

Brooklyn Academy of Music

Adam E. Max,
Chairman of the Board

Katy Clark,
President

William I. Campbell,
Vice Chairman of the Board

Joseph V. Melillo,
Executive Producer

HOME

By Geoff Sobelle

BAM Harvey Theater

Dec 6—9 at 7:30pm; Dec 10 at 3pm

Running time: approx. one hour & 35 minutes, no intermission

Scenic design by **Steven Dufala**

Directed by **Lee Sunday Evans**

Original music by **Elvis Perkins**

Lighting design by **Christopher Kuhl**

Sound design by **Brandon Wolcott**

Costume design by **Karen Young**

Illusion design by **Steve Cuiffo**

Props design by **Victoria Ross**

Dramaturgy by **Stefanie Sobelle**

Choreography by **David Neumann**

Season Sponsor:

**Bloomberg
Philanthropies**

Major support for theater at BAM provided by:

The Achelis and Bodman Foundation

The Francena T. Harrison Foundation Trust

The SHS Foundation

The Shubert Foundation, Inc.



GEOFF SOBELLE



JOSH CROUCH



SOPHIE BORTOLUSSI



JENNIFER KIDWELL



ELVIS PERKINS



JUSTIN ROSE



CHING VALDES-ARAN

CREATORS/PERFORMERS

Geoff Sobelle

Josh Crouch

Sophie Bortolussi

Jennifer Kidwell

Elvis Perkins

Justin Rose

Ching Valdes-Aran

Stage manager **Lisa McGinn**

Assistant stage manager **Christopher Armond**

Production manager **Sean M. Daniels**

Technical director **Chris Swetcky**

Creative consultant **Julian Crouch**

Additional vocals by **The Crossing**

Assistant scenic design **You-Shin Chen**

Developed and produced by **Jecca Barry**

Co-produced by **Beth Morrison Projects**

COMMISSIONING AND DEVELOPMENT CREDITING

HOME was commissioned by Brooklyn Academy of Music, Arizona State University – Gammage, New Zealand Festival, the Edinburgh International Festival, and Beth Morrison Projects. *HOME* was funded, in part, by The Wyncote Foundation, Anonymous, Garth Patil, and Wendy vanden Heuvel, and received developmental support from LUMBERYARD Contemporary Performing Arts (formerly ADI). Residency support has been provided by MANA Contemporary, BRIC, Pennsylvania State University, and ArtsEmerson. *HOME* received support from the New York Theatre Workshop annual Usual Suspects summer residency at Dartmouth College. *HOME* was developed, in part, with assistance from the Orchard Project (orchardproject.com). *HOME* premiered at the 2017 Fringe Festival, presented by FringeArts in Philadelphia, PA.

SPECIAL THANKS

Adam Blumenthal, Adam & Diane Max, Andrew Simonet, Bard College, Catch Series (Jeff, Caleb, Andrew), Church of the Millennials (Abby Adler, Antonio Irizarry, Kedian Keohan, Reeves Morris-Stan, Ethan Rogers, Daisy Rosato, Dana Savage), Daisy Sanders, Danny Burnam, David Brick, Daniel Soule, Edward & Lynn Dolnick, Emma Plotkin, Gideon Lester, Jeff Larson, Jeremy Lydic, Jillian Goldstein, Jim Findlay, Jim Weiner, Joe Silovsky, John & Nancy Cassidy, Jonathan Zencheck, Josh Higgason, Justin Cox, Katerina Barry, Kele McComsky, Kevin Hanley, Linda Brumbach, Mitchell Robe, Orlando Pabatoy, Toby Leaman, Travis DeCastro, Trey Lyford, Victoria Finney, Victoria Burge, Wolfgang Hoffman, and Ysa Pinyol.



Photo: Jacques-Jean Tizliou

By Geoff Sobelle

Hello and welcome back.
Have you been here before?
Does it feel familiar?

I hope that you're making yourself comfortable and getting ready for this thing to begin. We are all very happy that you could make it—to come here, and make the time. That's great.

Just sit comfortably. It's a good seat, isn't it? Sure—there may be better ones—every seat has its plusses and minuses—but this place—your place—this is a good place! At any rate—It's all yours—so just make yourself at home.

Feel your feet on the floor, your back against the backrest, maybe take a few deep breaths... It feels good to have YOUR seat. It's all yours! You have it all to yourself. You don't even have to share! It's just YOURS. There was someone here the other night... another person that came here before you and sat here... but no matter. It's yours now. It used to be theirs—but not now.

Now, it's your place. ALLLL yours. Can't even remember that other person! Oh—and tomorrow. Tomorrow it will be someone else's. So I guess in a way, you are KIND of sharing it, if we're speaking frankly. But don't worry about that right now. That doesn't concern you now—by the time they're sitting here, you won't even WANT this seat! Can you imagine? Hard to believe—but it's true! Trust me... You'll gladly give it away and be happy to sit somewhere else. Maybe at a desk. Or on a park bench. A train maybe. Or at home, wherever that might be. But right now this seat—this place—this space—it's all yours. Enjoy it.

It IS funny, though, I suppose, this migration from one seat to another...

True story—there is a little crab, called a hermit crab, that makes use of other animals' shells when they outgrow their own. They just move from shell to shell as it suits them and their lifestyle. Once they've outgrown a shell, they just find another one. Sometimes they don't even use shells—they get super creative and use all

kinds of things. Old camera lenses, bits of debris, whatever... Sound familiar? Just migratory animals looking for a place to eat and sleep and poop and call their own.

By the way, Octopuses... (that is correct by the way—octopi is just a fancy latinization, it's not actually bona fide). Anyway, Octopuses are the only animal other than humans who put decorative things in their apartment for no other purpose than aesthetics. Not hugely important, but I thought I'd mention it since we were talking about interesting sea creatures. Is that what we were talking about?

OH! Your seat... Yes—it's a good one. I can't remember—you've been here before? What were you seeing? It's a good place isn't it? They put on some great shows here. Can you remember any particular moments? It's funny, isn't it? When the show is really going, you kind of forget the space of the theater, don't you... You get so drawn into the action that it's almost like the theater itself just ... vanishes. They call a theater a "house" by the way. Not to put too fine a point on it—but this is the HOUSE, and you are right now residing in this house for just a short while before some other body takes this same space and they claim it as theirs for a little while and they have their experience of pretty much the same thing, though completely different of course, and they bring all of their own stuff with them to this same space and it informs them of what they see... Anyway—I'm just stating the obvious since we have this time to kill before the show starts—but it's great to have you here. Love talking about this stuff. Take a look around at all these people!

Total strangers! But also—they're your neighbors, and they're having a similar experience to you. Reading this. Looking around.... Thinking about hermit crabs...

It will be a great feeling too when all of this is done and you can just unwind and head on back home again. Love that feeling. Where are you staying by the way? Are you living near here? Long commute? Funny isn't it, how you can just head on home without having to even think of it... Unless of course you're not from here and you're working hard to navigate the area to make it back to a friend's place or a hotel or some place that—try as it might—won't ever really feel like home... But if you ARE heading home after this... well you barely even need think of how you'll get there. You can just think about all of the events that have transpired in your day and before you know it, you'll just be floating through your doorway and hanging your hat and haunting your haunt and flopping on your lily pad or whatever other adage comes to mind... Some internal compass will just unconsciously follow that trail of breadcrumbs and before you know it you'll be snug up in your bed and dreaming once again... Dreaming of other homes you once made. Other spots, other places... Other seats where you once sat, other cities you once called yours; other shells where you once curled up, other gardens you once tended. Other rooms. Other dens. Other nests. Remember the feel? The light. The smell. That unnameable thing that turns a simple set of coordinates into some psychic shelter rooted deep inside of you. How will you find your way home? How will you know it once you're there?

Starr, Baryshnikov Arts Center, Hudson Valley Shakespeare Company, Humana Festival at Actors Theater of Louisville, Dallas Theater Center, Clubbed Thumb, Women's Project, Sundance Theater Lab, BAX, CATCH, LMCC, Robert Wilson's Watermill Center, and Juilliard. She recently received the Susan Stroman Directing Award from Vineyard Theater. Upcoming: *Dance Nation* by Clare Barron at Playwrights Horizons.

ELVIS PERKINS (composer/performer) has released three full-length collections of songs, two under his own name (*Ash Wednesday*, 2007, XL Recordings; and *I Aubade*, 2015, MIR) and one under the band name *Elvis Perkins in Dearland* (2009, XL Recordings). The band with which he has toured extensively also released the six-track *Doomsday EP* in 2009 (XL). In the past two years Perkins has written two film scores: *I Am the Pretty Thing That Lives in the House* (Netflix, October 2016) and *The Blackcoat's Daughter* (A24, 2017). A soundtrack album for the latter was released via Death Waltz Recording Co. in March 2017. He currently calls Hudson, NY and Cape Cod, MA home.

CHRISTOPHER KUHL (lighting designer) is a lighting, scenic, and installation designer for new performance, theater, dance, and opera. Recent work includes: *The Elephant Room* (St. Ann's Warehouse); *Straight White Men* (Young Jean Lee's Theatre Company, the Public Theater, Kaai Theater, Centre Pompidou); *The Institute of Memory* (the Public, T:BA Festival); *Citizen* (Reggie Wilson/Fist and Heel Performance Group, 2016 Next Wave); *The Source* (2014 Next Wave); *Dog Days* (Prototype Festival, REDCAT, LA Opera); *ABACUS* (Early Morning Opera, BAM, Sundance Film Festival, EMPAC); *Quartier Libres* with Nadia Beugré (New York Live Arts, Walker Art Center); and *Cipher* (Samita Sinha, The Kitchen). He was also the production manager and lighting director for Ralph Lemon's *How Can You Stay In The House All Day And Not Go Anywhere?* He has also had the pleasure of working and making art at the the Chocolate Factory, Fusebox Festival, On the Boards, San Francisco Symphony, Jacob's Pillow, Carnegie Hall, Santa Fe Opera, Beijing Music Festival, Queer Zagreb, MAC France, Santiago

a Mil Chile, and the Holland Festival. He has received two Ovation awards and Sherwood, Drammy, and Horton Awards. He also received a 2014 and 2015 Bessie Award for Outstanding Visual Design. He is originally from New Mexico, a graduate of CalArts, and an associate artist of Hand2Mouth Theatre.

BRANDON WOLCOTT (sound designer) is an NYC-based sound designer and composer. Off-Broadway: *The Profane* (Playwrights Horizons); *Venus, Everybody, Signature Plays* (Signature); *The Record, The Fever* (600 Highwaymen/Public Theater); *Coriolanus, Hit the Wall* (Barrow Street); Kill Floor (LCT3); *The Nether* (Lortel nomination, MCC); *Good Person of Szechwan, Titus Andronicus* (Public); *Habeas Corpus, Kiss the Air* (Park Avenue Armory), and *Equivocation* (MTC). He has collaborated with Marina Abramovic, Laurie Anderson, Faye Driscoll, Nicolas Jaar, Elizabeth Streb, Woodshed Collective, Red Bull, New Georges, Clubbed Thumb, and many more.

KAREN YOUNG (costume designer) is a New York-based costume designer who has designed clothes for numerous dance, theater, and video art projects. Her design work for performance has been seen on many international stages including Lincoln Center in New York, Royal Opera House in London, the Herodeon, Athens and is included in the repertoires of the Martha Graham Dance Company, Alvin Ailey American Dance Theater, Kyle Abraham, Brian Brooks, Ballet Basel, Sidi Larbi Cherkaoui, Paul Taylor Dance Company, American Ballet Theater, Benjamin Millepied, Pam Tanowitz, Vanessa Walters, Elisa Monte, and Hubbard Street Dance Chicago, among many others. She designed the costumes for Third Rail Project's highly acclaimed immersive shows *Then She Fell* and *The Grand Paradise* and Wendy Whelan's shows *Restless Creature* and *Some of a Thousand Words*. Collaborations with contemporary visual artists include costume design for the video works of Eve Sussman, Matthew Barney's *Cremaster 5* and *Cremaster 1*, and David Michalek's large-scale outdoor video installations *Slow Dancing* and *Portraits in Dramatic Time* (Lincoln Center Festival, the Venice Biennale). karenyoungcostume.com





STEVE CUIFFO (illusion designer) creates unique performance, art, theater, and magic. He is an actor and magician who makes solo and collaborative works with other artists and theater companies. His work incorporates aspects of sleight of hand, misdirection, imitation, and re-enactment. Theater credits include: *Queen of the Night* (as Sarastro); *Elephant Room* (with Geoff Sobelle and Trey Lyford); *Spirit Wife* (with Eleanor Hutchins); *Steve Cuiffo IS Lenny Bruce AT "Carnegie Hall"* (St. Ann's Warehouse); *North Atlantic* (Wooster Group); *Next Stop: Amazingland* (Center Theatre Group); *Digital Effects* (Off the Grid); *Hell Meets Henry Halfway* (Pig Iron Theatre); *Fluke* (Radiohole); *The Passion of the Crawford* (with Lypsinka); *Major Bang* (Foundry Theater); and *Patriot Act—A Public Meditation* (New York Theatre Workshop). Cuiffo is a two-time Princeton University Atelier recipient artist. He is also on the board of directors for the Conjuring Arts Research Center in New York.

LISA MCGINN (production stage manager) has recently worked on: Geoff Sobelle's *Home* and *The Object Lesson*; *Underground Railroad Game* (Jennifer Kidwell, Scott Sheppard, Ars Nova); *Chimera* and *The Wholehearted* (Stein | Holum Projects); *This Is Reading* (Lynn Nottage, lead artist, Kate Whoriskey, director); *Jacuzzi* and *The Light Years* (The Debate Society); *Eager to Lose* (Ars Nova); *How to Build a Forest* (PearlDamour + Shawn Hall); *Revolt. She said. Revolt Again.* and *Winners and Losers* (Soho Rep); *Rememberer* and *Open House* (Steven Reker); *Forbidden Creature Virgin Whore*; *From the Spot Where We/You/I Stand (Stood)* (Miller Rothlein Dance); *You, My Mother* (Theatre of a Two-Headed Calf); *Card and Gift* and *Baby Screams Miracle* (Clubbed Thumb); *The Seagull* and *Ivanov* (Chekhov at Lake Lucille); *Temporal Powers* and *Donogoo* (Mint Theater Company); and *The Room Sings*, *The Peripherals*, *Hot Lunch Apostles* (Talking Band). Regional credits include Trinity Repertory Company, Two River Theatre Company, George Street Playhouse, Passage Theatre.

SEAN M. DANIELS (production manager) is an New York-based production manager and theater artist hailing from Virginia. He worked

as assistant technical director at St. Ann's Warehouse and was on staff at Lincoln Center and Asia Society. He recently worked on *Yellow Brick Road* (NYU Abu Dhabi) and *At the Table* (HERE).

CHRIS SWETCKY (technical director) is the head of the technical direction program and technical director for the School of Theatre at Penn State University. In addition to his work at Penn State, Swetcky has worked at numerous venues across the country including most recently as production manager for Classical Theatre of Harlem's *First Noel* at the Apollo Theatre in Harlem. He was also technical director for the *Ouroboro's Trilogy*, a compilation of three operas—*Naga*, *Gilgamesh*, and *Madame White Snake*—performed at the Majestic Theatre in Boston. Before Penn State, he worked for American Repertory Theater in Cambridge, MA as associate technical director. While at A.R.T. Swetcky worked on numerous productions including Broadway hits such as *Porgy and Bess*, *Pippin*, *All the Way*, and most recently, *Finding Neverland*.

VICTORIA ROSS (props designer) is delighted to collaborate with this renowned team on *HOME* in its later development. Bard SummerScape: *Dimitrij, Halka*. Ash Lawn Opera: *South Pacific*, *Così tan tutti*. Williams Street Repertory: *First Date*, *Picasso at the Lapin Agile*, *Death of a Salesman*, *Tenderly*, *Plaid Tidings*, and *Gypsy*. Her background includes work as an artist and audience liaison for *Sounds of Summer*, Palatine Park District. She holds a BA in performing arts management from Columbia College, Chicago (2013). She would like to thank her family and all patrons for continuously supporting the arts.

DAVID NEUMANN's (choreographer) Advanced Beginner Group's (ABG) original work has been presented in New York at PS 122, New York Live Arts, The Kitchen, Abrons Arts Center, Central Park Summerstage, Celebrate Brooklyn, Symphony Space, the Chocolate Factory, and the Whitney Museum. ABG has also performed at the Walker Art Center, Alverno College, MASS MoCA, the Ringling Festival, and American Dance Institute, among others. Neumann was a performer for many years working with, among



others, Mikhail Baryshnikov, Big Dance Theater, Doug Elkins, Doug Varone, and Sally Silvers. Other projects include: choreographer on *Futurity* (Ars Nova and Soho Rep), *An Octoroon* (Soho Rep), *Hagoromo* (with Wendy Whelan and Jock Soto, 2015 Next Wave), and directing Geoff Sobelle in *The Object Lesson* at Philly Fringe, 2014 Next Wave, and NYTW. More recent projects include: *Hadestown* at NYTW, *The Total Bent* (Public Theater), *War* (LCT III), and Annie Baker's *The Antipodes* (Signature Theater). He is currently professor of theater at Sarah Lawrence College. Most recently, Neumann's work, *I Understand Everything Better*, received two Bessie Awards (Outstanding Production and Outstanding Sound Design/Music). He was a 2016 artist in residence at the SETI Institute and was awarded a Robert Rauschenberg Residency. Over the years Neumann has received three Bessie Awards, a Foundation for Contemporary Arts Award, an Asian Cultural Council Fellowship (Noh immersive), and support from the Rockefeller Foundation, Creative Capital, NYFA, and National Dance Project, among others.

STEFANIE SOBELLE (dramaturg) writes about 20th- and 21st-century literature, art, and architecture and is the author of *The Architectural Novel*, a book about the role of the house in American fiction, forthcoming from Oxford University Press. Her work has been supported by the Huntington Library, California Institute of Technology, Society for the Preservation of American Modernism, and the DeYoung Museum, among other institutions. She is an associate professor of English at Gettysburg College and an editor at the *Los Angeles Review of Books*. She shared a childhood home with Geoff.

CHING VALDES-ARAN (performer) is thrilled to be joining Geoff Sobelle and the *HOME* family! Broadway credits include *The Wild Party* by Michael John LaChiusa, dir. by George C. Wolfe (Virginia Theater); *Macbeth* (Lady M), *Romeo & Juliet* (Lady Capulet), *As You Like It* (Duke Senior) dir. by Estelle Parsons (NYSF's Shakespeare on Broadway, Belasco Theater). Off-Broadway venues include Public Theater, Classic Stage Co., La MaMa E.T.C., Ma-Yi Theater, NYTW, Shakespeare in the Park (Delacorte), Mabou

Mines, NAATCO, Pan Asian Rep., Foundry, HERE Arts Center, Baryshnikov Arts Center, EST, ArsNova. Regional theaters: Actors Theater of Louisville, Arena Stage, American Conservatory Theater, Center Stage, Cincinnati Playhouse, La Jolla Playhouse, Wilma Theater, Yale Rep., and others. Film and tv credits include *What It Is Before*, written/directed by Lav Diaz (Pardo D'Oro Award); *Across the Universe*; *Sex and the City I*; *Kiss of the Damned*; *Nurse Jackie*; *Flesh and Bone*; *Blacklist*; *Blindspot*; *Feed the Beast*; and others. International venues: Berliner Festspiele, London Intl. Festival, Edinburgh Fringe, La MaMa Umbria, Greece, France, Romania, Israel, Vienna, Southeast Asia, and the Caribbean. Awards: Obie (*Flipzoids*, Ma-Yi Theater), Fox Foundation Fellow, Spencer Cherashore Award, New Dramatist's Charles Bowden Award, Rockefeller MAP Fund grant, Ma-Yi Award for Artistic Excellence, ACC Fellow, PACCAL and US Congressional Award of Arts & Culture, and a Lucille Lortel nomination (*Dogeaters*, Public Theater). Ching is also a director and visual artist.

SOPHIE BORTOLUSSI (performer) has recently performed in Punchdrunk's *The Drowned Man: A Hollywood Fable* (National Theatre, London), *Sleep No More* (McKittrick Hotel, NYC), Martha Clarke's *Angel Reapers* (Signature Theatre, Joyce Theatre, Arts Emerson, national tour), *The Threepenny Opera* (Atlantic Theatre), *Garden of Earthly Delights* (Minetta Lane Theatre), *Kaos* (NYTW), Lucidity Suitcase Intercontinental's *Red-Eye to Havre de Grace* (Walker, NYTW, Live Arts Festival, Arts Emerson), and with Martha Graham Dance Company. Choreographer/director credits include *One-In-Themselves* (La MaMa, NYC), *The Day Shall Declare It* (Imperial Arts Studio, L.A./ Marylebone Gardens, Bush Theatre, London), and Nu Dance Theater. She has served as artistic director for McKittrick Hotel Special Events (McKittrick Masquerades & Super Cinemas parties), and as movement director for Zara Gymwear Fall 2016, and 2016 American Airlines Inflight Safety Video. TV guest appearances include *Gossip Girl*. Awards: 2017 Stage Raw Theatre Award for Best Choreography, 2015 Ovation Award nomination for Best Choreography, 2013 UK Broadway World Award nomination for best leading actress in a new production

of a play, 2011 World Falstaff Award for Best Principal Performance, *Lady Macbeth, Sleep No More*. sophie-bortolussi.com

JENNIFER KIDWELL (performer) is a performing artist whose recent projects include *Underground Railroad Game, Demolishing Everything with Amazing Speed, I Understand Everything Better, Antigone, Fire Burns Hot: Little Reno!, I Promised Myself to Live Faster, 99 Breakups, Not Every Mountain, Dick's Last Stand* (2014 Whitney Biennial, as Donelle Woolford), and *Zinnias: the Life of Clementine Hunter*. She's a Pig Iron Theatre Company & Lightning Rod Special company member, Wilma Theater Associated Artist, and JACK co-founder. She has been published in Movement Research's *Performance Journal* #45 and hyperallergic.com. Kidwell is a 2013 TCG/Fox Resident Actor Fellowship (with PITC), a 2015 Leeway Foundation Art & Change Grant, and a 2016 Pew Fellow.

JUSTIN ROSE (performer) is a Philadelphia-based performer and director. Recent acting credits include: *Let the Dog See the Rabbit* (Lightning Rod Special), *Always Coming Soon: The Future* (Brat Productions), *99 Breakups* (Pig Iron Theatre Company), *The Douglas/Poins in Henry IV* (Shakespeare in Clark Park and Team Sunshine), and *The Balladeer in The West* (Alex Bechtel Producer/Director). He directed Cirque du Soleil juggler Greg Kennedy's *Theorem* (Philly Fringe), and was assistant director for Geoff Sobelle's *Object Lesson*. He was a co-founder and co-artistic director of The Candidatos, a two-man theater company that performed its most popular show, *I'm Sorry & I'm Sorry*, at the New York Clown Theater Festival, Dublin Fringe, and in St. Louis, Minneapolis, and Philadelphia. He is a graduate of Pig Iron Theatre Company's Advanced Performance Training Program and the University of Iowa. He is a certified yoga teacher, and teaches at studios around Philadelphia.

JOSH CROUCH (performer) is a Brooklyn middle school student originally from London. He spent several summers as part of the Lake Lucille Chekhov project with Brian Mertes, including the film version, and also played the lead role of Kosmo in *Lily & Kosmo* for Blue Spill Films. As

part of the drama department at school he most recently played Bert in *Mary Poppins*. Crouch is very excited to be part of the *HOME* company after being part of the workshops at BRIC and ArtsEmerson.

CHRISTOPHER ARMOND (assistant stage manager) has worked in New York in stage management on *Everybody* (Signature Theatre), *The War Boys* (Access Theatre), and *Life and Other Disasters* (Dramatists Guild), among others. Armond is thrilled to be working with the BMP family and this cast and production crew, and gives thanks for trusting him with *HOME*. As an actor in NYC in off-Broadway and regional theater, credits include: *My Other Job* (Hudson Theatre), *The Lady* (Gallery Players), *Sin* (Bohemian Archeology), and *As You Like It* (NJST). Voiceover work includes for Ralph Lauren, Netflix, Outback, and Geico. He is a proud member of SAG-AFTRA. Love to Heather for always believing.

JULIAN CROUCH (creative consultant) is a Brooklyn-based theater practitioner, artist, and musician originally from the UK, known for his groundbreaking production of *Shockheaded Peter, Satyagraha* at the Met Opera, and the Tony-nominated Broadway set of *Hedwig and the Angry Inch*. A co-founder and former artistic director of Improbable, a UK-based theater company, his shows have been seen throughout the world. He is particularly known for his incorporation of large-scale live animation within his productions. He has worked extensively at the Met Opera and on Broadway in addition to myriad more unusual locations. He is currently designing *Barber of Seville* for Netherlands Opera, *Ernani* and *The Egyptian Helena* for La Scala, and *Marnie* for the ENO and The Met. Crouch is a Libretto Writing Fellow in residence at the American Lyric Theater.

BETH MORRISON PROJECTS (producer) was founded in 2006 to support the work of living composers, artists, and their multi-media collaborators. Beth Morrison Projects encourages risk-taking, creating a structure for new work that is unique to the artist and allows them to feel safe to experiment and push boundaries. Noted as "the edge of innovation" (*Opera News*),

Beth Morrison Projects is a “contemporary opera mastermind” (*Los Angeles Times*) and “its own genre” (*Opera News*). Projects have been performed in numerous premier venues around the world including BAM, Disney Hall, The Barbican, Lincoln Center, the Walker Art Center, Beijing Music Festival, Holland Festival, and more.

Current and upcoming projects include works by composers Mohammed Fairouz, Michael Gordon, Ted Hearne, Mikael Karlsson, David Lang, David T. Little, Keeril Makan, Missy Mazzoli, Nico Muhly, Elvis Perkins, Paola Prestini, Ellen Reid, Sarah Kirkland Snider, Jeremy Schonfeld, and more, with directors Mallory Catlett, James Darrah, Rachel Dickstein, Lee Sunday Evans, Daniel Fish, Patricia McGregor, Kevin Newbury, Jay Scheib, and Ashley Tata.

BMP is generously funded by The Andrew W. Mellon Foundation, The Virginia B. Toulmin Foundation, Howard Gilman Foundation, The Aaron Copland Fund for Music, The Alice M. Ditson Fund for New Music, The Amphion Foundation, The Ann and Gordon Getty Foundation, The Barbara Bell Cumming Foundation, The Cheswaty Foundation, The Doris Duke Charitable Foundation, The Emma A. Sheaffer Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Francis Goelet Charitable Lead Trusts, The Jana Foundation, Jean & Louis Dreyfus Foundation, The Howard and Sarah D. Solomon Foundation, MAP Fund/Creative Capital

Foundation, The Mid-Atlantic Arts Foundation, The National Endowment for the Arts, The New England Foundation for the Arts, New Music USA, New York City Department of Cultural Affairs, New York State Council on the Arts, Opera America, and The Seniel Ostrow Foundation. bethmorrisonprojects.org

BMP STAFF

Beth Morrison, President & Creative Producer
Jecca Barry, Executive Director
Noah Stern Weber, Director of Development
James Fry, Production Manager
Melanie Milton, Associate Producer
Mariel O'Connell, Associate Producer
Julie Hurley, Company Manager
David McCullouch, Bookkeeper

BOARD OF DIRECTORS

Frederick Peters, Board Chair
Sue Bienkowski, Treasurer
Judy Brick Freedman, Secretary
Connie Chen
Ralph Dandrea
Pamela Drexel
Nicholas Firth
David Gindler
Jane Gullong
Lynn Loacker
Nancy Sanders
Mike Siegal
Raymond Steckel