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# Black Mountain Songs

BAM Harvey Theater

Nov 20—22 at 7:30pm; Nov 23 at 3pm

Running time: one hour and 30 minutes, no intermission

**Brooklyn Youth Chorus**

Choral director and conductor **Dianne Berkun-Menaker**

Creator **Bryce Dessner**

Co-curators **Bryce Dessner & Richard Reed Parry**

Director **Maureen Towey**

Music composers **Jherek Bischoff, Bryce Dessner,  
Tim Hecker, John King, Nico Muhly, Richard Reed  
Parry, Caroline Shaw, and Aleksandra Vrebalov**

Choreographer **Jenny Shore Butler**

Filmmaker **Matt Wolf**

Set designer **Mimi Lien**

Costume designer **Sarah Maiorino**

Lighting designer **Ben Stanton**

Sound designer **Jamie McElhinney**

Video & projection designer **Grant McDonald**

Dramaturgy **Anne Erbe**

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Frances Bernanzohn & Alan Roseman  
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*This engagement is dedicated to the late Mary  
Anne Yancey, former Board Chair of Brooklyn  
Youth Chorus and long-standing BAM supporter.*

Co-commissioned by BAM and Brooklyn Youth Chorus  
for the 2014 Next Wave Festival

The 2014 Richard B. Fisher Next Wave Award honors  
Brooklyn Youth Chorus and the production of *Black  
Mountain Songs*.

## PERFORMERS

### BROOKLYN YOUTH CHORUS

Conductor

**Dianne Berkun-Menaker**

**Meaghan Accarino**

**Kristina Adolphe**

**Emily Ahn**

**Rachel Asaeda**

**Josephine Attal**

**Gabriella Babolcsay**

**Taylor Boria**

**Julia Cassidy**

**Nell Compton**

**Ciara Cornelius**

**Fannie Feynberg**

**Kierra Foster-Bagley**

**Zoe Frazer-Klotz**

**Nathaniel Goodyear**

**Deanna Goudelias**

**Margaret Grabar Sage**

**Julia Harbutt**

**Natalie Hawkins**

**Akiya Henry**

**Symone Henry**

**Julia Holman**

**Camille Johnson**

**Olivia Knutsen**

**Adrian Korin**

**Joyce Kouassi**

**Meghan Kouassi**

**Ona Linna-Hipp**

**Trina McGhee**

**Maeve McNamara**

**Anna McNeil**

**Jake Montagnino**

**Jillian Nedd**

**Stephanie Negrón**

**Isabella Nigro**

**Sophia Partow**

**Aisha Perez**

**Lily Pisano**

**Juliet Schlefer**

**Maya Sequira**

**Madelaine Smith**

**Maria Smith**

**Sarah Sotomayor**

**Isabella Stevenson**

**Jacob Sutton**

**Allison Tindel**

**Josette Tolliver-Shaw**

**Rachel Vales**

**Nikolay Vartsaba**

**Jennifer Williams**

Guitar

Guitar, Bass

Viola

Violin

Violin

Cello

Piano

Percussion

Dancer

Dancer

Narrator

**Bryce Dessner**

**Richard Reed Parry**

**Caroline Shaw**

**Miranda Cuckson**

**Elena Moon Park**

**Paul Wiancko**

**Ning Yu**

**David Cossin**

**Gus Solomons, jr**

**Adam Gauzza**

**Basil King**

### CREATIVE AND PRODUCTION TEAM

Line producer

**Laura Roumanos**

Production manager

**Neal Wilkinson**

Stage manager

**Aislinn Curry**

Film segment producer

**Mandy Mandelstein**

Additional video animations

**Grant McDonald**

Cinematographer

**Greta Zozula**

Archival research

**Michael Dolan, Sarah Dunlap**

Official film sponsor

**C41 Media**

Costume assistant

**Isabelle Coler**

Set Design Assistant

**Brittany Vasta**

Chorus Manager

**Sheila Carroll**

## PROGRAM

JOHN KING text by St. Thomas Aquinas	ars imitatur naturam
BRYCE DESSNER text by Robert Creeley	Black Mountain Song
RICHARD REED PARRY text by Parry, with excerpts by John Cage	there is a sound
CAROLINE SHAW text from a traditional hymn from <i>The Southern Harmony and Musical Companion</i>	Its Motion Keeps
BRYCE DESSNER text by Josef Albers	My World
ALEKSANDRA VREBALOV text by Robert Creeley and John Cage	Bubbles
JHEREK BISCHOFF text by Robert Duncan	Childhood's Dreams
NICO MUHLY text by Fielding Dawson	Fielding Dawson in Franz Kline's Studio
BRYCE DESSNER text by Charles Olson	Maximus
RICHARD REED PARRY text by Parry, with excerpts by Buckminster Fuller	Spaceship Earth
CAROLINE SHAW text by Shaw and Anni Albers	Anni's Constant
RICHARD REED PARRY text by Parry	Their Passing in Time
Additional music: TIM HECKER and BRYCE DESSNER text by M.C. Richards	M.C. Richards
Narrative text by Fielding Dawson, <i>The Black Mountain Book: A New Edition,</i> North Carolina Wesleyan College Press, 1991. Courtesy of the Estate of Fielding Dawson	

### NOTE FROM BRYCE DESSNER

I've been interested in Black Mountain College for many years. I went to summer camp in North Carolina as a kid just a few miles from the site of the college and actually learned to play music in those same mountains that spawned some of the greatest artists and art movements of the 20th century. I first learned about Black Mountain College through the well known and long-running John Cage and Merce Cunningham collaboration, which was in its early years at Black Mountain (both were teachers at the college). I learned more about the college later in reading about the many profoundly important visual artists who came through there either as teachers, visiting lecturers, or students (Robert Rauschenberg, Cy Twombly, Robert Motherwell, Willem de Kooning, Philip Guston, and Franz Kline, to name a few). But the decision to create a staged work for the Brooklyn Youth Chorus reflecting on Black Mountain was born out of a more recent exploration of the school of Black Mountain Poets. Poets like Robert Creeley and Charles Olson (also the last rector of the College) were hugely influential American writers and integral to the Black Mountain story. My original idea was to set poems by the Black Mountain Poets; this idea expanded to embrace the ethos of community and collaboration which was so essential to the college. The spirit of learning through doing and emphasis on self-exploration for both teachers and students seemed like a perfect vehicle to create a collaborative work that would be meaningful to both the young singers of the chorus, as well as the creative community of composers and artists who we embraced for the project.

Because the identity of Black Mountain was so diverse and creatively expansive, we allowed each composer and collaborator to explore the ideas and characters of the place on their own. In the spirit of the college we wanted this process to be inspiring for each composer and to reflect a process of individual self-discovery. The music was written over a three-year period and commissions were rolled out on different timelines, which allowed us to steer artists towards exploring different ideas and texts based on what others already covered. For instance, once we had a couple of Cage and Creeley inspired works, we suggested that other composers look elsewhere. In the end we touched only a fraction of the vast community of the college. The songs and narration woven throughout the show set texts or ideas from John Cage, Merce Cunningham, Josef and Anni Albers, Charles Olson, Robert Creeley, Buckminster Fuller, Robert Duncan, Fielding Dawson (including a song set in Franz Kline's studio), Ruth Asawa (who inspired the stage design), Basil King, and MC Richards. It is particularly rewarding that the piece premieres in the Harvey Theater, considering that Harvey Lichtenstein is a Black Mountain alumnus.

Our team has spent the last year immersed in Black Mountain research, visiting the former campus with its beautiful rolling hills, drawing inspiration from its community of hard-working artists. But, perhaps Fielding Dawson said it best: "All the interviewing of former students and faculty are but shallow reminders, dim reflections. It is too bad, and may seem unfair, but so Black Mountain was, and if you weren't there, you will never know, or understand. Unless you create it. That's the catch. If you never were there, you'll have to create it."

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Archival Stills and Footage courtesy of:

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### **BROOKLYN YOUTH CHORUS**

Now in its 23rd season, the Grammy Award-winning Brooklyn Youth Chorus, under the direction of Founder & Artistic Director Dianne Berkun-Menaker, is one of the country's leading youth choruses and the ensemble of choice for internationally renowned orchestras and artists, including the New York Philharmonic, London and Atlanta symphonies, Mariinsky Orchestra, Barbra Streisand, Elton John, Grizzly Bear, and Glen Hansard. The Chorus' television appearances include *Late Night with David Letterman*, *Saturday Night Live*, *Late Show with Conan O'Brien*, and on commercials for Taylor Made Gold Clubs and Santander Bank. The Chorus won a Grammy Award for the world premiere live recording of John Adams' *On the Transmigration of Souls* with the New York Philharmonic in 2005 and appears on Bryce Dessner and Kronos Quartet's 2013 release *Aheym*. *The New York Times* has hailed them as "remarkable young singers," and recently described the Chorus as "a consistently bold organization that regularly commissions works from composers representing an unusually broad stylistic range." The Chorus studies and performs a diverse repertoire and thrives on collaboration with composers and artists including Nico Muhly, Paola Prestini, and Kronos Quartet and Rinde Eckert. The Chorus serves more than 500 singers annually at its headquarters in Cobble Hill and locations in Bedford-Stuyvesant and Red Hook. Choristers, who range from seven to 20 years old, reflect the broad diversity of the metropolitan area. [brooklynyouthchorus.org](http://brooklynyouthchorus.org)

**DIANNE BERKUN-MENAKER** (choral director and conductor) is the founder and artistic director of Brooklyn Youth Chorus. Under her visionary leadership, the Chorus has become one of the most highly regarded ensembles in the country and has stretched the artistic boundaries for the youth chorus. Berkun-Menaker has prepared choruses for performances with acclaimed conductors, including Alan Gilbert, Lorin Maazel, Marin Alsop, Valery Gergiev, Charles Dutoit, and Robert Spano. Most notably, she prepared the Chorus for its 2002 debut with the New York Philharmonic in John Adams' *On the Transmigration of Souls*, the recording for which the Chorus won a Grammy Award in 2005. Berkun-Menaker is a regular choral clinician and teaching artist for such organizations as the Weill Music Institute at Carnegie Hall and the New York Philharmonic and has also presented workshops

and master classes for New York University, New York State School Music Association, American Choral Directors Association, and the New York City Department of Education. She is the creator of the Chorus' Cross-Choral Training® program, a proven holistic and experiential approach to developing singers in a group setting encompassing both voice and musicianship pedagogy.

**BRYCE DESSNER** (creator, co-curator, composer) is a Brooklyn-based composer, guitarist, and curator who is also a member of the Grammy Award-nominated band the National. In addition to his work with the National, Dessner has made a name for himself as an acclaimed composer, working with some of the world's most creative and respected musicians. Dessner's recent commissions include pieces for the Los Angeles Philharmonic, the National Audiovisual Institute of Poland, the Grammy Award-winning Kronos Quartet, and the new music ensemble eighth blackbird, among others. The first recordings of Dessner's compositions, performed by Kronos Quartet, were released in 2013 by Anti on an album entitled *Aheym*. In 2014 Deutsche Grammophon/Universal Music Classics released *St. Carolyn By the Sea; Suite from There Will Be Blood*, which features three of Dessner's orchestral works performed by the Copenhagen Philharmonic and conducted by André de Ridder. Dessner is also the founder and artistic director of the MusicNOW Festival in Cincinnati, OH, which will present its 10th season this March. In addition, Bryce and his brother Aaron produced the Red Hot Organization's extensive AIDS charity compilation, *Dark was the Night*, which has raised over \$2 million for AIDS charities. Dessner is a composer-in-residence at Muziekgebouw Eindhoven. [brycedessner.com](http://brycedessner.com)

**RICHARD REED PARRY** (co-curator, composer) is the red-headed musical polymath at the heart of the inventive art rock band Arcade Fire, but his work and story reach far beyond. Born in Toronto and raised in a community of ex-pat British isles folk musicians, Parry studied electro-acoustics and contemporary dance at Concordia University. As well as contributing to Arcade Fire's success over the past 10 years, he also released his debut album as a composer this year entitled *Music for Heart and Breath* on Deutsche Grammophon. Parry has also written commissioned works for Kronos Quartet, yMusic, and Bryce Dessner, and his chamber works also have been performed by the Calder Quartet and

Warhol Dervish. He has also formed many contemporary instrumental ensembles, Bell Orchestra with Arcade Fire violinist Sarah Neufeld, and the sonic folk trio Quiet River of Dust. He has also collaborated and performed with artists like David Bowie, The National, the Unicorns, Neil Young, Mick Jagger, Sam Amidon, Nadia Sirota, Colin Stetson, Little Scream, La La La Human Steps, and Islands. [richardreedparry.com](http://richardreedparry.com)

**MAUREEN TOWEY** (director) has been recognized as an AOL/PBS MAKER, a Princess Grace fellow, a TCG Leadership U fellow, and a Fulbright scholar in South Africa. Towey has worked as creative director for Arcade Fire on their Grammy Award winning album, *The Suburbs*. Highlights from that campaign include collaborating on interactive video *The Wilderness Downtown*, working with Terry Gilliam for a livestream concert at Madison Square Garden, and managing a number of Arcade Fire's charitable projects in Haiti. Towey has also directed concerts for musicians Ray LaMontagne, tUnE-yArDs, the Walkmen, and White Denim. As an ensemble member of Sojourn Theatre, she leads radical community engaged arts events including *Throwing Bones*, *Finding Penelope*, and most recently, *The Islands of Milwaukee*. *Finding Penelope* inspired a documentary (currently touring festivals) and a book, co-written by Towey, to be published in 2015. Additional theater highlights include *The Saints Tour* (River to River Festival), *Three Sisters* (Working Theater), *Emergence* (Foundry Theatre), *Swallow What You Steal* (ubom, South Africa), and multiple productions with Boise Contemporary Theatre. Towey has assisted Michael Rohd, Brett Bailey, and JoAnne Akalaitis. She is a native New Yorker and a graduate of Northwestern University. [maurentowey.com](http://maurentowey.com)

**JHEREK BISCHOFF** (composer) is a Seattle-based songwriter, producer, performer, and composer. A finalist for the Stranger's Music Genius Award in 2013, Bischoff has composed music for dance and orchestral performances, and elegantly produced records including Casiotone for the Painfully Alone's critically-acclaimed *Etiquette* and Parenthetical Girls's *Safe as Houses*. Bischoff serves as both full-time member and guest musician/arranger for the Jason Webley Quartet, as well as experimental pop crews the Dead Science, Xiu Xiu, and Parenthetical Girls. He was born in California and currently lives in Los Angeles. [jherekbischoff.com](http://jherekbischoff.com)

**TIM HECKER** (composer) is a Canadian-based musician and sound artist, born in Vancouver. Since 1996, he has produced a range of audio works for Kranky, Alien8, Mille Plateaux, Room40, Force Inc, Staalplaat, and Fat Cat. *The New York Times* has described his work as "foreboding, abstract pieces in which static and sub-bass rumbles open up around slow moving notes and chords, like fissures in the earth waiting to swallow them whole." His 2006 album, *Harmony in Ultraviolet*, received critical acclaim, including being recognized by *Pitchfork* as a top recording of 2006. His sixth full-length album, *Ravedeath* (1972), won the 2012 Juno Award for Electronic Album of the Year. His most recent album, *Virgins*, was recognized by *The Wire* magazine as one of 2013's top five records. In addition to his own work, he has collaborated with Christof Migone, Martin Tétreault, Fly Pan Am, Aidan Baker, and others. His body of work also includes commissions for contemporary dance and film scores sound-art installations. [sunblind.net](http://sunblind.net)

**JOHN KING** (composer) composer, guitarist and violist, has received commissions from Ethel; Kronos Quartet; Bang on a Can All-Stars; Mannheim Ballet; New York City Ballet/Diamond Project; Stuttgart Ballet; Les Ballets de Monte Carlo; and Merce Cunningham Dance Company. His string quartets have been performed by the Secret Quartet and Crucible Quartet, which he leads. He has written four operas: *herzstück/heartpiece*, based on text by Heiner Müller, which premiered at the 1999 Warsaw Autumn; *la belle captive* based on text by Alain Robbe-Grillet, which premiered at Teatro Colon/CETC in Buenos Aires; and *Dice Thrown*, based on the Stéphane Mallarmé poem, which premiered in April, 2010 in Los Angeles. King recently completed *Sappho*, a work based on the text fragments of Sappho, translated by Anne Carson. He has written seven compositions for the Brooklyn Youth Chorus. He received the 2014 Music/Sound Award from the Foundation for Contemporary Arts and was the recipient of the 2009 Alpert Award in the Arts for Music. He was music curator at The Kitchen (1999—2003) and was a co-director of the music committee for the Merce Cunningham Dance Company (2002—11). [johnkingmusic.com](http://johnkingmusic.com)

**NICO MUHLY** (composer) is one of today's foremost composers with a wide scope of work for ensembles, soloists, and organizations

including the American Symphony Orchestra, Boston Pops, Carnegie Hall, Chicago Symphony, countertenor Iestyn Davies, violinist Hilary Hahn, choreographer Benjamin Millepied, New York City Ballet, New York Philharmonic, Paris Opéra Ballet, soprano Jessica Rivera, and designer/illustrator Maira Kalman, and Brooklyn Youth Chorus's 2011 production of *Tell the Way* at St. Ann's Warehouse. Among Muhly's most frequent collaborators are his colleagues at Bedroom Community, an artist-run label headed by Icelandic musician Valgeir Sigurðsson. Bedroom Community was inaugurated in 2007 with the release of Muhly's first album, *Speaks Volumes*. In spring 2012, Bedroom Community released Muhly's three-part *Drones & Music*, in collaboration with pianist Bruce Brubaker, violinist Pekka Kuusisto, and violist Nadia Sirota. In September, Nonesuch Records released a live recording of the Metropolitan Opera's production of *Two Boys*, Muhly's first opera. [nicomuhly.com](http://nicomuhly.com).

**CAROLINE SHAW** (composer) is a New York-based musician appearing in different guises. She is a Grammy Award-winning singer in *Roomful of Teeth*, a busy freelance violinist, and in 2013 became the youngest-ever winner of the Pulitzer Prize for Music for her enigmatic composition *Partita for 8 Voices*. She will make her solo violin debut in 2015 with the Cincinnati Symphony (MusicNOW Festival), and she is the inaugural musician in residence at Dumbarton Oaks as well as the composer in residence with Vancouver's Music on Main. Shaw has also performed with ACME, Signal, Trinity Wall Street Choir, Alarm Will Sound, Mark Morris Dance Group, the Knights, and many others. Recent commissioned projects include new works for Carnegie Hall, Carmel Bach Festival, Cincinnati Symphony, Guggenheim Museum (FLUX Quartet), the Crossing, and Brooklyn Youth Chorus. Other personal projects include the development of an evening-length theater work, *Ritornello*, and a slowly-evolving ambient electronic album. [carolineshaw.com](http://carolineshaw.com)

**ALEKSANDRA VREBALOV** (composer) has written more than 60 works, ranging from concert music and opera to modern dance and film music. Her works have been commissioned or performed by Kronos Quartet, Serbian National Theater, Carnegie Hall, Moravian Philharmonic, Belgrade Philharmonic, and Providence Festival Ballet. Vrebalov is a fellow of MacDowell Colony, Rockefeller Bellagio Center, New York's New

Dramatists, American Opera Projects, Other Minds Festival, and Tanglewood. Her awards include the American Academy of Arts and Letters Charles Ives Fellowship, Barlow Endowment Commission, MAP Fund, Vienna Modern Masters, Meet the Composer, and Douglas Moore Fellowship. Her works have been recorded for Nonesuch, Innova, and Centaur Records, and Vienna Modern Masters. Vrebalov's most recent collaboration, with director Bill Morrison, *Beyond Zero (1914—1918)*, was commissioned and premiered by Kronos Quartet at Berkeley's Cal Performances and had its European premiere at the Edinburgh International Festival this year. Vrebalov is currently setting Charles Simic's poetry for a song cycle commissioned by ASCAP/Kingsford Fund and is collaborating with architect Ronit Eisenbach on a site-specific sound installation at the Washington College in Maryland. [aleksandravrebalov.com](http://aleksandravrebalov.com)

**BASIL KING** (narrator) is a painter and poet, born in England and currently living in Brooklyn. He attended Black Mountain College as a teenager and has been painting for the last six decades. He began to write in the 1980s and since then has practiced both arts. His books include *Warp Spasm*, *Identity*, *mirage: a poem in 22 sections*, *77 Beasts/Basil King's Beastiary*, and *Learning to Draw/A History*. He recently exhibited his visual art at Poets House in 2010. He is the subject and narrator of the 2012 film *Basil King: MIRAGE* by the artists Nicole Peyrafitte and Miles Joris-Peyrafitte. [basilking.net](http://basilking.net)

**NING YU** (piano), praised for her, "taut and impassioned performance" by *The New York Times*, pianist Ning Yu performs with vigor and dedication traditional and avant-garde repertoire of the 20th and 21st centuries on stages across the US, Europe, and Asia. She is the winner of the Boucourechliev Prize at the Ninth International Concours de Orléans in France, a competition devoted to piano repertoire from 1900 to today. Yu has performed on the stages of Lincoln Center, Carnegie Hall, MoMA (New York City); Contempo Concert Series at University of Chicago; Kennedy Center in Washington, DC; Köln Philharmonie; Muziekgebouw (Amsterdam); Kwe-Tsing Theater (Hong Kong); and numerous festivals around the world. Yu has worked with numerous ensembles such as Bang on a Can All-Stars, Talea Ensemble, and Wet Ink Ensemble. She is a member of Yarn/Wire, counter)induction, and Signal Ensemble. In theater, Yu performed in

Mabou Mines' *Dollhouse*, a critically-acclaimed production directed by Lee Breuer. She can be seen in the production's feature-film version, produced by ARTE France. A native of China, she currently lives in New York City.

**DAVID COSSIN** (percussion), a specialist in new and experimental music, has worked across a broad spectrum of musical and artistic forms to incorporate new media with percussion. Cossin has recorded and performed internationally with composers and ensembles including the Bang on a Can All-Stars, Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. Cossin was featured as the percussion soloist in Tan Dun's Grammy- and Oscar-winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*. Most recently, he joined Sting for his world tour, Symphonies. Cossin has performed as a soloist with orchestras through out the world including the Los Angeles Philharmonic, Orchestra Radio France, St. Paul Chamber Orchestra, São Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, New Jersey Symphony, Hong Kong Symphony, and Singapore Symphony. Cossin ventures into other art forms include sonic installations, which have been presented in New York, Italy, and Germany. He is also an active composer and has invented several new instruments, which expand the limits of traditional percussion. Cossin is the curator for the Sound Res Festival, an experimental music festival in southern Italy, and teaches percussion at Queens College in New York City.

**MIRANDA CUCKSON** (violin), violinist/violist, is acclaimed for her performances of a wide range of repertoire, from early eras to current creations. Praised as "a prodigiously talented player" who "plays daunting contemporary music with insight, honesty, and temperament," (*The New York Times*), she is in demand as a soloist and chamber musician. She performs at such venues as the Berlin Philharmonie, Carnegie Hall, Library of Congress, Miller Theatre, Teatro Colón, Guggenheim Museum, MoMA, and the Marlboro, Bard, Lincoln Center, Bridgehampton, Portland, and Bodensee festivals. She made her Carnegie Hall concerto debut in *Piston's Concerto* with American Symphony Orchestra and Leon Botstein. Her lauded CDs include music by Nono (*New York Times* Best Recording of

2012), Shapey, Hersch, Martino, Finney, Carter, Eckardt, Sessions, Haas, and Xenakis. In 2015, she records her first CD for ECM Records. She is director of Nunc and a member of counter) induction. Cuckson studied at Juilliard, where she received her doctorate and won the Presser Award. She is on faculty at Mannes College. [mirandacuckson.com](http://mirandacuckson.com)

**ELENA MOON PARK** (violin) is a musician and educator living in Brooklyn. Originally from Oak Ridge, TN, she studied anthropology and ethnomusicology at Northwestern University and completed a masters degree in Urban Policy from the New School in New York City. Before moving to NYC, Park worked as an organizational development consultant for several grassroots social justice organizations in south and west Chicago. Currently, she manages programs for Bang on a Can's Found Sound Nation and is a freelance musician in NYC specializing in new music. As a member of the all-ages folk rock band Dan Zanes and Friends, with whom she plays fiddle, trumpet, mandolin, ukulele, and sings, Park actively engages in outreach and collaboration with various youth arts organizations across the country, and has performed on stages and in festivals throughout the US and abroad. She is also interested in the preservation of diverse music and culture in the US and has recently released an album for families featuring folk and children's music from East Asia.

**PAUL WIANCKO** (cello) has performed extensively throughout the US, Europe, South America, Japan, and South Africa. Besides solo performances with orchestras around the world, Wiancko has collaborated with artists from all walks, including Midori, Yo-Yo Ma, the Guarneri Quartet, Etta James, Dave Stewart, Joe Cocker, and many others. As a composer, Wiancko's recent commissions include works for the Grammy Award-winning Parker Quartet, cellist Judith Serkin, the Methow Valley Music Festival, and Barge Music in Brooklyn. Upcoming highlights will include scoring the prison-drama feature film *Heartlock*, as well as a new Mars-exploration-based work for solo piano commissioned by Peter Smith, the principal investigator for NASA's Phoenix mission to Mars. Wiancko has toured regularly with Chick Corea, ECCO, and Musicians from Marlboro, and writes and performs as a member of the Brooklyn-based electro-acoustic chamber ensemble Bright Wave. [paulwiancko.com](http://paulwiancko.com)



**GUS SOLOMONS JR.** (dancer) is a two-time Bessie Award recipient as a dancer and choreographer. Over six decades, he has danced with Donald McKayle, Martha Graham, and Merce Cunningham, among others, before directing two dance companies of his own, Solomons Company/Dance and PARADIGM. As an actor, he has performed in Shakespeare's *Othello*, Kenneth Lonergan's *Lobby Hero*, Joseph Mosso's *Jason Holliday—I'll Never Tell*, Gillian Nogeire's *Manhattanville*, and dance theater productions by postmodern master David Gordon. Some of Solomon's film credits include John Turturro's *Romance & Cigarettes*, Jayce Bartok's *Fall to Rise*, and Ira Rosenzweig's *Think Tank*. PARADIGM-nyc.org.

**ADAM GAUZZA** (dancer) is a performer and choreographer based in New York City. Gauzza has worked with a variety of artists and companies including Carolyn Dorfman, Lyric Opera of Chicago, Sylvain Émard, Zoe Scofield, and JAXON Movement Arts. In 2013, he premiered his collaboration with Tate Jorgensen, *Head Over Heels*. In 2012, Gauzza was named in *Time Out Chicago's* list of "Ten Dancers We Discovered." He has assisted in the setting and creation of works by choreographers Jeff Hancock and Joanna Rosenthal at Northwestern University, University of Minnesota, the Actor's Studio, and the Joffrey Academy of Dance. He graduated cum laude in 2009 with a BA in dance and gender studies from Northwestern University where he was the recipient of the Mercy Simerall Parkhill award from the School of Communication.

**MATT WOLF** (film) is an award-winning filmmaker whose work screens widely at festivals, theaters, museums, and on television. His feature documentaries include *Teenage* (2014) about the birth of youth culture, and *Wild Combination* (2008) about the avant-garde cellist and disco producer Arthur Russell. Wolf's short films include *I Remember*, about the artist and poet Joe Brainard, and *Whitney Stories*, a multi-part series for the Whitney Museum. His slideshow about the artist David Wojnarowicz was recently featured in the *Whitney Biennial*. Wolf's latest film for HBO, *It's Me, Hilary*, is about Hilary Knight, the illustrator of the classic children's book *Eloise*. mattwolf.info

**MIMI LIEN** (set design) is a designer of sets and environments for theater, dance, and

opera. Her work often focuses on the interaction between audience/environment and object/performer. She is an artistic associate with Pig Iron Theatre Company and the Civilians, and resident designer at BalletTech. Recent work includes *Natasha, Pierre & The Great Comet of 1812* and *The Oldest Boy* (Lincoln Center), *An Octoroon*, *A Public Reading... About the Death of Walt Disney* (Soho Rep), *Zero Cost House* (Pig Iron), *Elephant Room* (St. Ann's Warehouse), and a building-wide installation at Philadelphia's Kimmel Center for the inaugural Philadelphia International Festival of the Arts. Her design for *Love Unpunished* (Pig Iron) was exhibited in the *Prague Quadrennial*, and her sculptures were featured in the exhibition, *Landscapes of Quarantine*, at the Storefront for Art and Architecture. Lien is a recipient of a Lucille Lortel Award and American Theatre Wing Hewes Design Award, Barrymore Award, and in 2012, she received an OBIE Award for sustained excellence. mimilien.com

**SARAH MAIORINO** (costume design) began designing for theater and found her way into film and television via a stint touring with Blue Man Group. Her credits include *I Have Before Me a Remarkable Document Given to Me by a Young Lady From Rwanda* (Boise Contemporary Theater), *Gruesome Playground Injuries* (BCT), *The Saint's Tour* (River to River Festival), and make-up design for Arcade Fire's Hyde Park London concert. Films include *The Confines*, *It Felt Like Love*, *Appropriate Behavior*, *My First Kiss and The People Involved*; *Live With Kelly & Michael Halloween Special* (2013, 2014). In addition to costume design she creates mixed media sculptures and dioramas. sarahmaiorino.com

**BEN STANTON** (lighting design) is an internationally-recognized lighting designer based in Brooklyn. He has been nominated for four Henry Hewes Design Awards, a Drama Desk Award, and three Lucille Lortel Awards. In 2011, he won the Lortel Award for Matthew Lopez's *The Whipping Man*, produced by Manhattan Theater Club. Stanton's work spans many markets including theater, installations, events, and concerts. Recent work for BAM: *Planetarium* (created by Bryce Dessner, Nico Muhly, Sufjan Stevens). Recent New York theater includes *Fun Home* (The Public), *An Enemy of the People*, *Seminar* (Broadway), *Into the Woods* (Shakespeare in the Park), *Piece of My Heart* (Signature Theater), *Belleville* (NYTW), *Murder Ballad*

(Union Square Theater). Recent concert credits include: *The National* (Touring LD, *Trouble Will Find Me*), Sufjan Stevens (*Age of Adz*, Christmas Tour), Regina Spektor (*What We Saw from the Cheap Seats* world tour). [benstanton.com](http://benstanton.com)

**JAMIE MCELHINNEY** (sound designer) is a New York-based audio artist, sound designer, and engineer who has worked on music, theater, dance, and visual performances in venues all over the world. His work can be found at the MoMA atrium, International Music Exchange, Celebrate Brooklyn, BAM, Sydney Opera House, The Public Theater, and Lincoln Center, among others. McElhinney holds an MFA in sound design from California Institute of the Arts. He is the recipient of an NEA/TCG Career Development Program for Designers. [jamiemcelhinney.com](http://jamiemcelhinney.com)

**GRANT MCDONALD** (projection and video design) is the artistic director of the techno-centric theater company Rescue Agreement, where for five years he has overseen the creation of original productions across the US. He has also collaborated as a projections designer and director on dozens of productions internationally. Current and recent projects include *Ethel Plus* (2014/15 international tour), Billy Lewis Jr. (video launch, 2015 tour), 3LD's *Deepest Man*, Tectonic Theater Project's *Square Peg, Round Hole*, and Matrix-L'Oreal's *Imagination*. [grantmcdonald.com](http://grantmcdonald.com)

**JENNY SHORE BUTLER** (choreographer), a St. Louis native, studied dance at Northwestern University in Chicago. There, she made work for Northwestern's Danceworks, Evanston Dance Ensemble, the Other Dance Festival, the Chicago Humanities Festival, and her own company, Raizel Performances. Now based in Montreal and New York, her choreography can be seen in Arcade Fire's NBC special *Here Comes the Night Time*, as well as its live video for *Afterlife*, directed by Spike Jonze. Most recently, Butler's choreography was featured in Jonze's short play for Opening Ceremony, *100% Lost Cotton*.

**ANNE ERBE** (dramaturg) is an independent dramaturg and producer based in Brooklyn and New Haven. She is the former artistic producer of The Foundry Theatre, where she currently sits on the board of directors. With The Foundry, she collaborated on the development and produc-

tion of new works by Carl Hancock Rux, Kirk Lynn, Annie Dorsen, Aaron Landsman, and Tarell McCraney, among others. As a dramaturg, she maintains long-term collaborations with director Lear deBessonet, director Charlotte Brathwaite, and playwright/director Aya Ogawa. Erbe is a lecturer and producer in the playwriting program at the Yale School of Drama, where she graduated with an MFA in dramaturgy and dramatic criticism.

**NEAL WILKINSON** for Corps Liminis (Production Management) Recent projects include Ryan Elizabeth Reid's *Henri* at Smith Center in Las Vegas, Isaac Julien's *10,000 Waves* at MoMA, Robert Wilson's *Zinnias: The Life of Clementine Hunter* at Montclair State University, and Karen O's *Stop the Virgens* at the Sydney Opera House.

**ASLINN CURRY** (stage manager) is a New York based-freelance production stage manager and production manager devoted to new and ambitious work across disciplines. She has recently collaborated with Calliope, Cell Theater, Chocolate Factory, Columbia Stages, Edinburgh Fringe Festival, GayFest, HERE, Hip-Hop Theater Festival, LabRats, Morningside Opera, New York Musical Theatre Festival, Page 73, PS 122, and on several readings and workshops. She also recently served as the operations and production associate at the 2014 World Science Festival.

**LAURA ROUMANOS** (line producer) is a producer and arts administrator. As general manager for St. Ann's Warehouse for six years, Roumanos produced and presented large scale international theater, music, and art events. Over the past several years, she has worked as the senior producer of Creative Time and as a producer and operations director at the World Science Festival. She is currently the executive producer and cofounder of United Photo Industries and Photoville, producing large-scale public art projects, while consulting, managing, and producing numerous theatrical shows and events throughout New York. Roumanos recently produced the Opening Ceremony Spring Fashion Show play written by Spike Jonze and Jonah Hill and directed by Jonze at the Metropolitan Opera, and is currently developing and producing several theatrical music projects for 2015 and 2016.

# BROOKLYN YOUTH CHORUS

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*Black Mountain College: An Interdisciplinary Approach* is a visual arts exhibition comprising archival photographs by Hazel Larsen Archer and other paintings, drawings, and sculpture by notable Black Mountain College alumni. The show, which is on view in the Natman Room Patron Lounge in the Peter Jay Sharp Building and the



Harvey Theater through January 4th, was organized in conjunction with the 2014 Next Wave Festival production of *Black Mountain Songs*, a live performance song cycle by the Brooklyn Youth Chorus that derives its inspiration from the collaborative and interdisciplinary nature of Black Mountain College.

Black Mountain College, a progressive liberal arts school in western North Carolina, was an experiment in education and artistic idealism, attracting some of the best and brightest American artists over the course of its 23 years (1933—56). With a focus on community living and unconventional structure, students were encouraged to work across a wide range of disciplines and genres. Hazel Larsen Archer, who became the first full-time photography teacher in 1949, studied with faculty member Josef Albers during a summer session in 1944, staying on to continue

graduate work. During the summer of 1948 and for the next five years, she documented life at Black Mountain College while also pursuing her own experimental trajectory in photography. In particular, the summer of 1948 proved to be one of the most productive in the school's short history, hosting a number of now-iconic visionaries like John Cage, Merce Cunningham, Robert Rauschenberg, Buckminster Fuller, Willem and Elaine de Kooning, and Ray Johnson, among others. Archer was there to capture the creative synergy of this singular moment in American history, producing a stunning series of Cunningham in motion in addition to numerous portraits of students, faculty, and staff alike. On view here is a selection of these photographs, most of them original vintage prints, along with a sampling of work by notable Black Mountain College alumni. The subject matter of the images alone gives testament to the nature of interdisciplinary study at Black Mountain College, from Rauschenberg dancing to the light studies that Archer pursued, where she explored the boundaries of the medium of photography. In the main lobby of the Peter Jay Sharp building is a 1984 wool tapestry by Anni Albers, a textile designer, weaver, writer, and printmaker (and Josef's wife), who is widely recognized as a major force in the elevation of fabric as a fine art form in the 20th century.

Though Black Mountain College remains an indelible chapter in American art history, it also has a particular importance within BAM's story. Former BAM President/Executive Producer and cultural impresario Harvey Lichtenstein, who established the institution's renowned reputation between 1967—99, attended the summer session at Black Mountain College in 1953, where he met many of the collaborators he would later bring to BAM's stages.

—Holly Shen, Curator of Visual Arts at BAM

Black Mountain College—An Interdisciplinary Approach is on view Sep 8—Jan 4, 2015.

Photos: This page—Anni Albers wall hanging.

Opposite page (clockwise from top left), photos by Hazel Larsen Archer: Merce Cunningham at Black Mt. College, John Cage at Black Mt. College, both late 1940s—early 1950s, vintage gelatin silver print; Robert Rauschenberg at Black Mt. College, ca. late 1940s; Buckminster Fuller in his Classroom at Black Mt. College, summer 1948, vintage gelatin silver print. All courtesy of the Estate of Hazel Larsen Archer and the Black Mountain College Museum + Arts Center.

