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8980: Book of Travelers

Composed and performed by Gabriel Kahane

BAM Harvey Theater

Nov 30, Dec 1 & 2 at 7:30pm

Running time: approx. one hour & 15 minutes, no intermission

Directed by **Daniel Fish**

Set and video design by **Jim Findlay**

Lighting design by **Mark Barton**

Videography by **Tamara Ober, Jim Findlay,**

Daniel Fish, Julia Frey

Sound engineer **Dave Sinko**

Commissioned by BAM for the 2017 Next Wave Festival

Season Sponsor:

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8980: BOOK OF TRAVELERS

Producer **Nunally Kersh**
Stage manager **Mary-Susan Gregson**
Assistant director **Jordan Fein**
Production manager **Violaine Crespin**
Video programmer **Julia Frey**
Associate lighting designer **Robert Henderson**

Leadership support provided by Linda & Stuart Nelson.

8980: *Book of Travelers* was also made possible through the generous support of The Jerry & Terri Kohl Family Foundation, The Kend Family Fund, William Cooney & Ruth Eliel, Ted & Mary Jo Shen, the Jim Joseph Foundation, Simon Yates, and Rudolph & Peekie Schaefer.

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All photos in the 8980: *Book of Travelers* program pages by Gabriel Kahane.

*These performances are dedicated to the
memory of Michael Friedman (1975—2017):
friend, mentor, listener, traveler
— GK*



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GABRIEL KAHANE (composer, performer) is a singer-songwriter-storyteller-instrumentalist-what-have-you who, over the last decade, has worked with a diverse array of artists including Paul Simon, Sufjan Stevens, Andrew Bird, Blake Mills, Chris Thile, yMusic, and John Adams. As a composer, he has been commissioned by, among others, Carnegie Hall, the LA Philharmonic, Orpheus Chamber Orchestra, and A Far Cry. In 2014, Kahane made his BAM Next Wave debut in the staged version of his LA-themed album (and major label debut) *The Ambassador*, directed by Tony winner John Tiffany. A passionate theater maker since childhood, Kahane wrote music and lyrics for *February House*, produced in 2012 by the Public Theater, which has since commissioned a new musical from Kahane. This season, Kahane is writing a large-scale orchestral song cycle for Canadian soprano Measha Brueggergosman and the Oregon Symphony, tackling the current crises relating to housing and homelessness in the Portland area; it premieres in May 2018. In addition to his three albums as singer-songwriter, Kahane's recordings include *The Fiction Issue*, a disc of his chamber music recorded with string quartet Brooklyn Rider and BAM alum Shara Nova; *Crane Palimpsest*, an orchestral song cycle on original texts interwoven with Hart Crane's "Proem: To Brooklyn Bridge," featuring Kahane and The Knights; and *Dream Job*, a duo recital disc with pianist and composer Timo Andres reprising much of their 2016 Carnegie Hall recital. An album of much of the music heard tonight will be available in early 2018. Kahane lives in Ditmas Park, Brooklyn, which is accessible—on a good day—via the B and the Q.

DANIEL FISH (director) is a New York-based director who makes work across the boundaries of theater, film, and opera. He draws on a broad range of forms and subject matter including plays, film scripts, contemporary fiction, essays, and found audio. His recent work includes *Don't Look Back* (Chocolate Factory), *Who Left This Fork Here* (Baryshnikov Arts Center, Onassis Center/Athens), Ted Hearne's *The Source* (2014 Next Wave, LA Opera, San Francisco Opera), *Oklahoma!* (Bard Summerscape), and *ETERNAL*. His work has been seen at theaters and festivals throughout the US and Europe including the Walker Arts Center, PuSH, Teatro Nacional D. Maria, Lisbon/Estoril Film Festival, Vooruit, Festival TransAmériques, Noorderzon Festival, The Public Theater's Under the Radar, Opera Philadelphia/Curtis Opera Theater, American Repertory Theater, Richard B. Fisher Center at Bard College, Yale Repertory Theater, McCarter Theater, Signature Theatre, Shakespeare Theater Company, Düsseldorfer Schauspielhaus, and Royal Shakespeare Company. Residencies and commissions include the MacDowell Colony, Baryshnikov Arts Center, MASS MoCA, and Bushwick Starr. A graduate of Northwestern University's Department of Performance Studies, he has taught at The Juilliard School, Bard College, and the Department of Design for Stage and Film at NYU/Tisch. He is the recipient of the 2017 Herb Alpert Award in the Arts for Theater. Upcoming work includes Michael Gordon's opera, *Acquanetta*, for Prototype Festival and *White Noise*, after the novel by Don DeLillo, for Theater Freiburg. danielfish.net

JIM FINDLAY (set and video design) works across boundaries in theater, opera, dance, video, and film. His most recent work includes his original performances *Vine of the Dead* (2016), *Dream of the Red Chamber* (2014), the direction and design of David Lang's *Whisper Opera*, and the unreleased 3D film *Botanica*. His video installation in collaboration with Ralph Lemon, *Meditation*, is in the permanent collection of the Walker Art Center. He was a founding member of the Collapsible Giraffe and in partnership with Radiohole founded the Collapsible Hole, a multi-disciplinary artist-led performance venue which recently relocated to Manhattan's West Village. In addition to his work as an independent artist, he maintains a long career as a collaborator with many theater, performance, and music artists including Daniel Fish, Aaron Landsman, the Wooster Group, Ridge Theater, Bang on a Can, Ralph Lemon, and Stew and Heidi Rodewald. His work has been seen at Lincoln Center, Carnegie Hall, BAM, Arena Stage, A.R.T., and more than 50 cities internationally. In 2015 he received the Foundation for Contemporary Art Artist Grant. His previous awards include two Obies, two Bessies, two Princess Grace Awards, Lortel and Hewes Awards, and residencies at Baryshnikov Arts Center, MacDowell, UCross, Mass MOCA, and Mount Tremper Arts. In 2016, his new project *Electric Lucifer* received a Creative Capital award and premieres in January, 2018 at The Kitchen.

MARK BARTON (lighting design) designed lighting for Gabriel Kahane's *February House* and Daniel Fish's *Owen Wingrave* and *Paradise Park*. Regional work includes A.R.T., Guthrie, Yale Rep, Actors Theatre of Louisville, Long Wharf, Center Theatre Group, and Berkeley Rep, among many

others. Broadway productions for which he has designed lighting include *Amélie* (co-designed with Jane Cox), *The Real Thing*, *The Realistic Joneses*, and *Violet*. Off-Broadway, Barton has designed lighting for Elevator Repair Service, Signature Theatre, Playwrights Horizons, NYTW, Soho Rep, Theater for a New Audience, and Barrow Street, among others. Other NYC-based work includes *Encores!* Off-Center 2013–17. Barton is the recipient of numerous awards including the Lortel, Hewes, and Obie.

DAVE SINKO (sound engineer) is known for his organic approach to recording and mixing, both in the studio and live performances, over a career spanning more than 30 years. His adaptability, unobtrusive techniques, and easygoing attitude have endeared him to a wide range of musicians and producers, including Chris Thile, T-Bone Burnett, Edgar Meyer, Sam Bush, Punch Brothers, and Yo-Yo Ma. Born in Michigan and raised in Illinois, Mexico, and Texas, Sinko studied yacht design and built racing sailboats. Applying the same concepts and techniques on a smaller scale, he moved on to building mandolins, custom guitars, and repairing musical instruments. He collaborated with his father on the technical design, prototype development, and manufacturing process of a blood filter for babies, resulting in a successful patent. After moving to Nashville, TN in 1985, Sinko continued to combine his personal studies of design, construction, and applied technology. These skills uniquely prepared him for his life's work—engineering and recording acoustic music. Most recently, Sinko has been working independently, mixing, mastering, and touring with Chris Thile and Punch Brothers and continuing to work with an outstanding array of artists.





TAMARA OBER (videographer) is a Minneapolis-based dancer, choreographer, and videographer. She has danced with Zenon Dance Company since 2002, and is the 2013 recipient of the McKnight Fellowship for Dancers. Ober has created and toured several critically-acclaimed multidisciplinary shows, and is commissioned by composers, filmmakers, and directors for dance and video work. tamaraober.com

NUNALLY KERSH (producer) is an independent producer and cultural consultant. She also works as opera producer for the annual Bard SummerScape and Bard Music Festivals. Prior to this, she was executive producer of Spoleto Festival USA in Charleston, SC for 16 years where she produced an annual 17-day festival featuring more than 130 performances by internationally and nationally renowned artists. During her tenure, she oversaw the expansion of a range of adventurous programs in contemporary circus and experimental dance and theater. Prior to this, she worked as associate producer for the Lincoln Center Festival. She also served as a National Dance Project Hub Site for several years and has served on panels for many foundations including Doris Duke Charitable, Creative Capital, Rockefeller Foundation, MAPP Fund, and National Endowment for the Arts.

MARY-SUSAN GREGSON's (stage manager) last musical project with Gabriel Kahane was *The Ambassador*. Since 2012 she has been stage manager for dance productions at Princeton's Lewis Center for the Arts. Her 20th season coordinating productions for Lincoln Center Festival included *DruidShakespeare*, *Peony Pavilion*, and *The Druid*, and Harold Pinter, Brian Friel, and Beckett Festivals. At the New Victory Theater she has stage managed over 20 shows in the last 20 years. She has production-managed Pamela Villoresi's Divinamente Festival NY and the New Island Festival on Governor's

Island. Shows at BAM include *DanceAfrica*, *The Infernal Comedy* (2011) with John Malkovich, *Sizwe Banzi Is Dead* (2008), Tan Dun's *The Gate* (2007), and Sufjan Stevens' *Round-Up* (2015) and *The BQE* (2007). Other New York credits include The Narcissus Festival at the Onassis Center, *His Holiness the Dalai Lama*, *The Prince and the Pauper*, *The Jazz Nativity*, *Breaking the Code*, and *Les Liaisons Dangereuses*. Regional credits include *A Proust Sonata* at DaCamera Houston, Peak Performances at Montclair University, McCarter Theatre, Yale Rep, Williamstown Theater Festival, The Huntington, and The White House. She has toured with storyteller David Gonzalez, Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus, and internationally with *Forbidden Christmas* starring Mikhail Baryshnikov.

VIOLAINE CRESPIN (production manager) has more than 10 years of experience in site-specific production in France and Europe. Credits include projects in the European capitals of culture in Lille, Istanbul, and Sibiu, as well as many international street theater festivals and companies. After receiving a master's degree in theater management, she was production manager for four years at the Théâtre de l'Archevêché, International Festival of Lyric Art of Aix-en-Provence, where she worked on international productions such as Robert Carsen's *Rigoletto* and *A Midsummer's Night's Dream*, Dimitri Tcherniakov's *Don Giovanni*, Christopher Alden's *Il Turco in Italia*, and Richard Jones' *Ariodante*. She has been touring *Krapp's Last Tape*, performed and directed by Bob Wilson, for seven years. After moving to New York three years ago, she has worked regularly at BAM and the Alliance Française Theater. Crespin has also been the assistant set designer for *Il Turco in Italia* in Warsaw, *The Total Bent* at the Public, and *Noura* at the Shakespeare Theater.

JORDAN FEIN (assistant director) is a Brooklyn-based theater and opera director. His work has been produced and developed at Williamstown Theatre Festival, Ars Nova, Dixon Place, Curtis Opera Theatre, Opera Philadelphia, Santa Fe Opera, Here Arts Center, Brooklyn Arts Exchange, Joe's Pub, American Repertory Theater, Philly Fringe Arts, American Theater Company, Bard College, and Incubator Arts Project. Select directing credits include Erin Markey's *A Ride on the Irish Cream* (Abrons Art Center, American Repertory Theater, Philly Fringe Arts); *The Skin of Our Teeth* (Bard College); *Parkland/Weathers* (Ars Nova); *War Lesbian* (HarunaLee, Dixon Place); *The Dixon Family Album* (Williamstown Theatre Festival—2014 Boris Sagal Fellow); *Dracula, or the Undead* (Williamstown Theatre Festival); *The Rake's Progress*, *The Marriage of Figaro*, *The Rape of Lucretia* (Curtis Opera Theatre); and *Dialogues of the Carmelites* (Opera Philadelphia, Curtis). Fein was the associate director on the Broadway productions of *The Elephant Man* and *Les Liaisons Dangereuses* and the Bard SummerScape production of *Oklahoma!*. Upcoming productions include *Singlet* by Erin Markey at the Bushwick Starr. jordanfein.net

JULIA FREY (video programmer), a Philadelphia native and Brooklyn resident, is an actor, improviser, video designer, writer, and theater deviser. Recent video credits include designer/programmer/performer for *Containertopia* (2017 Philly Fringe, Jalopy Theater), assistant projection designer for Elevator Repair Service's *Measure for Measure*, and video work for several projects and productions at the Public Theater. She co-founded the new media theater duo Casual FreyDay and is a company member of the experimental theater ensemble New Paradise Laboratories, with which she created and performed *The Adults*, *27*, *Prom*, and *10 Unnameable Spectacles*. Other recent performance credits include *Uncle Vanya*

(Quintessence Theatre Group); *Lulu Is Hungry* (ANT Fest/Ars Nova); *Our Heroes, Our Time* (Brooklyn Museum); *Naturalistic Commercials* (Samuel French OOB); and *Teen Wolf/Teen Wolf Too* (Mt. Tremper Arts Festival). For more than a decade Frey has performed, hosted, and taught comedy improv in both of her cities, across the country, and on a giant boat. She earned an MFA in Performance and Interactive Media Arts (PIMA) at Brooklyn College, and a BA from Bard College. juliafrey.net

ROBERT W. HENDERSON, JR. (The Pleung Group; associate lighting designer) is currently working on lighting design projects including holiday windows at the New York flagship locations of Barneys NY and Tiffany & Co.; the first floor interior of Saks Fifth Avenue; *A Christmas Carol* at Theatre Three, NY; and the exhibition *In Pursuit of Freedom* at Weeksville Heritage Center. Current production management projects include Center Stage US, a US State Department initiative, with artists from Egypt and Ukraine. Recent performance lighting credits include *New Sounds Live* and *Global Beat Festival* at Arts Brookfield, NY; *Stellar Whisper*, Seoul, South Korea; Khmer Arts Ensemble's *Bend in the River* and Royal Ballet of Cambodia's *The Legend of Apsara Mera* (BAM 2013); and opening ceremonies for the 2012 International Arts Education Week, UNESCO Headquarters, Paris, France. He is resident lighting designer at Theatre Three, NY. Previous retail display window credits include Barneys NY, Cole Haan, and Tiffany & Co. flagship stores. Exhibition credits include Open Society Foundation's *Moving Walls 23*; Norton Museum of Art's *High Tea: Glorious Manifestations East and West*; Arts Brookfield's *Soft Spin*; Brooklyn Historical Society's *The Emancipation Proclamation*, and *Brooklyn Abolitionists/In Pursuit of Freedom*. He earned an MFA from NYU's Tisch School of the Arts Department of Design and is a member of USA 829.

