composed by **David Handler**

Text by **Anonymous**

**Daisy Press**, vocalist

**Orlando Alonso**, harpsichord

*Drama Theatre: No. 3* (2009), "Written on the Wind"

Composed by **Huang Ruo**

Text by the composer

**Min Xiao-Fen**, pipa and vocal

*Sleep* (2000)

Composed by **Eric Whitacre**

Text by **Charles Anthony Silvestri**

**Choir of Trinity Wall Street**

**André de Quadros**, conductor

Scene from the opera *Bhutto* (World Premiere)

Composed by **Mohammed Fairouz**

Libretto by **Olivia Giovetti**

**Rachel Calloway**, mezzo-soprano

**Timur**, vocalist

**Christopher Burchett**, baritone

**Choir of Trinity Wall Street**

**Ted Hearne**, conductor

"Lullaby" from *Mileva* (2011)

Composed by **Aleksandra Vrebalov**

Libretto by **Vida Ognjenovic**

**Anne-Carolyn Bird** and **Sara Heaton**, sopranos

**Choir of Trinity Wall Street**

**Ted Hearne**, conductor

*Commissioned by The Serbian National Theater for its 150th Anniversary Season*

*His Name is Jan* (World Premiere)

Composed by **Missy Mazzoli**

Libretto by **Royce Vavrek**

**Marnie Breckenridge**, soprano

**Ted Hearne**, conductor

"Miranda's Aria" from *Death and the Powers* (2010)

Composed by **Tod Machover**

Libretto by **Robert Pinsky**

**Sara Heaton**, soprano

**Ted Hearne**, conductor

*Commissioned by Association Futurum with the Patronage of Prince Albert II of Monaco*

"I Must Survive" from *Woman: The War Within* (2013)

Composed by **Du Yun**

Libretto by **Matthew Maguire**

**Solange Merdinian**, mezzo-soprano

**Ted Hearne**, conductor

"Albert, Bound or Unbound" from *No Shirts, No Skirts, No Service* (World Premiere)

Composed by **Marie Incontrera**

Libretto by **Royce Vavrek**

**Cree Carrico**, soprano

**Tyrone Chambers**, tenor

Chorus of Soldiers: **Peter Tantsits**, **Timur**,

**David Adam Moore**, **Christopher Burchett**

**Ted Hearne**, conductor

From *The Source* (World Premiere)

Composed by **Ted Hearne**

Libretto by **Mark Doten**

I. In which the Grey Hat who exposes Pfc Manning defends himself on Twitter (6.1.10—6.7.10)

II. In which sundry newspersons interview Julian Assange (7.10.10—12.22.10)

**Theresa McCarthy**, **Daisy Press**,

**Daniel Breaker**, **Joseph Keckler**, vocal soloists

**Ted Hearne**, conductor

From *Artaud in the Black Lodge* (World Premiere)

Composed by **David T. Little**

Libretto by **Anne Waldman**

I. Petrograd, 1917

II. Here my severed digit / write my way out

**Timur**, vocalist

Netsayi and Black Pressure

I. Hondo

II. Georgie

III. Sara Regina

Photography by **Helena Christensen**

**Netsayi B. Chigwendere**—vocals, acoustic guitar, mbira

**Humfrey N. Domboka**—electric guitar, marimb, vocals

**Raymond T. Mupfumira**—electric guitar, mbiras, marimb, vocals

**Tapuwa B. Bright**—drums

**Cornelius Dufallo**—violin

**Jeffrey Zeigler**—cello

### SATURDAY, NOV 23—PROGRAM 2

*Distance to the Market* (2012)

Composed by **Paola Prestini**

Libretto by **Donna Di Novelli**

**Christopher Burchett**, baritone

**Stephen Gosling**, piano

*Commissioned for the Opera America Songbook*

“Up then, you virgins, off to battle” from *Penthesilea* (2012)

Composed by **Thomas Cabaniss**

Libretto by **Douglas Langworthy** and

**David Hershkovitz**

**Amelia Watkins**, soprano

**Stephen Gosling**, piano

*I Will Learn to Love A Person* (2013)

Composed by **Christopher Cerrone**

Libretto by **Tao Lin**

I. That Night with the Green Sky

II. Eleven Page Poem Part III

**Daisy Press**, soprano

**Stephen Gosling**, piano

*Commissioned for the Opera America Songbook*

*A Boy and a Girl* (2002)

Composed by **Eric Whitacre**

Text by **Octavio Paz**

Translated by **Muriel Rykeyser**

**Choir of Trinity Wall Street**

**André de Quadros**, conductor

*Hubble Cantata* (2013)

Composed by **Paola Prestini**

Libretto by **Royce Vavrek**

with narrations by **Mario Livio**

Film by **Carmen Kordas**

**Jessica Rivera**, soprano

**Cornelius Dufallo**, violin and live electronics

**Choir of Trinity Wall Street**

**Julian Wachner**, Conductor

The Hubble Cantata was *commissioned by Bay Chamber Concerts* and received its world premiere in Rockport, Maine on July 25, 2013. This performance marks the world premiere of the version with chorus.

“Mannahatta” from *My City* (World Premiere)

Composed by **Judd Greenstein**

Text by **Walt Whitman**

**DM Stith**, vocals and guitar

**Choir of Trinity Wall Street**

**Julian Wachner**, conductor

New animation by **Joshua Frankel**

*Part of My City, commissioned by the Orchestra Engagement Lab, Detroit Symphony Orchestra, and Waterbury Symphony Orchestra*

*The Lost Thought* (Festival Commission)

Composed by **Anna Clyne**

Text by **Emily Dickinson**

Film by **S. Katy Tucker**

**Trio Mediaeval** (Anna Maria Friman-Henriksen, Linn Andrea Fuglseth)

**Martha Cluver**

**Julian Wachner**, conductor

*Hymns for Private Use* (World Premiere)

Composed by **Nico Muhly**

**Marnie Breckenridge**, soprano

**Julian Wachner**, conductor

*Commissioned by Het Concertgebouw Amsterdam and Wigmore Hall, London, with the support of André Hoffmann, President of the Fondation Hoffmann, a Swiss grant-making foundation, for the (world premiere) performances on April 2012.*

*Come My Dark Eyed One*

Composed by **Julian Wachner**

Text by **Sara Teasdale** and **e. e. cummings**

VII. Shall we too rise forgetful from our sleep

VIII. I shall bury my weary love

**Christopher Burchett**, baritone

**Cree Carrico**, Soprano

**Choir of Trinity Wall Street**

**Julian Wachner**, conductor

“Ilana’s Dream” from *After Life* (2006)

Composed by **Michel Van der Aa**

Text by the composer after **Hirokazu Kore-Eda**

Film by **Michel van der Aa**

## 21c Liederabend, Op. 3

**Marnie Breckenridge**, soprano  
**Maeve Höglund**, soprano  
**Julian Wachner**, conductor  
*Commissioned by De Nederlandse Opera and the Holland Festival in 2006*

Three selected songs from the song-cycle  
*Hommage à Klaus Nomi* (1998)

- I. So Simple (Simple Man)
- II. Awake from Winter (Cold Song)
- III. The Witch

Composed by **Olga Neuwirth**

Libretto by **Klaus Nomi**

Video by **Lillevan**

**Timur**, vocalist

**Julian Wachner**, conductor

*Commissioned by the Salzburg Festival supported by Betty Freeman, 1998*

*This performance is dedicated to Lou Reed*

Netsayi and Black Pressure  
Photography by **Helena Christensen**

- I. Chosen Ones
- II. Nyuchi MuDhorobha
- III. Don't Wake Me Up

**Netsayi B. Chigwendere**—vocals, acoustic guitar, mbira

**Humfrey N. Domboka**—electric guitar, marimbas, vocals

**Raymond T. Mupfumira**—electric guitar, mbiras, marimbas, vocals

**Tapuwa B. Bright**—drums  
with special guests:

**Cornelius Dufallo**—violin

**Jeffrey Zeigler**—cello

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### NOVUS NY

VIOLINS  
Conrad Harris  
Laura Lutzke

VIOLA  
John Stulz

CELLO  
Brian Snow

CONTRABASS  
Eleonore Oppenheim

FLUTES  
Roberta Michel  
Kelli Kathman  
Jecca Barry

OBOE  
Michelle Farah

CLARINETS  
Eileen Mack (Clarinet/  
Bass Clarinet)  
Joshua Sinton  
(Clarinet/Bass Clarinet/  
Alto Sax)  
Sam Sadigursky (Alto  
Sax/Bass Clarinet)

BASSOON  
Damian Primis

HORN  
Nathan Koci

TRUMPET  
Hugo Moreno

TROMBONE  
James Hirschfeld

PERCUSSION  
Peter Wise  
Molly Yeh

PIANO  
Stephen Gosling

HARPSICHORD  
Orlando Alonso

SYNTHESIZER  
Stephen Gosling  
Nathan Koci  
Orlando Alonso

ELECTRIC GUITAR  
Matthew Setzer

ELECTRIC BASS  
James Ilgenfritz

PIPA  
Min Xiao-Fen

SITAR  
Kamala Sankaram

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### TRINITY WALL STREET CHOIR

SOPRANO  
Jennifer Bates  
Martha Cluver  
Linda Lee Jones  
Marguerite Krull  
Melanie Russell  
Katie Wessinger

ALTO  
Luthien Brackett  
Matthew Hensrud  
Kate Maroney  
Virginia Warnken

TENOR  
Eric Dudley  
Timothy Hodges  
Stephen Sands  
Steven Caldicott Wilson

BASS  
Kelvin Chan  
Steven Hrycelak  
Tim Krol  
Thomas McCargar  
Liam Moran  
Jonathan Woody

### PRODUCERS

**BETH MORRISON PROJECTS**, founded in 2006, 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 30 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, Jonathan Berger, Philip Glass, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Nico Muhly, Paola Prestini, Kamala Sankaram, Scott Wheeler, and more, with directors Rachel Dickstein, Daniel Fish, Yuval Sharon, and Robert Woodruff. Projects have been performed in American and international venues, including BAM, the Kitchen, PS 122, Lincoln Center, Walker Art Center, The Barbican, Holland Festival, Beijing Music Festival, New York Musical Theater Festival, and more.

**VisionIntoArt (VIA)** is a multimedia production company that creates interdisciplinary works stemming from new music. With the belief that collaboration sustains artistic innovation, VIA creates and commissions works that involve various disciplines, presented around the world for the general audience, and forged from the most exciting emerging and established artists living today. Since Paola Prestini cofounded the company in 1999 at the Juilliard School, VIA has created and performed over 70 original works and has been seen at Lincoln Center, the Barbican Centre, Atlas Theater, HIFA (oimabw), and the Kennedy Center. VIA's works have toured to colleges and universities in the US, and to international festivals such as Apertif in Concerto at Teatro Manzoni, Etna Fest in Italy, and BEMUS in Belgrade, Serbia. Support for VIA

comes from the National Endowment of the Arts, Cary Trust for New Music, the Trust for Mutual Understanding, the New York State Council on the Arts, Lower Manhattan Cultural Council, ASCAP, the BMI Fund, the Morgan Stanley Foundation, the Kenan Institute, Nathan Cummings Foundation, National Video Resources, the Council on Foundations, the Amphion Foundation, and individual donors.

**TRINITY WALL STREET** is an Episcopal parish that has been a part of New York City since 1697. Located in the heart of Manhattan's financial district, Trinity has created a dynamic home for great music. Serving as director of Trinity's Music and the Arts Program—as well as principal conductor of the Grammy-nominated Choir of Trinity Wall Street, period-instrument Trinity Baroque Orchestra and contemporary-music ensemble-in-residence NOVUS NY—Julian Wachner also oversees all liturgical, professional, and community Music and Arts programming at Trinity Church and St. Paul's Chapel. The music at Trinity ranges from large-scale oratorios to chamber music, from intimate a cappella singing to jazz improvisation. All concerts at Trinity Wall Street are professionally filmed and webcast live at [trinitywallstreet.org](http://trinitywallstreet.org).

### DIRECTORS

**BETH MORRISON** (creative direction), leader of BMP, is an opera and theater producer, singer, and voice teacher with bachelor and master of music degrees and a master of fine arts in theater management/producing from the Yale School of Drama, as well as many years of experience in the development of new opera and theater works. She first cultivated her extensive experience in arts administration at the Boston University Tanglewood Institute where she served as administrative director for four years. Morrison served a founding tenure as the producer for the Yale Institute for Music Theatre from 2009 to 2011, as well as producer for New York City Opera's VOX:Contemporary American Opera Lab from 2010 to 2011. She is also a founding director of PROTOTYPE: Opera/Theatre/Now, a festival showcasing contemporary chamber opera-theater and music-theater projects that tour. BMP is the realization of Morrison's vision, which stems from a deep commitment to nurturing composers and other artists and fostering the development of new opera and other new

music-theater works. Previous projects presented at BAM include *Don Juan in Prague* (2006 Next Wave), *Brooklyn Babylon* (2011 Next Wave), and *ELSEWHERE* and *love fail* (both 2012 Next Wave).

**PAOLA PRESTINI** (creative direction; composer) is founder/director of VisionIntoArt, an interdisciplinary production company, and creative director of Original Music Workshop (Brooklyn). She is a Black Ship member. Her work is performed worldwide: Kennedy Center, BAM Next Wave Festival, BEMUS (Serbia), Etnafest (Italy), and Barbican Centre (London). Her work been commissioned and presented by Carnegie Hall, Chicago Symphony Orchestra, New York City Opera, and Kronos Quartet in venues worldwide. Current projects include works for New York Philharmonic's 2014 Biennial, two installation concertos (commissioned by the Krannert Center for Maya Beiser and Cornelius Dufallo); *The Hubble Cantata* (commissioned by Bay Chamber Concerts for International Contemporary Ensemble); *Oceanic Verses* (Barbican Centre with BBC Symphony Orchestra); an evening length dance for Lar Lubovitch Dance Company; and *Aging Magician* (Rinde Eckert, Julian Crouch, and Brooklyn Youth Chorus, in residence at Watermill Center and Park Avenue Armory). She has enjoyed many collaborations with muses, visual artists, writers, and filmmakers. Residencies include MASS MoCA, Hermitage Retreat, Ucross Foundation, Sundance, and LMCC Governor's Island, and she has worked in colleges and in residencies in Italy, Africa, Mexico, and Venezuela. She was a 2012 Musical Exchange Fellow for Carnegie Hall and was a Paul and Daisy Soros Fellow. She has taught in inner city schools in New York, and El Sistema in Venezuela, among others. She is editor of New York Philharmonic's *Very Young Composer* book. Her music is released on Tzadik Records, and her writing is published in the Arcana series by Hips Road. She is a graduate of the Juilliard School, and has studied with Samuel Adler, Robert Beaser and Sir Peter Maxwell Davies.

### ARTISTS IN RESIDENCE

**ANNA CLYNE** (21c *Liederabend* composer in residence) is a London-born composer of acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph, and collide in dramatic

explosions. Her work includes collaborations with choreographers, visual artists, filmmakers, and musicians. Clyne's work has been championed by such conductors as Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen, with recent commissions from Carnegie Hall, the Los Angeles Philharmonic, BBC Symphony, London Sinfonietta, and Southbank Centre, among others. Recent works include *Masquerade*, an orchestral overture that opened the BBC's Last Night of the Proms, *Prince of Clouds* (double violin concerto), *A Wonderful Day* for the Bang on a Can All-Stars, *See(k)* (orchestral ballet score for Nicolo Fonte/Houston Ballet), and *The Violin* (collaboration with artist Josh Dorman and violinists Cornelius Dufallo and Amy Kauffman). Currently the Chicago Symphony's Mead Composer-in-Residence through 2015, Clyne has received numerous accolades, including a Charles Ives Fellowship from the American Academy of Arts and Letters. Her debut album, *Blue Moth*, was released on the Tzadik label in 2012.

**ROYCE VAVREK** (21c *Liederabend* librettist in residence) is a Brooklyn-based librettist and lyricist whose work includes *Dog Days* (Peak Performances @ Montclair/Beth Morrison Projects), *Am I Born* (Brooklyn Philharmonic/Brooklyn Youth Chorus) and *Vinkensport, or the Finch Opera* (Bard Conservatory), *Song from the Uproar* (Beth Morrison Projects, the Kitchen), *Strip Mall* (Los Angeles Philharmonic) and *A Song for Wade (This is Not That Song)* (Alarm Will Sound), *Angel's Bone* (Mann Center), *Stoned Prince* (loadbang) and *Violations* (Yale School of Music), and *Maren of Vardø* (New York City Opera VOX; Yale Institute for Music Theater). Upcoming projects: *27* with Ricky Ian Gordon (Opera Theatre of St. Louis), *JFK* with David T. Little (Fort Worth Opera Festival), and *The Crucial Field* with Josh Schmidt (Signature Theater, VA). Vavrek is co-artistic director of the Coterie, an opera-theater company founded with soprano Lauren Worsham. He received a BFA from Concordia University, Montreal; an MFA from NYU; and attended American Lyric Theater's Composer Librettist Development Program.

### COMPOSERS

**THOMAS CABANISS'** recent works include *Celestial Fire* (2013 Radio Radiance commission for the Young People's Chorus of NYC), *Drumlines*, *Come to Play*, *To Make Words Sing*, *Away*

*I Fly* (interactive orchestral pieces for Carnegie Hall's orchestra education program), *My Song is a Fire* (oratorio, Fairfield County Chorale & Orchestra), *Searching for Kristallnacht* (oratorio for singers, musicians, and actor to commemorate the 70th anniversary of Kristallnacht), and *Three Sabbaths* (Columbia University Bach Society). Dance works include *The Reclamation*, *Noise + Speed*, *It's All True*, and *The Short-Cut* for Hilary Easton. *The Sandman*, a chamber opera based on a story by E.T.A. Hoffmann with libretto by Douglas Langworthy and David Herskovits, premiered at the Connelly Theater in New York (2002, revived in 2003). Cabaniss is a faculty member at Juilliard and Mannes College The New School for Music, and a consultant to the Weill Music Institute at Carnegie Hall. [thomascabaniss.com](http://thomascabaniss.com)

**CHRISTOPHER CERRONE** is a Brooklyn-based composer whose works range from chamber music, orchestral works, and fully-staged operas to multimedia projects, ambient electronic works, and collaborations with artists. Recent collaborations include performances by Los Angeles Philharmonic, eighth blackbird, New York City Opera, Tulsa Opera, Brooklyn Philharmonic, and Ensemble ACJW. His opera *Invisible Cities* will be presented by the Industry in collaboration with LA Dance Project this fall; the interactive production, directed by Yuval Sharon, will take place in LA's Union Station. Cerrone has received awards and grants from the American Academy of Arts and Letters, Chamber Music America, the Civitella Ranieri Foundation, Opera America, the Jerome Foundation, ASCAP, and New Music USA, and holds degrees from the Yale School of Music and Manhattan School of Music. He was co-artistic director of Red Light New Music and he is one-sixth of the Sleeping Giant composer collective. His works are published by Schott NY and Project Schott New York.

**TOM CIPULLO** is the winner of a 2012 Guggenheim Fellowship and a 2013 award from the American Academy of Arts & Letters, and has received commissions from Mirror Visions Ensemble, SongFest, Joy in Singing, Sequitur, Cantori New York, tenor Paul Sperry, mezzo-soprano Mary Ann Hart, the Five Boroughs Music Festival, pianist Jeanne Golan, soprano Martha Guth, baritone Jesse Blumberg, soprano Hope Hudson, New York Festival of Song, and many others. Recent honors include the Min-

neapolis Pops New Orchestral Repertoire Award (2009) for *Sparkler*, the National Association of Teachers of Singing Art Song Award (2008) for *Of a Certain Age*, and the Phyllis Wattis Prize for song composition from the San Francisco Song Festival for *Drifts & Shadows* (2006). Cipullo's *A Visit with Emily*, *Another Reason Why I Don't Keep a Gun in the House* and *Of a Certain Age* are published by Oxford University Press. Other works are distributed by Classical Vocal Reprints.

**DU YUN**, born and raised in Shanghai, China, is a composer, performer, and performance artist who practices her works at a crossroads of orchestral, chamber music, opera, theater, cabaret, storytelling, pop music, visual arts, and noise. 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), and ICE. Selected venues: Festival d'Avignon, Ultima Norway, Salle Playel Paris, Darmstadt, Musica Nova Helsinki, Carnegie Hall, Lincoln Center, RedCat, Kimmel Center, Shanghai Symphony, Muziekgebouw aan 't IJ, and Philharmonie Luxembourg. In art: Guangzhou Art Triennial, National Academy Museum, Sharjah Biennial (UAE), Auckland Triennial (New Zealand), Ullens Art Center (Beijing). Upcoming highlights: Istanbul Biennial, Shanghai Opera Orchestra, Prototype, Smithsonian Museum, PROTOTYPE Festival, São Paulo Contemporary Museum, and Seattle Symphony.

**MOHAMMED FAIROUZ** integrates Middle-Eastern modes into Western structures. His output encompasses opera, symphonies, ensemble works, chamber and solo pieces, choral settings, and song cycles. Commissions have come from Rachel Barton Pine, Borromeo String Quartet, Imani Winds, New York Festival of Song, Da Capo Chamber Players, Cantus, and others. Recent premieres include his first opera, *Sumeida's Song*, and his fourth symphony, *In the Shadow of No Towers*, both greeted with critical acclaim. Fairouz was a featured artist on the television series *Collaboration Culture* on BBC World TV. He has been interviewed on shows such as NPR's *All Things Considered*, BBC/PRI's *The World*, and *The Bob Edwards Show*. Recordings are available on Naxos, Innova, Bridge, and other labels. His principal teachers in composition have included György Ligeti, Gunther Schul-



ler, and Richard Danielpour, with studies at the Curtis Institute and New England Conservatory. mohammedfairouz.com.

**JUDD GREENSTEIN** is a Brooklyn-based composer of structurally complex works for varied instrumentation, heard at Carnegie Hall, Tanglewood, Amsterdam's Musiekgebouw, Bang on a Can Marathon, and MusicNOW festival; recent commissions include from the Minnesota Orchestra, Alabama Symphony, Claremont Trio, ETHEL, yMusic, and Roomful of Teeth. Current projects: a song cycle for vocalist DM Stith and orchestra, and an opera with director Joshua Frankel and poet Tracy K. Smith. Judd is also active as a promoter of new music. He is co-director of New Amsterdam Records/New Amsterdam Presents, an organization supporting musicians open to all genres. He curates the Ecstatic Music Festival (Merkin Hall), a showcase of collaborative concerts among artists from different musical backgrounds, and he is a founding member of NOW Ensemble, a performer/composer collective that develops new chamber music for flute, clarinet, electric guitar, double bass, and piano. Judd studied at Tanglewood Music Center and Bang on a Can Summer Institute and holds degrees from Williams College, Yale School of Music, and Princeton University.

**DAVID HANDLER** composes acoustic and electronic music that explores notions of incongruity and deconstruction. Recent commissions include the transcription and orchestration of *Riceboy Sleeps* by Alex Somers & Jónsi Birgisson of Sigur Rós, commissioned by Lincoln Center. Additional orchestral premieres include *Smile* by Ossia Symphony and *The Diving Bell Sketches* by Manhattan School of Music Symphony. Prominent performances include a composer portrait curated by Orange Mountain Music's Richard Guérin at Barbéz (2009). As both violinist and violist, he collaborates regularly with Kurt Masur and Zdeněk Mácal, with whom he studied conducting. Handler is the co-founder and executive director of Le Poisson Rouge and Ensemble LPR. The venue's mission is to revive the symbiotic relationship between art and revelry, invigorating the musical landscape for artists and audiences alike; in its five years, the venue has received numerous awards and accolades.

**TED HEARNE** (see conductors)

**HUANG RUO**, winner of the Luxembourg International Composition Prize, draws inspiration from Chinese ancient and folk music, Western avant-garde, rock, and jazz, integrating them in a compositional technique he calls "dimensionalism." Ruo's writing spans orchestra, chamber music, opera, theater, and modern dance, to sound installation, multimedia, experimental improvisation, folk rock, and film. It has been performed by New York Philharmonic, San Francisco Symphony, National Polish Radio Orchestra, Hong Kong Philharmonic, Opera Hong Kong, New York City Opera, Chamber Music Society of Lincoln Center, and Ethel Quartet, and others, under conductors including Wolfgang Sawallisch, James Conlon, and Dennis Russell Davies. His opera *Dr. Sun Yat-Sen* has its American premiere at Santa Fe Opera in 2014. Upcoming commissions include a vocal drama for Ars Nova Copenhagen and Danish Dance Theatre, orchestral works for Remix Ensemble and Casa da Musica in Porto, Netherlands Radio Philharmonic Orchestra and Concertgebouw in Amsterdam, and National Symphony Orchestra of Taiwan. huangruo.com

**MARIE INCONTRERA** is a composer, conductor, and martial artist in Brooklyn. She won the Miriam Gideon Composition Award for women composers, the Remarkable Theater Brigade Art Song Competition, the 2011 Vocalessence/American Composers Forum "Essentially Choral" readings, and was a finalist in the Iron Composer 2010 competition. She was awarded a Meet the Composer Metlife Creative Connections award, a Foundation for the Contemporary Arts Grant, a Puffin Grant, and a New York Women Composers Seed Money Grant. Commissions have come from the Young New Yorkers Chorus, Remarkable Theater Brigade, Brooklyn Art Song Society, and Atlanta Opera, among others. Her work was performed in Weill Hall (Carnegie Hall), Kaufman Center, Symphony Space, Meridian Arts Festival (Bucharest), Roulette, Galapagos Art Space, WOW Cafe Theatre, highSCORE Festival (Italy), and others. She is the conductor for a series of engagements by Green Monster Big Band, including the 2013 Next Wave Festival; she is also guest composer and arranger for some of these engagements. She studies composition and conducting with Fred Ho.

**DAVID T. LITTLE**'s music, a fusion of classical and popular idioms, has been performed

at Tanglewood, Aspen, and Cabrillo Festivals, and by eighth blackbird, Sō Percussion, London Sinfonietta, Brooklyn Philharmonic, and Baltimore Symphony Orchestra, among others. Little's operas have been produced by Beth Morrison Projects, Peak Performances at Montclair, PROTOTYPE Festival, and Bard Conservatory. Upcoming projects: new works for Kronos Quartet, Maya Beiser, Todd Reynolds, wild Up, and an opera with collaborator Royce Vavrek about the final day of John F. Kennedy's life, commissioned by the Fort Worth Opera. An active drummer, Little has performed and recorded with the International Contemporary Ensemble and performs with his amplified chamber ensemble Newspeak, for which he is founding artistic director. From 2010—12 Little was executive director of New York's MATA Festival. He holds a PhD from Princeton University and is the head of composition and new music coordinator at Shenandoah Conservatory. His music can be heard on New Amsterdam Records and Innova. davidtittle.com

**TOD MACHOVER**, composer and inventor, is the Muriel R. Cooper Professor of Music and Media at the MIT Media Lab where he is director of the Opera of the Future Group. He is also visiting professor of composition at London's Royal Academy of Music. Machover's compositions have been commissioned and performed by many of the world's prestigious ensembles and soloists, and he has been awarded numerous prizes and honors, including France's Chevalier des Arts et Lettres and the 2013 Arts Advocacy Award (Kennedy Center). He is recognized as a prominent designer of new technologies for music, including Hyperinstruments, Hyper-score, and the technologies behind Guitar Hero. Particularly known for his visionary operas, his most recent, the "robotic" *Death and the Powers* (finalist, 2012 Pulitzer Prize), appears at Dallas Opera in February 2014, from where it will be interactively simulcast worldwide. Since 2012, Machover has worked on a series of "collaborative symphonies," created with citizens of Toronto and Edinburgh; the next in the series premieres at Perth (Australia) International Festival in March 2014.

**MISSY MAZZOLI**'s music has been performed globally by Kronos Quartet, eighth blackbird, New York City Opera, and many others. She is

composer-in-residence with Opera Philadelphia, and in 2011—12 was composer-in-residence with Albany Symphony. In February 2012 Beth Morrison Projects produced *Song from the Uproar*, Mazzoli's first multimedia chamber opera, in a sold-out premiere run at the Kitchen (NY). Recently, an extended work for Kronos Quartet premiered at Carnegie Hall, plus new works by pianist Emanuel Ax and the Detroit Symphony. A pianist and keyboardist, she performs her music with Victoire, a band she founded in 2008. Its album *Cathedral City* was named one of 2010's best classical albums by *Time Out New York*, NPR, *The New Yorker*, and *The New York Times*. In February 2014 the band performs a set of new material at Carnegie Hall, joined by percussionist Glenn Kotche of Wilco. Mazzoli recently joined the faculty at Mannes College of Music, and her works are published by G. Schirmer.

**NICO MUHLY** has composed for American Ballet Theatre, American Symphony Orchestra, Boston Pops, Carnegie Hall, Chicago Symphony, Gotham Chamber Opera, New York City Ballet, New York Philharmonic, Paris Opéra Ballet, Royal Ballet, Seattle Symphony, and many other groups and solo artists. Muhly has lent his skills as performer, arranger, and conductor to Antony and the Johnsons, Grizzly Bear, Jónsi (of Sigur Rós), Usher, and others. In 2011, Muhly's first full-scale opera, *Two Boys*, commissioned by the Metropolitan Opera, Lincoln Center Theater, and English National Opera with libretto by Craig Lucas and direction by Bartlett Sher premiered in London (2012). A chamber opera commissioned by the Opera Company of Philadelphia, Music Theatre Group, and Gotham Chamber Opera premiered in New York (2012). Recently, Los Angeles Master Chorale and Decca released a disc of Muhly's choral music, *A Good Understanding*. Aurora Orchestra recorded his *Seeing is Believing*; with choreographer Stephen Petronio, Muhly created *I Drink the Air Before Me*, both on Decca. Muhly frequently collaborates with Bedroom Community, an artist-run label headed by Icelandic musician Valgeir Sigurðsson, inaugurated in 2007 with the release of Muhly's first album, *Speaks Volumes*. He released a second album, *Mothertongue*, and also worked closely with Sigurðsson, Ben Frost, and Sam Amidon on respective solo releases. In 2012, Muhly's three-part *Drones & Music* was released (with Bruce

Brubaker, Pekka Kuusisto, and Nadia Sirota). Film credits include scores for *Joshua* (2007), *Margaret* (2009), and *The Reader* (2008). Vermont-born and raised in Rhode Island, Muhly graduated from Columbia University with a degree in English Literature. In 2004, he received a masters in music from Juilliard, studying under Christopher Rouse and John Corigliano. Since his sophomore year, he worked for Philip Glass as a MIDI programmer and editor for six years.

### **NETSAYI & BLACK PRESSURE**

Netsayi, singer-songwriter and “Queen of Afrofolk” (*Daily News*), is back recording and performing. After a 40-date UK tour supporting Grammy Award-winning legends Ladysmith Black Mambazo, Netsayi returned home to Harare in 2010, where she put together the band Black Pressure. Her new incarnation maintains the familiar wit and poetic writing, while her show is by turns emotive and energizing, revealing flashes of virtuosic brilliance from musicians who rework the traditional sounds of Zimbabwe to dramatic effect. Arriving in the UK around 2000, Netsayi forged a reputation performing a cappella in London’s singer-songwriter clubs. After her self-produced demo landed on BBC Radio DJ Trevor Nelson’s desk, she went on to receive universal acclaim in the British press for two albums: *Chimurenga Soul* and *Monkey’s Wedding*, (“refreshingly, startlingly excellent” raved *Mojo*). In 2012 Netsayi & Black Pressure were spotted by American composer and artistic director Paola Prestini at the Harare International Festival of Arts; invitations to the US followed. These included a rapturously-received live show on NPR and collaborations with photographer Helena Christensen and Kronos Quartet’s Jeffrey Zeigler. Netsayi is at the forefront of the new wave of African artists on the verge of global recognition.

**OLGA NEUWIRTH**’s multi-layered works can draw on effects of electronic and orchestral instruments and video. From Austria, she studied at the Academy of Music in Vienna and San Francisco Conservatory of Music; she studied painting and film at the same time. Her composition teachers included Adriana Holszky, Tristan Murail, and Luigi Nono. At 22, two of her mini-operas were performed at Wiener Festwochen, and since then, her works have been presented worldwide. In 1998 she was featured in Salzburg Festival’s Next Generation series. Her music-theater work *Bahlamms Fest* premiered in

1999 at the Wiener Festwochen (Ernst Krenek prize). She wrote *Clinamen/Nodus* for Pierre Boulez and London Symphony Orchestra. In 2002 Neuwirth became composer-in-residence at the Lucerne Festival. With novelist Elfriede Jelinek she created two radio plays and three operas. Her opera *Lost Highway*, based on David Lynch’s film, premiered in 2003 and won a South Bank Show Award for the production by English National Opera (Young Vic, 2008). In 2012 Neuwirth completed two new operas while in New York: *The Outcast*, on Herman Melville, and *American Lulu*, a version of Alban Berg’s *Lulu* (Bregenz, Edinburgh, London, Aug/Sep 2013). She is working on a radio play about Herman Melville for the Ensemble Intercontemporain and a new work for Vienna Philharmonic Orchestra.

**PAOLA PRESTINI** (composer; see directors)

**MICHEL VAN DER AA** (Netherlands), a multidisciplinary figure in contemporary music, not only composes but is also a director and script writer. His works blur boundaries between live action and recording, and between music, theater, and film. Before studying composition (with Louis Andriessen, among others), Van der Aa trained as a recording engineer at the Royal Conservatory in The Hague, and studied film direction (New York Film Academy, Lincoln Center Theater Director’s Lab). Among the ensembles performing his music: ICE, Tokyo Sinfonietta, Melbourne Symphony Orchestra, BBC Symphony Orchestra, and Amsterdam Sinfonietta. The 3D opera *Sunken Garden* will be staged at Opera Lyon next season, following successful runs at Holland Festival and Barbican Centre, London. Among his awards are the International Gaudeamus Prize (1999), the Charlotte Köhler Prize (2005), and, in 2013, the Kagel Prize and Grawemeyer Award for Music Composition for *Up-Close*. Interdisciplinary collaborators include performers such as Barbara Hannigan and Rodrick Williams, Ana Moura, Kate Miller-Heidke and These New Puritans, novelist David Mitchell, and actor Klaus Maria Brandauer. Since 2011 he has been house composer with Royal Concertgebouw Orchestra leading to several major works, including a violin concerto for Janine Jansen. He is writing a clarinet concerto for the London Sinfonietta, musikFabrik, and the Finnish Avanti! ensemble, to be performed in 2014.

**ALEKSANDRA VREBALOV**'s works have been performed by Kronos Quartet, ETHEL, Serbian National Theater, and Belgrade Philharmonic, among others. Vrebalov has been commissioned by Carnegie Hall, Brooklyn Youth Chorus, Barlow Endowment, Clarice Smith Center, Merkin Hall. Residencies/festivals featuring Vrebalov's work include New Dramatists, BBC Proms, Edinburgh Festival, Ravinia, American Opera Projects, Rockefeller Bellagio Center, MacDowell Colony, and Tanglewood. Named 2011 composer of the year by *Muzika Klasika* (for the opera *Mileva*, commissioned by Serbian National Theater), Vrebalov, who lives in New York, has received awards from American Academy of Arts and Letters, Vienna Modern Masters, ASCAP, Meet the Composer, Douglas Moore Foundation, and two Mokranjac Awards from Serbian Association of Composers. Her works have been released on Nonesuch, Centaur Records, Innova, and Vienna Modern Masters labels, and accompanies dances by Dusan Tynek, Rambert Dance Company, Take Dance, and Providence Festival Ballet. Her music has been used in the films *Soul Murmur* (dir. Helen Doyle) and *Slucaj Kepiro* (Natasa Krstic). [aleksandravrebalov.com](http://aleksandravrebalov.com).

**JULIAN WACHNER** (see conductors)

**ERIC WHITACRE**, a highly popular composer, is also a distinguished conductor, broadcaster, and public speaker. His ground-breaking Virtual Choir, *Lux Aurumque*, has received over three million views on YouTube; it features 185 singers from 12 countries. Virtual Choir 2.0, *Sleep*, was released in April 2011 (2,000 voices from 58 countries). Virtual Choir 3, *Water Night* (3,746 submissions, 73 countries) launched at Lincoln Center and went online in April 2012. The latest is Virtual Choir 4, *Fly to Paradise* (released July 2013, 8,400 submissions from 101 countries, launched at Coronation Festival, Buckingham Palace/BBC 1). Whitacre has written for Tallis Scholars, BBC Proms, London Symphony Orchestra and Chorus, Chanticleer, Berlin Rundfunkchor, and the King's Singers, among others. His musical, *Paradise Lost: Shadows and Wings*, won the ASCAP Harold Arlen and Richard Rodgers Awards, and earned 10 nominations at the Los Angeles Stage Alliance Ovation Awards. A versatile musician, he has also worked with legendary film composer, Hans Zimmer, co-writing the Mermaid Theme for *Pirates of the Caribbean: On Stranger Tides*. In 2011, Whitacre judged

and conducted the winning entries of the Abbey Road 80th Anniversary Anthem Competition, recording the London Symphony Orchestra and his professional choir, the Eric Whitacre Singers, in Abbey Road Studio.

## CONDUCTORS

**JULIAN WACHNER** (festival Music Director) is a Grammy-nominated conductor, composer, and keyboard artist whose recent engagements include Lincoln Center Festival (*The Blind*), 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 Carnegie Hall (Arvo Pärt's *Passio*). As Director of Music and the Arts at New York's historic Trinity Wall Street, Wachner oversees an annual season of over 900 events, including concerts, series and festivals, museum exhibitions, dance and theater performances, poetry and literary readings, and educational/outreach initiatives in lower Manhattan and Brooklyn in partnership with New York City's public school system. At Trinity Wall Street, Wachner serves as principal conductor of NOVUS NY (Trinity's resident contemporary music orchestra), and the Trinity Baroque Orchestra & Choir of Trinity Wall Street, a 2012 Grammy nominee for its recording of Handel's *Israel in Egypt*. Wachner is also music director of the Grammy-winning Washington Chorus (ASCAP's Alice Parker award for adventurous programming, 2011). He has guested with Philadelphia Orchestra, Montreal and Pittsburgh Symphonies, Spoleto Festival USA, Handel and Haydn Society, Glimmerglass Opera, Hawaii Opera Theater, New York City Opera, and Boston Pops. A Baroque specialist, he was founding music director of Boston Bach Ensemble and Bach Académie de Montréal, and artistic director of International Bach Festivals in Boston and Montreal. In 2011 he founded New York City's Twelfth Night Festival of Early Music, presented in collaboration with Gotham Early Music Society (GEMS), featuring New York's leading baroque and renaissance ensembles. Wachner has recorded with Chandos, Naxos, Dorian, and Titanic labels, among others.

**ANDRÉ DE QUADROS**, conductor, human rights activist, and professor of music at Boston University, has conducted and undertaken research in over 40 countries. He studied at the Bombay

School of Music; University of Bombay; La Trobe University, University of Melbourne, Monash University (Australia); Universitat Mozarteum (Salzburg with a DAAD German Academic Exchange Service scholarship), and Victorian College of the Arts. As a conductor, he is developing new cross-cultural experimental repertoire with influences of Arab, Indian, Latin American, and Indonesian music. Engagements of note include the National Philharmonic Orchestra of Bulgaria with which he toured Spain, Massachusetts All-State Chorus, Tanglewood Institute Young Artists Orchestra, Prokofiev Symphony Orchestra (Ukraine), National Youth Choir of Great Britain, Baden-Baden Orchestra (Germany), Nusantara Chamber Orchestra (Indonesia), Moscow State Radio Symphony Orchestra, New Monash Orchestra, Jauna Muzika Choir (Lithuania), and Choralies 2010 (France). He is a member of Interkultur's World Choir Council and Artistic Director of Aswatuna – Arab Choral Festival. De Quadros is conductor of Manado State University Choir (Indonesia) with which he toured France, Sweden, and Poland in 2010, winning first prize at the Warsaw International Competition. He is a member of the scientific board of the International Network for Singing Hospitals, an advisor on the Board of the International Federation for Choral Music, a member of the editorial board of the peer-reviewed journal, *Arts and Health*, and a member of the steering committee of Conductors without Borders. In 2010, he conducted a historic project with Palestinian and Israeli choral musicians in East Jerusalem.

**TED HEARNE**, from Chicago, is a composer, singer, and bandleader as comfortable in operatic and orchestral works as in rock and choral music. Hearne's compositions are socially engaging, exploring the complexity of contemporary experience with visceral power and raw emotional beauty. His music has been performed by the Minnesota Orchestra, Calder Quartet, the Knights, Pittsburgh New Music Ensemble, Wet Ink Ensemble, Present Music, and New York City Opera, and heard at the MATA Festival, Bang on a Can Marathon, Carlsbad Music Festival, Le Poisson Rouge, and Brooklyn's Issue Project Room. Hearne is artistic director of

Yes is a World, resident conductor of Red Light New Music, and was for five years composer-in-residence of the Chicago Children's Choir. Hearne's most recent collaboration paired him with hip-hop legend Erykah Badu to create a new evening-length work performed in June 2013 with the Brooklyn Philharmonic. He is half of the explosive electronic/vocal duo R WE WHO R WE (with Philip White), the leader of his indie rock project Delusion Story, and a member of the six-person composer collective Sleeping Giant. Hearne attended Manhattan School of Music and Yale School of Music, and has studied with Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Nils Vigeland, and Julia Wolfe.

**NOVUS NY** is Trinity Wall Street's ensemble for the music of our time. Hailed by *The New York Times* as a "poised, youthful orchestra," NOVUS NY was established by composer-conductor Julian Wachner in 2011 coinciding with his inaugural season as Trinity's Director of Music and the Arts. The ensemble has recorded for the Avie label, and has been an integral aspect of some of the most important musical activities at Trinity, including last year's Twelve in '12 series and the ongoing Celebrate Britten Festival. Most of these performances are available for on-demand viewing at [trinitywallstreet.org](http://trinitywallstreet.org).

**CHOIR OF TRINITY WALL STREET**, nominated for a Grammy, 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 and Musica Omnia. It is both a beloved church choir, singing favorite Anglican hymns and historic sacred music, and one of New York City's most acclaimed professional vocal ensembles. 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. All concerts at Trinity Wall Street are professionally filmed and webcast live at [trinitywallstreet.org](http://trinitywallstreet.org).

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