

Brooklyn Academy of Music

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Hagoromo

BAM Harvey Theater

Nov 3, 5—7 at 7:30pm; Nov 8 at 3pm

Running time: approx. 80 minutes, no intermission

International Contemporary Ensemble (ICE)
Brooklyn Youth Chorus
Music by Nathan Davis
Libretto by Brendan Pelsue
Choreography by David Neumann
Puppetry by Chris M. Green
Conducted by Nicholas DeMaison
Conceived and directed by David Michalek

The Angel **Wendy Whelan** | **Katalin Károlyi** (contralto)
The Fisherman **Jock Soto** | **Peter Tantsits** (tenor)
Puppeteers **Ren Carrillo**, **Pepper Fajans**, **Catherine Gowl**, **Leah Hofmann**, **Rowan Magee**, **Erin Orr**

Set design by **Sara Brown**
Lighting design by **Clifton Taylor**
Costumes by **Dries Van Noten**
Sound design by **Jody Elff**
Dramaturgy by **Norman Frisch**

Season Sponsor:

**Bloomberg
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*Leadership support for dance at BAM provided
by Doris Duke Charitable Foundation and
The Harkness Foundation for Dance.*

*Major support for dance at BAM provided by
The SHS Foundation.*

Presented in association with **American Opera Projects**

I rediscovered *Hagoromo* several years ago in a book of Noh plays translated by Ezra Pound. After reading it, I began to imagine how the characters of the Angel and Fisherman could be uniquely inhabited by the dancers Wendy Whelan and Jock Soto. As Wendy's life partner, I had the privilege to closely watch her now famous partnership with Jock blossom, particularly during the years 2000—05 when, along with Christopher Wheeldon, they created one remarkable ballet after another. Like the Angel and Fisherman, Jock and Wendy embody elemental opposites: earth and sky, solid assurance and airy grace. It's been an enormous pleasure to witness the rekindling of their unique and special chemistry after a 10-year hiatus.

This project has attempted to bring together dance and live new music, disciplines that rarely meet due to the non-overlapping values of their differing ecosystems. The plan from the beginning, cooked up by International Contemporary Ensemble artistic director Claire Chase and myself was to bring the ensemble and composer Nathan Davis into direct contact with the dramaturgical and choreographic process and vice-versa. Through this union we are attempting something that feels fresh and new: chamber dance/opera.

I am deeply proud of the artistic and administrative team that has come together around *Hagoromo*. They are profoundly talented individuals, but also most especially kind. And as the story of *Hagoromo* tells us, kindness does matter.

At the heart of *Hagoromo* is a single message that shines with a timely wisdom: only kindness and compassion can transform greed into giving, and profit into value.

Through a poor fisherman's return of a magical Angel's robe, we are reminded that works of art are most essentially valuable when they remain in circulation. The fisherman could have kept the robe, removed it from its cycle of angelic use, and transformed it into a source of his own private capital. But he didn't and so the mystery and magic of the garment survives and so, too, an Angel's dance.

—David Michalek

ADDITIONAL PERFORMERS

INTERNATIONAL CONTEMPORARY ENSEMBLE

Claire Chase flute
Rebekah Heller bassoon
Jennifer K. Curtis violin
Daniel Lippel guitar
Ross Karre percussion/dulcimer

BROOKLYN YOUTH CHORUS

Choral Director
Dianne Berkun-Menaker

Emily Ahn
Ariel Binns
Kierra Foster-Bagley
Erynn Gutierrez
Julia Harbutt

Natalie Hawkins
Akiya Henry
Jess Hernandez
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Olivia Knutsen
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Stephanie Negron
Ana Maria Oliynyk

Lily Pisano
Clara Rosarius
Maya Sequira
Madelaine Smith
Sarah Sotomayor
Isabella Stevenson
Aliyah Weiss



Wendy Whelan and Jock Soto. Photo David Michalek

ADDITIONAL PRODUCTION CREDITS

Production manager **Michael Givey**

Technical director **Karen Walcott**

Music director **Nathan Davis**

Stage manager **Dathan Manning**

Headpieces by **Stephen Jones**

Electronics **Levy Lorenzo**

Assistant choreographers **Ivy Baldwin, Jenny Shore Butler**

Assistant director **Rachel Ann Manheimer**

Assistant stage manager **Jacob Wexler**

Assistant lighting designer/Lighting programmer **Alejandro Fajardo**

Assistant to the lighting designer **Steve O'Shea**

Assistant set designer **Daniel Prosky**

Assistant costume designer **Spencer Phipps**

Costume coordinators **Reid Bartelme, Harriet Jung**

Wardrobe supervisor **Amy Page**

Hair & make-up artist **Virna Acosta**

Puppet design **Chris M. Green**

Puppet fabrication **The Specialists Ltd., Chris M. Green**

Set fabrication **ART Scene Shop**

Rehearsal/workshop singers **Gudrun Buhler, Rachel Calloway, Catherine Hedberg, Megan Ihnen,**

Nicole Mitchell, Alice Teyssier, Melissa Wimbish

Rehearsal pianists **Kelly Horsted, Christopher Cooley**

Rehearsal puppeteers **Tony Feummeler, Takemi Kitamura, CB Goodman, Katie Melby, Tristan Farmer**

Copyist **Andrew Yoon**

Production photographers **Mark Stephen Kornbluth, Steven Pisano**

Nathan Davis' original score was created through ICE's First Page commissioning program in memory of Claude Arpels and thanks to the lead support of Van Cleef & Arpels, Marisa Arpels, and Claude J. Arpels.

Libretto commissioned by American Opera Projects.

Hagoromo received production development support from American Dance Institute (ADI)'s Incubator residency program.

Hagoromo is available for touring. For more information, contact info@operaprojects.org.

Hagoromo was made possible through the generous support of:

The Ford Foundation
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American Opera Projects

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SPECIAL THANKS

Basil Twist, Pamela Tanowitz and staff of New York City Center, Brooklyn Studios for Dance, Larry Henry and staff of Gelsey Kirkland Academy of Classical Ballet, Mark Morris Dance Group, Stephanie Bok, Jerry Homan, and staff of The Alliance of Resident Theatres/New York, Markus Paminger, J. Stephen Sheppard and Cowan, DeBaets, Abrahams & Sheppard LLP, Stephen Setterlun and Kirstin Knutson, The James Madison University Department of Theatre and Dance and the James Madison University Forbes Center production team.

PART 1—THE HEAVENS

In heaven, an Angel enters into the ritual space of the Palace of the Moon. She performs a dance with a sacred mantle called the Hagoromo, which instills her with mysterious powers. As the dance concludes, the Hagoromo is returned to its ceremonial stand. The Angel exits.

Two celestial animals emerge from the shadows. They play with the Hagoromo. The sacred mantle is awakened, flies off the edge of the Palace of the Moon, and falls to earth.

PART 2—THE EARTH

On earth, an old fisherman named Hakuryo stands onshore, taking in the beauty of a spring morning. A strange storm rises up. Hakuryo, who cannot afford to miss even one day's catch, goes to sea.

Hakuryo is blown to a distant island where he finds the Hagoromo hanging on a tree. He rejoices at the discovery.

The Angel appears. She asks Hakuryo to return the Hagoromo, but he rebuffs her pleas.

Denied her robe, the Angel fades and weakens before Hakuryo's eyes.

Moved by the Angel's suffering, Hakuryo considers her request. A bargain is proposed: he will return the Angel's mantle and, in exchange, witness her heavenly dance.

The Angel agrees, but requests the robe be given to her first. Hakuryo is reticent. How does he know she will not trick him and fly away?

"Your doubt is sad and mortal," she tells him. "In Heaven there is no deceit."

Shamed by the truth of the Angel's words, Hakuryo returns the robe.

The Angel performs her dance with the Hagoromo, revealing the mysterious phenomena it evokes.

She ascends to the heavens.

END

BROOKLYN YOUTH CHORUS is a collective of young singers and vocal ensembles re-envisioning choral music performance through their distinctive, remarkable sound, artistic innovation, and collaboration with classical and contemporary artists. With an incredibly versatile range and unique repertoire, Brooklyn Youth Chorus combines intensive vocal training and music study with exceptional performances. The chorus has been touted by *The New York Times* as a “consistently bold organization” that regularly commissions and presents new music in genre-defying forms. The chorus’ after-school program encompasses multi-level training divisions and advanced performing ensembles as well as a full complement of enrichment classes and individual lessons. The chorus’ diverse student body of over 500 young people, ages 7—20, represents nearly 200 schools citywide. Classes take place at its Cobble Hill headquarters and neighborhood locations in Bedford-Stuyvesant and Red Hook, Brooklyn.

SARA BROWN (set designer) is a set designer for theater, dance, and opera based in Boston, MA. Her designs include *World of Wires* (The Kitchen, NYC; Festival d’Automne, Paris), *A House in Bali* (2010 Next Wave; Cal Performances), *The Temperamentals* (Lyric Stage Company, Boston), *Island* and *Images from the Embers* (Dana Tai Soon Burgess Co., Washington DC), *The Gacy Play* (Sideshow Theater, Chicago), *The Shape She Makes* and *The Lily’s Revenge* (American Repertory Theater, Cambridge, MA), *Bride Widow Hag*, *A Bright New Boise*, *The Flu Season*, and *Twelfth Night* (ART Institute, Cambridge, MA), and *Mr. G* (Central Square Theater, Cambridge, MA). She holds an MFA from the University of Virginia and a BA from Gustavus Adolphus College. She is currently the Director of Design for Music and Theater Arts at Massachusetts Institute of Technology.

REN CARILLO (puppeteer) is originally from California. He has performed in Stravinsky’s *Firebird* with Chris M. Green and David Neumann, *Don Cristobal: Billy-Club Man* with Erin Orr and Rima Fand, and Kaiser Permanentes Educational Theatre Program in Northern California. Carillo is a core member of Brooklyn based Alphabet Arts where he creates, directs,

and performs puppet shows for all ages. Offstage he is a teaching artist and a licensed massage therapist.

NATHAN DAVIS (composer, music director) “writes music that deals deftly and poetically with timbre and sonority” (*New York Times*). Lincoln Center inaugurated the TullyScope Festival with the premiere of Davis’ landmark work *Bells* and presented other premieres at the Mostly Mozart Festival. Commissioned by the International Contemporary Ensemble (ICE), Calder Quartet, Yarn/Wire, La Jolla Symphony Chorus, Steven Schick, Donaueschinger Musiktage, and the Ojai Festival (with sound sculptor Trimpin), his music has been performed at NYC’s Carnegie Hall, Park Avenue Armory, Miller Theatre, Le Poisson Rouge, Roulette, in a portrait concert at Spoleto USA, and internationally at Darmstadt, Helsinki Musica Nova, Aspekte Salzburg, and Acht Brücken Köln. He has received awards from Meet The Composer, Fromm Foundation, Copland Fund, Jerome Foundation, American Music Center, and MATA. With Phyllis Chen he scored Sylvia Milo’s NYIT award-winning monodrama *The Other Mozart*, currently running at The Players Theatre. Recordings of his music include *The Bright and Hollow Sky*, one of *Time Out NY*’s top five classical albums of 2011. nathandavis.com

NICHOLAS DeMAISON (conductor) is a New York-based conductor and composer whose performances include dozens of premieres of new instrumental, operatic, and choral works. He is music director of the Rensselaer Orchestra and Concert Choir at Rensselaer Polytechnic Institute in Troy, NY. Recent and upcoming conducting engagements have included appearances at the Beijing Modern Music Festival (NCPA, Beijing) and Handan Grand Theater (Handan, China), premiering Mojiao Wang’s opera *Encounter*, Monday Evening Concert Series (Zipper Hall, Los Angeles), The Stone (NYC), Troy Savings Bank Music Hall (Troy, NY), and BAM. He has also worked on the music staff for broadcast productions with *Live from Lincoln Center*, Carnegie Hall, PBS, New York Philharmonic, Gerard Schwarz’s All-Star Orchestra, and as a music supervisor for critically acclaimed production company Giants Are Small, whose innovative multi-media concert operas have gained international attention in recent years.



JODY ELFF's (sound designer) sound design, production, and recording credits include work with Yo-Yo Ma, Laurie Anderson, Fred Hersh, David Lang, Bang on a Can, Meredith Monk, Tan Dun, and many others. His recording credits include the Grammy-nominated *Off the Map* by the Silk Road Ensemble, and soundtracks for the Francis Ford Coppola films *Tetro* and *Twixt*. His live television mixing experience includes segments for *The Daily Show with Jon Stewart* and *The Colbert Report*. Elff designed and engineered the sonic landscape for *Theater of the New Ear*, a stage presentation written by Charlie Kaufman featuring Meryl Streep. His fine art sound installations have been shown in various galleries and museums internationally, including a commissioned sound-sculpture permanently installed in a public parking facility in Lyon, France.

PEPPER FAJANS (puppeteer) is the founding director of Brooklyn Studios for Dance (BkSD), and the Brooklyn Touring Outfit. His recent work Co. Venture, created with David Vaughan and Chris M. Green, was awarded for Outstanding Choreography at the 2015 Montreal Fringe Festival and will be remounted at the Centaur Theatre in 2016. He was personal assistant to Merce Cunningham and continued to tour with the Cunningham Company as the production carpenter through the final world tour. As director of BkSD he renovated a 1920s-era gymnasium into a burgeoning dance studio.

NORMAN FRISCH (dramaturg) is an independent dramaturg, performance curator, and producer based in New York. Over the years, he has worked with many fine theater artists: Reza Abdoh & dar a luz, Bread & Puppet Theater, the Builders Association, MotiRoti, Bill Rauch, Peter Sellars, Stuart Sherman, SITI Company, and the Wooster Group, among others. Frisch has curated and co-curated a number of important international arts centers and festivals, and taught at universities in the US and abroad. He is an active member of Literary Managers & Dramaturges of the Americas (LMDA).

CATHERINE GOWL (puppeteer) has participated in national tours of *War Horse*; regional theater includes *Electra* (Pittsburgh Public Theater), *Six Degrees of Separation*, *King Lear*, *Coriolanus*, *The Madness of George III*, *Cyrano de Bergerac*,

A Midsummer Night's Dream, *Two Gentlemen of Verona* (Old Globe); *The Taming of the Shrew*, *Othello* (Virginia Shakespeare Festival); and *Proof*. In New York, productions have included *The Merchant of Venice* (TFANA); *Oh the Humanity and Other Exclamations*, *The Director*, *'Twas* (Flea Theater); *The Return* (Metropolitan Museum), and many new works in NYC and at the Edinburgh Fringe Festival. She is a company member with blessed unrest. She has earned a BA in history and literature from Harvard, and an MFA from the Old Globe/USD.

CHRIS M. GREEN (puppetry director) is a Brooklyn-based designer, performer, composer, and director. His theatrical, sound, and installation works have been presented over the past 18 years in venues including Lincoln Center, New York City Center, National Geographic Museum, La Jolla Playhouse, St. Ann's Warehouse, Goethe Institute (Delhi), Philadelphia Museum of Art, and Teatro del Lago (Chile), among others. His Brooklyn-based design studio Chris Green Kinetics has received awards from American Association of Museums, Themed Entertainment Association, and AIA. Recent honors include Creative Capital Award (2009), MacDowell Fellowship (2012), and LMCC Process Space residency (2013). Currently, Green is developing his new play *American Weather* through the HERE Resident Artist and Dream Music Programs with support from the Jim Henson Foundation. Along with wife Erin K. Orr, Green teaches an intensive performance workshop called The Language of Things both nationally and internationally.

LEAH HOFMANN (puppeteer), originally from St. Louis, MO, currently resides in New York. Broadway experience includes *War Horse* (Joey Topthorn), *Big Fish*; Metropolitan Opera's *The Merry Widow* (FrouFrou); and internationally in *Jedermann* (Bear) and *The Three Penny Opera* at Salzburg Festspiele. National Tours: *Young Frankenstein* (Inga) and *Radio City Christmas Spectacular* (Rockette). Hofmann also builds puppets under the direction of Julian Crouch. In her spare time, she is an Etch A Sketch Artist, EtchySketchyArt.com.

INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE), described by the New York

Times as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and experienced. With a modular makeup of 35 leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21st century.

KATALIN KÁROLYI (contralto, The Angel), born in Hungary, studied singing with Noëlle Barker. She went on to set up Studio Versailles Opéra with Rachel Yakar and René Jacobs. Other conductors she has worked with include Yehudi Menuhin, William Christie, Phillip Herreweghe, Thomas Adès, and George Benjamin. Opera productions include performances at the Opéra National de Paris, Teatro alla Scala, Wiener Festwochen, Almeida Opera, BAM, and the Festival d'Aix en Provence. She has also appeared at Ravinia Festival Chicago, Salzburg Festival, Carnegie Hall, Lincoln Center, Barbican Centre, Queen Elizabeth Hall, BBC Proms, and Cité de la Musique. She frequently appears with ensembles including Ictus, London Sinfonietta, Ensemble Intercontemporain, BCMG, Amadinda, Asko-Schoenberg, Musikfabrik, Los Angeles Philharmonic New Music Group, SEM and Tambuco. She has had numerous works composed for her including Ligeti's *Sippal, Dobbal, Nádihegedűvel* which she has performed often, as well as a recording for Teldec Classics. katalinkarolyi.org

ROWAN MAGEE (puppeteer) was raised in Troy, NY and graduated from Sarah Lawrence College. He is a dancer, actor, teacher, and puppeteer. Currently performing with Robin Frohardt's *The Pigeoning* (thepigeoning.com), Magee is also collaborating on Phantom Limb Company's *Memory Rings*, a theatrical tribute to the oldest living tree in the world, and Dan Hurlin's *Depero Project*, a debut of previously untranslated and unproduced puppet plays by futurist painter Fortunato Depero. He is a featured director in the 2016 Labapalooza Puppet Festival at St. Ann's Warehouse in Brooklyn.

DAVID MICHALEK (director) works in media ranging from photography, video/sound and light installations, and live performance to site-specific works of public art. His concentration has been closely tied to his interest in the contemporary person, which he explores through the use of relational aesthetics, performance techniques, storytelling, movement, and gesture. His work in video has been focused on capturing marginal moments—carefully staged—that develop density with minimal action through the interplay of image, sound, and most importantly, time. Exploring notions of durational and rhythmic time (as opposed to the referential time used in cinema) in both form and content, his works engages in intimate yet open narratives. His work has been shown nationally and internationally with recent art exhibitions or performances at the Brooklyn Museum, LA Music Center, the Louvre, Cleveland Museum, Covent Garden, Harvard University, Sadler's Wells, Trafalgar Square, Opera Bastille, Venice Biennale, Yale University, The Kitchen, Tanz Im August, WOMAdeelaide, Lincoln Center, and the Edinburgh Festival. In 2007, he was given a Bessie Award for his video installation at Lincoln Center entitled, *SlowDancing*. Michalek is a visiting faculty member at Yale Divinity School, where he lectures on religion and the arts. He resides in New York City with his wife, the dancer Wendy Whelan. davidmichalek.net

DAVID NEUMANN (choreographer), as artistic director of Advanced Beginner Group, has created work presented in New York at PS 122, Dance Theater Workshop, Central Park SummerStage, Celebrate Brooklyn, Symphony Space, the Whitney at Altria, The Kitchen, and New York Live Arts. Neumann and Advanced Beginner Group have received five Bessie Awards, and several grants including from Creative Capital, BUILD, Rockefeller and MAP funds. In recent years, Neumann has been awarded a 2011 Foundation for Contemporary Arts Award for Dance, a 2013 New York Foundation for the Arts Fellowship in Choreography, and a 2014 MacDowell Fellowship. He was recently awarded a 2014 NDP Production Grant. More recently, Neumann directed Geoff Sobelle's *The Object Lesson* at BAM and choreographed Soho Rep's Obie Award winning production of *An Octoroon*. Neumann

was recently awarded a 2015 Bessie Award for outstanding production for his original work *I Understand Everything Better* which had its world premiere at the American Dance Institute and New York premiere at Abrons Arts Center.

ERIN ORR (puppeteer) is a puppeteer and storyteller whose work ranges from a dark fairytale for adults (*Savage Nursery*), to a puppet circus about the real-life drama of honeybees (*It's A Bee, Honey*), and a musical puppet play inspired by the Spanish Punch (*Don Cristóbal, Billy-Club Man*). In addition to collaborating with Chris M. Green, she has recently partnered with Cynthia Von Buhler, creating shadow puppets for *Ziegfeld's Midnight Frolic* and a toy theater about the fratricidal habits of blue footed boobies for *The Brothers Booth*. She has also often puppeteered for Basil Twist, Christopher Williams, and Lake Simons.

BRENDAN PELSUE (librettist) is a playwright, librettist, and translator from Newburyport, MA. He is currently pursuing an MFA in playwriting from the Yale School of Drama, where past projects include *Parking Lot*, *Riverbank: a Noh Play for Northerly Americans*, and a translation/adaptation of Molière's *Dom Juan*. A Huntington Playwriting Fellowship finalist and one of Cutting Ball Theater's "Risky Playwrights," his work has been produced or developed by groups including the Actors Theatre of Louisville, Corkscrew Theater Company, Telephonic Literary Union, Tiny Dynamite, and Bay Area Playwrights Festival.

JOCK SOTO (dancer, The Fisherman) was acclaimed during his 24-year career at New York City Ballet for the incomparable skill and artistry of his partnering technique and for his versatility as a performer in both classic and contemporary neoclassical ballets. After training at the School of American Ballet, he joined NYCB in 1981 and was named a principal dancer in 1985. His extensive repertoire included leading parts in numerous works by George Balanchine and Jerome Robbins, and he inspired the creation of roles in new ballets by Peter Martins, Christopher Wheeldon, and other notable choreographers. He was memorably paired with Wendy Whelan in a number of ballets at NYCB, including Wheeldon's *Polyphonia*, *Liturgy*, and *After the*

Rain. Soto is currently a faculty member at the School of American Ballet, the official academy of New York City Ballet. His life is the subject of the award-winning documentary *Water Flowing Together* (2008) and the memoir *Every Step You Take* (HarperCollins 2011).

PETER TANTSITS (tenor, The Fisherman) has appeared on the stages of the Teatro alla Scala and the Bayerische Staatsoper. Future appearances include the title role in *Dusapin's Perelà* (Staatstheater Mainz); Stockhausen's *Donnerstag aus Licht* (Theater Basel); *Die Soldaten* (Bayerische Staatsoper); *Wozzeck* (Concertgebouw Amsterdam); *Acis and Galatea* (Festival de Belle-Île). He is also scheduled to debut with the Berlin Philharmonic, Los Angeles Opera, Netherlands RPO, Opera Philadelphia, and a return to the London Symphony Orchestra. He recently appeared at the Vienna Festwochen, Glyndebourne, Aldeburgh, Holland, and Beijing Music Festivals, and with the London Symphony Orchestra, Munich Philharmonic, MDR Sinfonieorchester, and multiple times with the New York Philharmonic (including the NY premiere of *Le Grand Macabre*). Other recent engagements include *Candide* (Leipzig Gewandhaus), *La Cenerentola* (KonzertTheater Bern), *The Triumph of Beauty and Deceit* (International Händel-Festspiele), and the title role in the UK/Irish tour of *The Importance of Being Earnest*, including the Barbican premiere led by Thomas Adès.

CLIFTON TAYLOR (lighting designer) has created lighting, projection, and scenic designs for Broadway, off-Broadway, as well as for opera, theater, and dance companies around the world. His work at BAM has been presented with the music of Fred Ho (*Journey to the West*) and with many dance companies over the past 29 years. His designs for dance have been commissioned for the repertoires of Alvin Ailey, Cedar Lake, Martha Graham, ABT, and San Francisco and Washington Ballets among many others. He is currently the resident designer for Karole Armitage, Philadanco, and Elisa Monte dance companies. Opera designs have included several works for New York's Gotham Chamber Opera, BAM, New York Philharmonic's opera presentations at Lincoln Center, and internationally. designcurve.com

DRIES VAN NOTEN (costume designer) sells his men's, women's, and accessories collections all over the world. In addition to his boutiques in Antwerp, Paris, Singapore, Kuwait, Hong Kong, and Tokyo, Van Noten works in partnership with some 400 boutiques in cities such as New York, London, Milan, Berlin, and Moscow. In 2009, he was awarded Chevalier de l'Ordre des Arts et des Lettres in Paris; the Flemish Chamber of Commerce (VOKA) inducted him into the Galerie des Eminents; the Flemish Royal Academy of Belgium gifted him with the Gold Medal (Gouden Penning), and the Couture Council of the Museum at FIT in New-York honored him with the Couture Council Award for Artistry of Fashion. In 2014 the work of Van Noten was featured at the musée des Arts Décoratifs in Paris. *Inspirations* is the very first exhibition devoted to the artist's work. In November 2014, Dries Van Noten was appointed president of the jury of the seventh edition of the A Shaded View on Fashion Film Festival (ASVOFF). In 2015, the *Inspirations* exhibition moved to Antwerp's MoMu. This is an evolution in content and expression of the exhibition in Paris devoted to the designer's work. driesvannoten.be

WENDY WHELAN (dancer, *The Angel*) was born and raised in Louisville, KY, where at the age of three she began taking dance classes with Virginia Wooton, a local teacher. At age eight she performed as a mouse with the Louisville Ballet in its annual production of *The Nutcracker*. Joining the Louisville Ballet Academy that year, she began intense professional training. In 1981 she received a scholarship to the summer course at the School of American Ballet (SAB), the official school of New York City Ballet, and a year later she moved to New York to become a full-time student there. She was invited to become a member of the New York City Ballet corps de ballet in 1986 and was promoted to principal dancer in 1991. Whelan has performed a wide spectrum of the Balanchine repertory and worked closely with Jerome Robbins on many of his ballets. She has originated featured roles in 13 ballets for Christopher Wheeldon, as well as in the ballets of William Forsythe, Alexei Ratmansky, Wayne McGregor, Jorma Elo, Shen Wei, Jerome Robbins, and Twyla

Tharp. In 2007, Whelan was nominated for an Olivier Award and a Critics Circle Award for her performances with Morphoses/The Wheeldon Company. She received the 2007 *Dance Magazine* Award, and in 2009 was given a doctorate of Arts, honoris causa, from Bellarmine University. In 2011, she was honored with both the Jerome Robbins Award and a Bessie Award for her Sustained Achievement in Performance. In 2013, she premiered her first original production called *Restless Creature* at Jacob's Pillow Dance Festival. *Restless Creature* has since toured to London and across the US. Whelan was recently appointed an artistic associate at New York's City Center. She resides in New York City with her husband, the artist David Michalek.

AMERICAN OPERA PROJECTS (producer), founded in 1988, is at the forefront of the contemporary opera movement, commissioning, developing, presenting, and producing opera and music theater projects, collaborating with young, rising, and established artists, and engaging audiences in unique and transformative theatrical experiences. AOP has produced over 30 world premieres, including Kaminsky/Reed/Campbell's *As One* (BAM, 2014), Nkeiru Okoye's *Harriet Tubman: When I Crossed That Line to Freedom* (Iroindale Center, 2014), and Lera Auerbach's *The Blind* (co-production with Lincoln Center Festival, 2013). Other notable premieres include Kimper/Persons' *Patience & Sarah* (1998), Weisman/Rabinowitz's *Darkling* (2006), Lee Hoiby's *This is the Rill Speaking* (2008), and Phil Kline's *Out Cold: Zippo Songs* (BAM, 2012). AOP-developed operas that premiered with co-producers include Stefan Weisman's *The Scarlet Ibis* at PROTOTYPE Festival (2015), Gregory Spears' *Paul's Case* at Urban Arias (2013) and PROTOTYPE Festival and Pittsburgh Opera (2014), Jack Perla's *Love/Hate* at ODC Theater with San Francisco Opera (2012), Stephen Schwartz's *Séance on a Wet Afternoon* at New York City Opera (2011), Tarik O'Regan's *Heart of Darkness* at London's Royal Opera House (2011), and *Opera Parallèle* (2015). AOP's core programs comprise Composers & the Voice, First Chance, OPERATION Brooklyn, I Hear America Singing, and AOP Helping Hands. aopopera.org