

# I hunger for you

Kimberly Bartosik / daela

DATES: OCT 31—NOV 3 at 7:30pm

LOCATION: BAM Fisher (Fishman Space)

RUN TIME: 50mins no intermission

#KimberlyBartosik  
#BAMNextWave

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# I hunger for you

NY Premiere

## **Choreography and Direction**

Kimberly Bartosik  
created in close collaboration with  
performers

## **Performers**

Christian Allen  
Dylan Crossman  
Burr Johnson  
Lindsey Jones  
Joanna Kotze  
Dahlia Bartosik-Murray

## **Lighting and set design**

Roderick Murray

## **Music**

Sivan Jacobovitz  
arranged with  
Kimberly Bartosik

## **Costume design**

Harriet Jung

## **Sound engineer**

James Bigbee Garver

## **Dramaturg**

Melanie George\*

Commissioned by BAM and  
LUMBERYARD Center for Film and  
Performing Arts

World Premiere, LUMBERYARD Center  
for Film and Performing Arts, October 12,  
2018

\*made possible by LUMBERYARD Center  
for Film and Performing Arts

The creation and presentation of *I hunger for you* is made possible, in part, through commissions from BAM Next Wave Festival and LUMBERYARD Center for Film and Performing Arts through an inaugural year BAM/LUMBERYARD partnership. The work premiered at LUMBERYARD Center for Film and Performing Arts where it also received significant development support in LUMBERYARD's residency program.

*I hunger for you* has also received generous funding from: The MAP Fund, primarily supported by the Doris Duke Charitable Foundation with additional funds from the Andrew W. Mellon Foundation; New England Foundation for the Arts' National Dance Project Production Grant, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation; General Operating support was made possible by the New England Foundation for the Arts' National Dance Project with funding from the Doris Duke Charitable Foundation; Production Residency & Community Engagement Fund funded by the New England Foundation for the Arts' National Dance project, with funding from the Andrew W. Mellon Foundation; New York Live Arts' Live Feed Residency Program; and administrative support through Pentacle's ART Program.

*I hunger for you* was created, in part, during a National Dance Project Late Stage Production Residency @ National Choreographic Center-Akron (NCC-Akron); accueil studio residency @ Centre Chorégraphique National-Ballet de Lorraine; Bogliasco Fellowship; Marble House Project Residency; Upstream Residency @ Kaatsbaan International Dance Center; and DANCENOW Silo.

## ABOUT

### *I hunger for you*

Over the past year, working in close collaboration with my exquisite cast & extraordinary designers, *I hunger for you* has spilled out of us with incredible force. We have found ourselves enmeshed in sweaty, intense practices based on personal reflections on faith, violence, life force, and compassion. Excavating a kind of pulse from the body, we have been asking, "Where does the desire for faith locate itself in the body?"

In *I hunger for you*, we're sourcing—from the subterranean recesses of our bodies—the deeply human desire to connect... with each other, with a divine force, with something outside, with something within ourselves. It doesn't matter where we look. What matters is that, at some point in this fleeting existence, we look, pull, take, give, and feel hunger.

—Kimberly Bartosik

# Who's Who

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**KIMBERLY BARTOSIK**  
Choreographer/Director

Bessie Award-winning performer Kimberly Bartosik's work has been commissioned and presented by BAM Next Wave Festival, LUMBERYARD Center for Film and Performing Arts, New York Live Arts, Wexner Arts Center, 92nd St. Y Fridays @ Noon (2019), American Realness festival, Dance Place, American Dance Festival, Dance Theater Workshop, Gibney Dance, Abrons Art Center, The Yard, MASS MoCA/Jacob's Pillow, DanceSpace Project, French Institute Alliance Française's Crossing the Line Festival, Festival Rencontres Chorégraphique Internationales de Seine-Saint Denis (France), Artdanthe Festival (France), BEAT Festival, The Kitchen, La MaMa, Mount Tremper Arts, and Movement Research.

Bartosik is a 2017 National Dance Project (NDP) Production Grant and Community Engagement Fund recipient, a program of the New England Foundation for the Arts. She is a 2017 and 2010 MAP Fund grantee and has also received support for her choreographic work from the Jerome Foundation; FUSED (French-US Exchange in Dance), a program of the New England Foundation for the Arts in partnership with the Cultural Services of the French Embassy and the French American Cultural Exchange; Mid-Atlantic Arts Foundation, USArtists International; New York Foundation for the Arts, Building Up Infrastructure Levels for Dance (BUILD);

American Dance Abroad; New Music USA, Live Music for Dance; and Foundation for Contemporary Arts, Grants to Artists and Emergency Grants. She is a 2018 Creative Arts Initiative (CAI) grantee.

Bartosik is a 2017—19 New York Live Arts Live Feed Residency Artist where she is developing *I hunger*, the sister piece to *I hunger for you*, for a December 2019 premiere. She was a 2017 Dancing Laboratory Residency Artist at the National Center for Choreography at the University of Akron (NCCAkrón); a 2017 Bogliasco Foundation Fellow; a 2015 Merce Cunningham Fellow; and a 2016 Gibney Dance DiP Residence Artist. She is a recipient of an ART, a Capacity-Building grant through Pentacle (2016-19).

Bartosik has been in creative residence at New York Live Arts, Live Feed and Studio Series; NCCAkrón; Centre Chorégraphique National-Ballet de Lorraine; LUMBERYARD Center for Film and Performing Arts; Marble House Project; Gibney Dance Center's DiP Residency; Centre Chorégraphique National de Franche-Comté à Belfort, France (FUSED); Governor's Island through Lower Manhattan Cultural Council's Swing Space Program; Herberger Institute for Design and the Arts at Arizona State University; Joyce Soho Artist Residency Program; LaGuardia Performing Arts Center; Jacob's Pillow; Kaatsbaan International Dance Center; Mount Tremper Arts; White Oak Plantation; and Movement Research.

Bartosik was a member of the Merce Cunningham Dance Company for nine years and received a Bessie Award for artistic excellence in his work. She was a member of the Wally Cardona Quartet and also performed in the 2011 re-staging of Robert Ashley's 1967 opera, *That Morning Thing*. She received her BFA from North Carolina School of the Arts, and MA in 20th century art and art criticism from the Graduate

Faculty of Political and Social Research of The New School University. She was a 2016 Princeton Fellowship Finalist, and has been a guest artist/faculty at Princeton University, The Juilliard School, Rutgers University (2019), University of North Carolina School for the Arts, Arizona State University's Hergberger Institute for Design and the Arts, SUNY/Purchase, Colorado College, and University of Buffalo (2019).

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**CHRISTIAN ALLEN**  
Performer

Christian Allen grew up in Cambridge, MA, where he began dancing at the age of five with JAM'NASTICS INC, a local hip-hop company. His formal dance training began in high school where he studied ballet, modern, and improvisational dance. In the course of receiving his BFA from the Conservatory of Dance at Purchase College, SUNY, and since graduation, he has performed repertory from NØA Dance, GREY-ZONE NYC, Gregory Dolbashian, Adam Barruch, Gabrielle Lamb, Shannon Gillen, Roy Assaf, Azure Barton, Kyle Abraham, Brian Brooks, Emily Molnar, Merce Cunningham, Trisha Brown, and Bill T. Jones. This is his first season performing and working with Kimberly Bartosik.

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**DYLAN CROSSMAN**  
Performer

Dylan Crossman grew up in the south of France, received his bachelor's degree from the Trinity/Laban College of Music and Dance in London, and studied in the US at Burklyn Ballet Theatre (VT).

Crossman moved to New York in 2006 and has since worked with various choreographers including Brian Brooks, Christopher Williams, Ellen Cornfield, Wally Cardona, and Seán Curran. He is a founding member of Peter Kyle Dance.

Crossman became an understudy for the Merce Cunningham Dance Company in 2007, joined the main company in 2009, and was a part of the company's final tour through 2012. Now living the freelance life, he works with Kimberly Bartosik/daela, Ryan McNamara, Sally Silvers, Amber Sloan, Pam Tanowitz, and Megan Williams. He is on faculty at the Cunningham Trust, SUNY Purchase, Burklyn Ballet Theatre, and Barnard College. He is also a stager for the Cunningham Trust where he has worked on productions of *Cross Currents* (1964), *Changing Steps* (1973), and *Trails* (1982) as well as staging *Changing Steps* on Interlochen School for the Arts.

Crossman is a two-time Bessie Award recipient, the first for his work in Tanowitz's *Be in the Gray with Me* (2009) and the second as part of the Cunningham Company's Legacy Tour (2012). His own company, Crossman Dans(c)e, looks at identity issues within the frame of formalism and the beauty in vulnerability. His work had been seen at DanceRoulette, La MaMa, the 92nd Street Y, the Museum of Arts and Design, Gibney Dance, Abrons Arts Center, and The Yard. His work has been called "compellingly poetic" by *The New York Times*. He has received support from the Foundation for Contemporary Art, the Jerome Foundation, Mount Tremper Arts, Topaz Arts, and Norte Maar and was a 2016 Schonberg Legacy Choreography Fellow at The Yard. Crossman also works with children as well as adults, introducing them to Merce Cunningham's creative ideas and philosophy, in order to facilitate social integration and conflict resolution. He was the teacher/choreographer for Kid Birds, an outreach project which won the 2014 French Cultural and Artistic Audacity Award. Crossman Dans(c)e will present its next work as a part of the Harkness Dance Festival on March 15 & 16, 2019. [dylancrossman.org](http://dylancrossman.org)

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JAMES BIGBEE GARVER  
Sound engineer

James Bigbee Garver has worked as a sound designer and composer since 2000, preferring the title of Sound Writer. Garver's New York dance and theater credits include PS 122 and the World Financial Center with Pearl/Damour; 92Y Harkness Dance and Joyce SoHo with Peter Kyle Dance Company; Japan Society and Robert Wilson's Watermill Center with the South Wing Theater Company; and off-Broadway with East Third Ensemble. His designs and music for the theater have also been heard at multiple venues in Washington, DC, including Woolly Mammoth Theatre, Signature Theatre, Folger Theatre, and Studio Theatre, among others. His installation and sound art work with The Brayver Concern has been on view at the Smithsonian's Hirshhorn, American, and Natural History Museums, Bowdoin College Museum of Art, and at the Megapolis Audio Festival. He is a professional member of the Theatrical Sound Designers and Composers Association. He received his MFA in theater from the University of Washington. [bigbee.org](http://bigbee.org).

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MELANIE GEORGE  
Dramaturg

Melanie George is a dance educator, choreographer, and scholar. She is the founder and director of Jazz Is...Dance Project, and dramaturg and audience educator at Lumberyard (formerly American Dance Institute). As an institutional and freelance dramaturg, she works closely with internationally recognized contemporary performing artists in the incubation of new works for the stage. For Lumberyard, she has contributed to projects by Susan Marshall & Company, Raja Feather Kelly, David Dorfman Dance, Bebe Miller, and Urban Bush Women, among others. As a freelance dramaturg and performance coach, she has worked with Morgan

Thorson, Alice Sheppard/Kinetic Light, and Caleb Teicher & Company. Current Projects include new works by Kimberly Bartosik/daela and Kathy Westwater.

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SIVAN JACOBOVITZ  
Composer

Sivan Jacobovitz is a producer/musician living in New York City. As frontman of electronic/post-punk act Glass Gang, Jacobovitz's work has been featured by *The New Yorker*, BBC Radio 1, Nowness, *Dazed & Confused* magazine, i-D, FACT, and more. His modern dance active collaborations include Kimberly Bartosik's *I hunger for you* (BAM, Lumberyard, NYLA) and Shamel Pitts' *Black Hole* (Dock 1, Berlin; National Palace of Culture, Sofia, Bulgaria; and Israel Museum, Jerusalem). He received a BFA in music composition and performing arts technology from the University of Michigan's School of Music, Theatre & Dance. [THFC.glassgang.us](http://THFC.glassgang.us)

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BURR JOHNSON  
Performer

Burr Johnson has danced for John Jasperse Projects, Helen Simoneau Danse, Kimberly Bartosik/daela, and Shen Wei Dance Arts. He has also worked for Marina Abramović/Givenchy, Walter Dundervill, Ryan McNamara, Yozmit, Brittany Bailey/Mark Fell, Boris Charmatz, Isabel Lewis, Nick Mauss, Peter Sellars, Christopher Williams, Bill Young, and Jack Ferver. His choreographic work has been presented through Movement Research, Dixon Place, Abrons Art Center, Josée Bienvenu Gallery, Danspace Project, New York Live Arts, Elizabeth Dee Gallery, the American Dance Festival, and Works and Process at the Guggenheim. His newest work will premiere at Gibney: DoublePlus December 13—15, 2018, alongside a new work by Fana Fraser. He has guest-taught at Henrico Center for the Arts, Philadelphia University of the Arts, the

University of Utah, Salem College, MoMA PS 1, Goucher College, Virginia Commonwealth University, UNC Greensboro, and the American Dance Festival. He also works as a gardener with CF Gardens.

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LINDSEY JONES  
Performer

Lindsey Jones is originally from St. Louis, MO. She received her BFA from SUNY Purchase and studied abroad at London Contemporary Dance School. Jones has performed with GREYZONE, Jonathan Allen, Ian Spencer Bell, June Finch, Adriane Lee, Jordana Toback, and The Dreamland Follies and is currently working with Dance Heginbotham, Pam Tanowitz Dance, Bill Young, Caleb Teicher & Company, Kimberly Bartosik/daela, Sally Silvers & Dancers, and the Merce Cunningham Trust. She originated the role of The Cat in Isaac Mizrahi's *Peter & the Wolf* and was featured in his production of *The Magic Flute* at the Opera Theatre of St. Louis. Jones has collaborated and performed with the musical artists Blood Orange, kuxxan SUUM, Loving You, and Stone Cold Fox.

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HARRIET JUNG  
Costume design

Harriet Jung is a New York-based artist working in costume and fashion design. She was born in South Korea, and immigrated to California when she was three months old. After completing degrees in molecular cell biology and fashion design, she worked as a womenswear designer for Jill Stuart. She then went on to found Reid & Harriet in the fall of 2011. Through this collaboration, she has designed productions for New York City Ballet, American Ballet Theatre, and San Francisco Ballet, among many other companies around the world.

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JOANNA KOTZE  
Performer

Joanna Kotze is a Brooklyn-based dancer, choreographer, and teacher. She received a 2013 Bessie Award for outstanding emerging choreographer and has received support from the Jerome Foundation, New Music USA, Mertz-Gilmore Foundation, Harkness Foundation for Dance, New York Foundation for the Arts BUILD, Brooklyn Arts Council, Yellowhouse, and two Foundation for Contemporary Arts Emergency Grants.

Her choreography has been presented at the Wexner Center for the Arts, Velocity Dance Center, the National Arts Centre in Ottawa, New York Live Arts, Baryshnikov Arts Center, American Dance Institute (ADI), Bard College's Fisher Center, Danspace Project, Jacob's Pillow, Dance New Amsterdam, Movement Research at Judson Church, Roulette, Dixon Place, 92nd Street Y, WAXworks, Lu Magnus gallery, Soho20 gallery, Show Room Gowanus gallery, Industry City, and the Thelma Sadoff Center for the Arts (WI).

Kotze has received commissions to create new works on Gibney Dance Company (NYC), Toronto Dance Theatre, Ririe-Woodbury (Salt Lake City), Zenon Dance (Minneapolis), and James Sewell Ballet (Minneapolis). She has also created original works on students at Barnard College, The New School, Purchase College, Long Island University, Ohio University, Southern Utah University, and Miami University (OH).

She has had recent residencies at The Bogliasco Foundation in Italy and The Yard, is a recipient of two Process Space residencies through Lower Manhattan Cultural Council (LMCC), and was a 2013—15 Movement Research artist-in-residence. additional residencies include Milvus Artistic Research Center (Sweden), Jacob's Pillow, Bennington College,

Sedona Arts Center, Marble House, The Camargo Foundation (France), The 92nd Street Y Harkness Dance Center, Baryshnikov Arts Center, Djerassi, Gibney Dance Center, and Mt. Tremper Arts. Kotze was a 2012 fellow for Ailey's New Directions Choreography Lab and this year serves as an artistic advisor.

Kotze danced with Wally Cardona from 2000—10 and has been dancing with Kimberly Bartosik/daela since 2009. Also currently working with Kota Yamazaki and Wally Cardona, she has worked with Stacy Spence, Netta Yerushalmy, Sam Kim, Sarah Skaggs, Christopher Williams, the Metropolitan Opera Ballet, Daniel Charon, Nina Winthrop, and others. She is on teaching faculty at Movement Research and Gibney Dance and has taught at many universities and festivals around the country including Salt Dance Fest and the American Dance Festival. She is originally from South Africa and has a BA in architecture from Miami University (OH).

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**RODERICK MURRAY**  
Lighting design

Roderick Murray has been designing lighting and installations for performance both nationally and internationally since 1989. The majority of his work has been with dance, opera, and music, both experimental and traditional. Murray has been designing and creating the lighting and environments in all of Kimberly Bartosik's choreographic works since 2000, including performing a duet with Bartosik for light and body. Together they also teach workshops that use light as a generative element for choreography. Murray has designed the lighting for Ralph Lemon's performance works since 2004 including major touring works in the US, at BAM, and in France for the Lyon Opéra Ballet. His designs for Benjamin Millepied and LA Dance Project include many world premieres at venues in Europe and the

US, as well as designs for Millepied's commissioned works for NYCB, ABT, Ballet du Grand Théâtre de Genève, Lyon Opéra Ballet, Ballett Dortmund, and others. In 2006 he designed the lighting for Sekou Sundiata's epic *the 51st (dream) state* (BAM 2006 Next Wave). In 2008 he was invited to design the lighting for Paul Simon's *Songs from the Capeman* (BAM Harvey 2008 Winter/Spring). Murray designed a premiere for Hot Mouth at the Peacock Theatre at the West End in London in 1996. He collaborates regularly with Kathy Westwater and Dušan Týnek and has designed many projects for Wally Cardona both at BAM and internationally. Murray designed many projects with Luca Veggetti, including the US premiere of Iannis Xenakis' *Oresteia* in New York. He has designed the lighting for Karen Sherman's remarkable *Softgoods*, as well as for Roseanne Spradlin, Ballet di Roma, Jessica Mitrani, David Thomson, Troy Schumacher (Ballet Collective), Yanira Castro, Melinda Ring, Yasuko Yokoshi, Tim Fain, Ethel, Morphoses, Donna Uchizono, Paradigm, Scotty Heron, Papatian, Pennsylvania Ballet, Clarinda MacLow, Ballet Idaho, Cori Olinghouse, Risa Jaroslow and Dancers, Bill Young and Dancers, Ricochet Dance, and many others. Murray's light installations have been commissioned by NYLA, and FIAF's Crossing the Line Festival.

Murray also performed for nine years with the fabulous Circus Amok and was recently the DJ in Jérôme Bel's *The Show Must Go On*. Murray has taught at Purchase College, Hunter College, and University of the Arts. He thanks Dahlia and Kimberly for their everlasting love and support.

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**DAHLIA BARTOSIK-MURRAY**  
Performer

Dahlia Bartosik-Murray lives in Brooklyn with her dog, Midnight, and her parents. Earlier this year she also performed in Jérôme Bel's *Gala* and Thierry Thieû

Niang's *To the Heart*. She is in seventh grade and goes to MS 443, New Voices School of Academic & Creative Arts, where she is a STEM Major.

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## Kimberly Bartosik/ daela

The mission of Kimberly Bartosik/daela is to create viscerally provocative choreographic projects that are built upon the development of a virtuosic movement language, rigorous conceptual explorations, and the creation of highly theatricalized environments. Bartosik closely collaborates with her performers and designers to create work which is deeply informed by literature and cinema, involves complex plays on space, time, and audience perspective, dramatically illuminating the ephemeral nature of performance.

Artistic Director: Kimberly Bartosik  
Production Manager: Roderick Murray  
Project Manager: Jane Forde  
Administrator: Sarah Suzuki, ART/Pentacle

Contributions may be made payable to: Kimberly Bartosik/daela, 1613 10th Ave. Apt. 2, Brooklyn, NY 11215. Online contributions may be made by visiting [daela.org/support](http://daela.org/support). Kimberly Bartosik/daela is fiscally sponsored by Unique Projects Inc., a New York State not-for-profit 501 (c) 3 organization administered by Pentacle (DanceWorks, Inc.)

Exclusive USA tour Representation:

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EXCHANGE  
IN DANCE



BURR JOHNSON  
Photo: Stephanie Crousillat



CHRISTIAN ALLEN  
Photo: Wilson Anderson



LINDSEY JONES  
Photo: Janelle Jones



MELANIE GEORGE  
Photo: JD Urban



HARRIET JUNG  
Photo: Michael Manata



DYLAN CROSSMAN  
Photo: Damian Calvo



RODERICK MURRAY  
Photo: Courtesy of the artist



SIVAN JACOBOVITZ  
Photo: Camilo Fuentealba



JOANNA KOTZE  
Photo: Ted Roeder



KIMBERLY BARTOSIK  
Photo: Scott Shaw



DAHLIA BARTOSIK-MURRAY  
Photo: Simon Courchel



JAMES BIGBEE GARVER  
Photo: Courtesy of the artist



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## Special Thanks!

THANK YOU Joe Melillo for believing in me and for the immense honor of inviting our work to be part of this very special BAM Next Wave season. Thank you to all the BAM staff who have so graciously helped bring *I hunger for you* to the Fisher Stage! This has been a longtime dream of mine, and we are so honored to be part of BAM Next Wave Festival.

Thank you LUMBERYARD Center for Film and Performing Arts for supporting this project as part of an inaugural year BAM/LUMBERYARD partnership and offering us the perfect place to premiere the work. You have been such incredible partners, Ruth Moe, Jason Wells, Melanie George, Jimmy Garver, Adrienne Willis, and the entire, fabulous staff!

Many thanks to Janet Wong, Bill T. Jones, and Kyle Maude @ New York Live Arts, for your continued faith in my artistic journey and embracing my next project as a NYLA Live Feed Residency Artist!

*I hunger for you* belongs to all of us who created it together. Thank you my exquisite artists/friends: Joanna, Dylan, Burr, Christian, Lindsey, Rick, Sivan, Harriet, and a very special thank you Dahlia for the gift of her presence. And to Melanie George for her precise, compassioate, brilliant eye. Thanks to our early cast members, Cynthia Koppe, Lindsey Matheis, and William Fowler. And to Hannah in Akron.

Thank you to our funders! Moira Brennan and Lauren Slone @ The MAP fund! Cathy Edwards, Cheri Opperman, Kristin Gregory, and the incredible staff @ New England Foundation for the Arts. Our Residency partners: Alongside LUMBERYARD, thank you Christy Bolingbroke @ NCC-Akron for so

generously hosting our NDP Production Residency, without which we never could have realized *I hunger for you*! And John Ebert in Akron for his expertise. Tom Caley & Petter Jacobsson @ CCN-Ballet de Lorraine; Laura Harrison @ Bogliasco Foundation; Danielle Epstein, Dina Shapiro and Marnie Briggs @ Marble House Project; Gregory Cary @ Kaatsbaan International Dance Center; Robin Staff @ the Silo.

Kimberly Bartosik/daela's fantastic administrative team: Sarah Suzuki, Jane Forde, Sandy Garcia, and everyone at Pentacle who has been championing me.

Thank you Sarah Rulfs, Erin Carr, Quinn Czejkowski!!

And thank you to my dearest friends/colleagues who have encouraged me to keep going even on the darkest days: Nicole Birmann, David White, Michael Cole, Ralph Lemon, Boo Froebel, Marc Mann, Derry Swan, Bruno Joli, ALL my students. The incredible partners who support us all: Jonathan, Stephen, Patrick, Sam. And it does take a village! Thank you Jim, Eleanor, Amanda, Mike, Chris, Stefanie, Liz, Henry, Valeria, Mark, Amy, Djily, and Lela.

My amazing dad, without whom my career would never have been possible! My mom's spirit, my awesome siblings Vicki, Rick, Don, and Chris and their spouses and families who also champion me.

Merce...

I have been thrilled and humbled by the outpouring of generosity from my community of artists, friends, and family. Thank you to everyone who made our Kickstarter campaign a fantastic success: Jamie Bishton, Anthony B. Creamer III, Nicholas Croft, Nancy Dalva, Brian Erlwein, Julie G., Mark Kim, Glenn Ligon, Robert & Elfriede Malin, Jessica Massart,

Lindsey Matheis, Rachel & Larry Norton, Okwui Okpokwasili, Ryan Platt, Laura Sears, Stephen Shelley, Martha Sherman, Amy Soloway, Vicki & Bob Stocking, Derry Swan, Fox Vernon, Megan Williams, Matthew Winheld, Janet Wong, and all our generous Anonymous Donors! Thank you Jessica Massart for your awesome guidance and championing.

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# BAM would like to thank the many friends and supporters who have made gifts in honor of Joseph V. Melillo's legacy at BAM.

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**The following donors have made generous gifts to support programming at BAM that celebrates Joe's artistic vision.**

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**The following donors have made generous gifts in support of naming the stage door to the Peter Jay Sharp Building in Joe's honor.**

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Jean-Charles Morisseau  
John Morning  
Ellen Murphy  
Sanford Nager  
Margrit Newman  
Iain Newton  
Nonesuch Records  
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Maria Oliveira  
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Robert Ouimette  
Annie-B Parson  
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Robert Smith  
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Linda States  
Katharine Steinberg  
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Keith Stubblefield and Carlyle Kloter  
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Diane Wachtell  
Margaret Wenig  
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Rebecca Zuber

**Gifts and commitments as of September 19, 2018**