VIJAY IYER:  
Music of Transformation

BAM Harvey Theater  
Dec 18—20 at 7:30pm  
Running time: one hour and 50 minutes, including intermission

Work for Solo Piano (World Premiere)  
Commissioned by BAM for the 2014 Next Wave Festival

**Mutations I-X**  
For string quartet, piano, and electronics

**RADHE RADHE: Rites of Holi** (NY Premiere)  
Music by **Vijay Iyer**  
Film by **Prashant Bhargava**

**International Contemporary Ensemble**

Conducted by **Steven Schick**

Featuring **Tyshawn Sorey**, **Miranda Cuckson**, and **Michi Wiancko**

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Mutations I—X
For string quartet, piano, and electronics

Piano, electronics Vijay Iyer
Violin Miranda Cuckson
Violin Michi Wiancko
Viola Kyle Armbrust
Cello Kivie Cahn-Lipman

Mutation I: Air
Mutation II: Rise
Mutation III: Canon
Mutation IV: Chain
Mutation V: Automata
Mutation VI: Waves
Mutation VII: Kernel
Mutation VIII: Clade
Mutation IX: Descent
Mutation X: Time

Mutations are incremental, stochastic changes in genetic material—the noise in our genes. Evolution is not an efficient, goal-directed process of absolute “betterment” of a species; rather, it is a contingent, dynamic, noisy interaction between a species and innumerable competing, fluctuating environmental factors—a situated, ecosystem-wide improvisation.

*Mutations I-X*, a suite for string quartet, piano, and electronics, was first performed in 2005. It combines notated passages, structured improvisations, and electronic sounds created from samples of the players.

A mutation process drives each of the 10 episodes. In some sections, minute variations or fluctuations in a recurring figure ultimately elicit a structural transformation; in other movements, real-time acts governed by competing directives yield a emergent, spontaneous order. These 10 coexisting entities are linked either genetically or by a kind of symbiosis.

As all of this music unfolds, our intent—as players and observers—is to place ourselves fully in the moment with sound. Thank you for listening.
—Vijay Iyer

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Commissioned by Ethel’s Foundation For The Arts with funding from The Mary Flagler Cary Charitable Trust
RADHE RADHE: Rites of Holi

Music by Vijay Iyer
Film directed, edited and designed by Prashant Bhargava
International Contemporary Ensemble (ICE)
Conducted by Steven Schick
Executive Producer Stephen Cohen for Music + Art

Featuring Anna George as Radha
Appearances by Nawazuddin Siddiqui and Beatrice Ordeix
Director of Photography Craig Marsden

Piano Vijay Iyer
Violin Michi Wiancko
Viola Miranda Cuckson
Percussion, drum set Tyshawn Sorey

International Contemporary Ensemble
Piano Cory Smythe
Flute Alice Teysrier
Clarinet, Bass clarinet Joshua Rubin
Bassoon, contrabassoon Rebekah Heller
Trumpet Brandon Ridenour
Violin Jennifer Curtis
Viola Kyle Armbrust
Cello Kivie Cahn-Lipman
Bass Brian Ellingsen
Percussion Ross Karre

Additional cinematography (India)
Prashant Bhargava
Creative producer (India) Anjali Panjabi
Art direction & Assistant director (India) Sujata Sharma Virk
Creative producer (Radha Shoot) Nikhil Melnechuk
Director of photography (Radha Shoot) Jay Silver
Production design (Radha Shoot) Mimi Bai
Art director (Radha Shoot) Raoul Anchando
Costume and styling (Radha Shoot) Sheena Sood
Make-Up (Radha Shoot) Rebecca Casciano
Colorist Blase Theodore, Contact Di

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RADHE RADHE: Rites of Holi
Created for and commissioned by Carolina Performing Arts at the University of North Carolina at Chapel Hill.

Additional commissioning funds were provided by the Sally & William A. Rutter Endowment for the Performing Arts at CAP UCLA and The Strathmore Hall Foundation.

Vijay Iyer is a Steinway artist and uses Ableton Live software. He records for ECM Records.
Holi is known around the world as a joyful, chaotic, and colorful celebration of springtime in India. To respond to Stravinsky’s own famously chaotic work about springtime, we were intrigued by the possible connection with Holi. This festival provides an occasion to reconsider the aspects of ritual and transformation represented in Le Sacre du Printemps.

In early conversations, we realized that we were interested less in an artistic fantasy of pagan sacrifice than in the lived and felt reality of individuals on the brink of change: the significance of myth in earthly life as a living heritage. Our attention turned to the Braj region of Uttar Pradesh, India, the mythical home of Krishna, the Hindu deity whose youthful flirtations with his beloved Radha (or fondly Radhe) and her friends form one of the narratives for the holiday. According to one story, the young, dark-skinned god, annoyed that Radha was so fair, sneaks up on her and her friends, surprising the girls with showers of colored powder, perhaps evening the score.

In March, 2011, Prashant and his film crew traveled to Mathura and the surrounding region, where Holi celebrations last not one day and night, but eight. The cameras captured members of a community in the heightened throes of transformation, turning the seasons of their own lives. Temples fill with devotees, dancing without inhibition, pushing and shoving to receive blessings. Gangs of teenagers loiter on corners with buckets of colorful liquid and powder waiting to douse those who pass by. Men, high on intoxicating spirits, make a pilgrimage to Radha’s village dressed in vibrant garb from the region of Krishna’s playground and equipped with ceremonial shields. As the men boisterously taunt with sexually provocative chants, women await armed with long sticks ready to beat them. Purging fires, expressions of devoutness, and feats of austerity offer a nighttime counterpoint to the bawdy daytime revels.

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RADHE RADHE: Rites of Holi is a journey of devotion for the goddess Radha. In this project, we answer back to the Sacre score and ballet with a new work for chamber ensemble and film. International Contemporary Ensemble performs a suite for three winds, three strings, two percussionists, two pianos, and electronics, in live counterpoint with cinematic episodes compiled from the Holi footage. The result is also a ballet of sorts: a performative encounter between live music and film, between lived experience and myth, the self and the transformed self, winter and spring.

—Vijay Iyer & Prashant Bhargava
VIJAY IYER (composer)
Grammy-nominated composer-pianist Vijay Iyer (pronounced “VID-jay EYE-yer”) was described by Pitchfork as “one of the most interesting and vital young pianists in jazz today,” by Los Angeles Weekly as “a boundless and deeply important young star,” and by Minnesota Public Radio as “an American treasure.” He was recently named DownBeat’s 2014 Pianist of the Year, a 2013 MacArthur Fellow, and a 2012 Doris Duke Performing Artist. Iyer received an unprecedented “quintuple crown” in the 2012 DownBeat International Critics’ Poll (winning Jazz Artist, Pianist, Jazz Album, and Jazz Group of the Year, and Rising Star Composer), a “quadraple crown” in the JazzTimes extended critics’ poll (winning Artist, Acoustic/Mainstream Group, Pianist, and Album of the Year), the Pianist of the Year Awards for both 2012 and 2013 from Jazz Journalists Association, and the 2013 ECHO Award (the “German Grammy”) for best international pianist. In March 2014, Iyer released Mutations, his “spectacular debut on the ECM label” (ABC Spain), featuring his original music for piano, string quartet, and electronics. His previous release, Holding It Down: The Veterans’ Dreams Project (2013), is his third collaboration with poet Mike Ladd, based on dreams of veterans of color from America’s wars in Iraq and Afghanistan. It was hailed as #1 Jazz Album of the Year by The Los Angeles Times and described in JazzTimes as “impassioned, haunting, [and] affecting.” Two acclaimed and influential albums, Accelerando (2012) and Historicity (2009), both feature the Vijay Iyer Trio, described by PopMatters as “the best band in jazz.” Accelerando was voted #1 Jazz Album of the Year, 2012 by leading worldwide critics, and was chosen as jazz album of the year by NPR, The Los Angeles Times, PopMatters, and Amazon.com. Historicity, a 2010 Grammy nominee for Best Instrumental Jazz Album, was named #1 Jazz Album of 2009 by The New York Times, Los Angeles Times, Chicago Tribune, Detroit Metro Times, NPR, PopMatters, Village Voice Jazz Critics Poll, and DownBeat International Critics’ Poll. Previously Iyer was named one of 2011’s “50 Most Influential Global Indians” by GQ India. In 2014 Iyer, a polymath whose career has spanned the sciences, the humanities, and the arts, began a permanent appointment at Harvard University’s Department of Music, as the Franklin D. and Florence Rosenblatt Professor of the Arts. He performed Still Life with Commentator: An Oratorio at BAM in 2006.

MUSIC

INTERNATIONAL CONTEMPORARY ENSEMBLE
The International Contemporary Ensemble (ICE) is dedicated to reshaping the way music is created and experienced. With a modular makeup of 33 leading instrumentalists performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. Since its founding in 2001, ICE has premiered more than 500 compositions around the world. ICE was ensemble-in-residence at the Museum of Contemporary Art Chicago through 2013. The ICE musicians also served as artists-in-residence at the Mostly Mozart Festival of Lincoln Center through 2013, curating and performing chamber music programs that juxtapose new and old music. Recent and upcoming highlights include headline performances at the Lincoln Center Festival, Musica Nova Helsinki (Finland), Wien Modern (Austria), Acht Brücken Music for Cologne (Germany), La Cité de la Musique (Paris), and tours of Japan, Brazil, and France. With leading support from the Andrew W. Mellon Foundation, ICE launched ICElab in early 2011. This new program places teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects will be featured in more than 100 performances from 2011 to 2014, and will be documented online through ICE’s blog, and DigitICE, a new online venue. Staff for ICE includes Claire Chase, artistic director/CEO; Joshua Rubin, program director; Jonathan Harris, business manager; Ross Karre, production director; Jacob Greenberg, education director; Rebekah Heller, development associate; Ryan Muncy, grants manager; Forrest Wu, assistant to the artistic director/CEO; Maciej Lewandowski, program assistant.

STEVEN SCHICK (conductor)
Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For the past 30 years he has championed contemporary percussion music as a performer and teacher by commissioning and premiering more than 100 new works for percussion. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992 to 2002, and from 2000 to 2004 served as artistic director of the Centre International de Percussion de Genève.
in Geneva, Switzerland. Schick is founder and artistic director of the percussion group red fish blue fish. In 2007 he was named music director and conductor of the La Jolla Symphony and Chorus. Schick founded and is currently artistic director of “Roots and Rhizomes,” an annual summer course on contemporary percussion music held at the Banff Centre for the Arts. In 2011 he was named the artistic director of the San Francisco Contemporary Music Players. Recent publications include a book on solo percussion music, *The Percussionist’s Art: Same Bed, Different Dreams*, a three-CD set of the complete percussion music of Iannis Xenakis (Mode) and a 2012 DVD release of the early percussion music of Karlheinz Stockhausen. Schick is Distinguished Professor of Music at the University of California, San Diego. In 2012 he became the first ever artist in residence with the International Contemporary Ensemble.

**KYLE ARMBRUST** (viola), since giving his New York solo debut with Kurt Masur and the Juilliard Orchestra in Avery Fisher Hall, has created a multi-dimensional career performing and recording a wide range of music. An active proponent of contemporary music, he has worked with Elliot Carter, Mario Davidovsky, Osvaldo Golijov, Steve Reich, Charles Wuorinen, and others. He is a member of the International Contemporary Ensemble (ICE), principal viola of the Westchester Philharmonic, and a founding member of the Knights Chamber Orchestra. He is a substitute member of the Mahler Chamber Orchestra, St. Paul Chamber Orchestra, New York Philharmonic, and Philadelphia Orchestra.

**KIVIE CAHN-LIPMAN** (cello) holds degrees from Oberlin and Juilliard and is a doctoral candidate at CCM. He is the founding cellist of ICE, as well as gambist, lironist, and director of the Baroque ensemble ACRONYM. Cahn-Lipman has recorded for Naxos, New Focus, Bridge, New Amsterdam, Tzadik, Starkland, ECM, Kairos, Mode, and Nonesuch, with chamber music performances at Carnegie Hall, Lincoln Center, and other major venues on three continents. His recording of the complete Cello Suites of JS Bach was released in 2014 to critical acclaim. He was a faculty member at Smith College and Mount Holyoke College from 2005 to 2012.

**MIRANDA CUCKSON** (violin, viola) has been praised for her “undeniable musicality,” “insight, honesty and temperament” (*New York Times*) and “the warmth and humanity she brings to the music” (*Cultured Cleveland*). She is acclaimed for her performances of a range of repertoire, from early eras to the most current creations. She performs at such venues as the Berlin Philharmonic, Carnegie Hall, Library of Congress, Miller Theatre, 92nd Street Y, Guggenheim Museum, the Contempo series in Chicago, and the Marlboro, Bard, Lincoln Center, Bridgehampton, and Bodensee festivals. She made her recent Carnegie Hall debut in Walter Piston’s concerto with the American Symphony Orchestra and Leon Botstein. Her nine lauded solo CDs on the Centaur, Vanguard, and Urlicht labels include music by Nono (*New York Times* Best Recording of 2012), Shapey, Hersch, Martino, Carter, Eckardt, Sessions, Haas, Xenakis, and others. She will record her first CD in 2015 for ECM Records featuring music by Bartok, Schnittke, and Lutoslawski. Cuckson is the director of the non-profit organization Nunc and a member of new-music collective counter)induction. She studied at the Juilliard School, where she received her doctorate and won the Presser and Richard F. French Awards. She is on the faculty at Mannes College the New School for Music in New York.

**JENNIFER CURTIS** (violin) navigates with personality and truth in every piece she performs. Her second solo concert in Carnegie Hall was described by *The New York Times* as “one of the gutsiest and most individual recital programs.” As a violinist, Curtis is driven by passion and curiosity, eliminating boundaries of musical genres and traversing the globe with musical diplomacy. Winner of Astral Artists Milka/Astral grand prize for violin and Artists International presentations, she is also an improviser, composer, multi-instrumentalist, a member of the International Contemporary Ensemble (ICE), and an educator. Curtis is on faculty at the University of Pennsylvania and plays on a 1777 Vincenzo Panormo violin.

**BRIAN ELLINGSEN** (bass) is a New York City-based double bassist, chamber musician, and soloist. Specializing in contemporary music, *The New York Times* has described Ellingsen’s interpretations as “coaxing an amazing variety of sounds from his instrument.” As a chamber musician, he is a standing member of Decoda, Le Train Bleu, the Perspectives Ensemble, and a principal at Gotham Chamber Opera. He has also performed with Ensemble Intercontemporary, International Contemporary Ensemble, and Ensemble ACJW. As a soloist, Ellingsen has toured the world and received critical acclaim for his role in *An Iliad*, a play based on Homer’s
REBEKAH HELLER (bassoon, contrabassoon), praised for her “flair” and “deftly illuminated” (The New York Times), is a uniquely dynamic musician and a fiercely passionate advocate for the bassoon. Called an “impressive solo bassoonist” (The New Yorker), she is tirelessly committed to collaborating with composers to expand the modern repertoire for the instrument. Her debut solo album of world premiere recordings, 100 names, has been called “pensive and potent” by The New York Times and was featured in the ArtsBeat Classical Playlist of the same publication. As a member of the renowned International Contemporary Ensemble (ICE), Heller has been a featured soloist with the Seattle Symphony Orchestra and the Nagoya Philharmonic and has performed solo and chamber music all over the world. An Oberlin Conservatory graduate, Heller performs regularly with red fish blue fish, Third Coast Percussion, The National Gallery Ensemble (DC), and many others. His primary focus is the combination of media selected from classical percussion, electronics, theater, moving image, visual art, and lighting design. After completing his doctorate in music at UCSD with Steven Schick, Karre formalized his interdisciplinary studies with a master of fine arts from UCSD. He is a percussionist, trombonist, and pianist, Sorey received his BM (2004) in jazz studies and performance from William Paterson University. In 2009, he began studies with Anthony Braxton, Jay Hoggard, and Alvin Lucier, culminating in an MA in composition from Wesleyan University. He is a faculty fellow in Columbia University’s Doctor of Musical Arts program. Sorey has conducted and participated in lectures and master classes on improvisation, contemporary drumming, and participated in lectures and master classes on improvisation, contemporary drumming, and was featured in the Chicago Sun-Times, The Chicago Tribune, and the Chicago Reader. He has performed as a soloist with the Chicago Symphony Orchestra, the New York Philharmonic, and the Royal Philharmonic, and has collaborated with such artists as soliciting for “…the ferocity and finesse of his technique.” His debut album of original and improvised material, Pluripotent, is available for free download at corysmythe.bandcamp.com.

TYSHAWN SOREY (percussion, drum set) is a composer, performer, educator, and scholar who works across a range of musical idioms. As a percussionist, trombonist, and pianist, Sorey has performed and/or recorded with his own ensembles and with those led by Muhal Richard Abrams, Butch Morris, Roscoe Mitchell, John Zorn, Vijay Iyer, Wadada Leo Smith, Anthony Braxton, and Tim Berne, among others. Sorey’s work has been favorably reviewed on NPR and in JazzTimes, The Village Voice, The New York Times, and others. His article in Arcana IV, “Music and Meaning,” examines his approach to composition and improvisation. Sorey received his BM (2004) in jazz studies and performance from William Paterson University. In 2009, he began studies with Anthony Braxton, Jay Hoggard, and Alvin Lucier, culminating in an MA in composition from Wesleyan University. He is a faculty fellow in Columbia University’s Doctor of Musical Arts program. Sorey has conducted and participated in lectures and master classes on improvisation, contemporary drumming,
ensemble playing, and critical theory. As a composer, Sorey has received commissions from Van Lier Fellowship, Roulette Intermedium, and the International Contemporary Ensemble, which premiered his large-scale work in November 2012. Sorey is a private instructor in composition and improvisation for the New School for Jazz and Contemporary Music and the School of Improvisational Music.

ALICE TEYSSIER (flute), a gifted advocate for new music, seeks out collaborations with composers to develop unique and transcendent works for the flute and the singing voice. She has given residencies for composers and performers of new music at such universities as Harvard, Leeds, Huddersfield, and SUNY Buffalo. Born in Australia, Teyssier has lived in France, the US, and Germany, and performs on all continents. She has earned degrees from the Oberlin Conservatory and the Conservatoire de Strasbourg. She joined ICE’s artist roster in 2014.

MICHI WIANCKO (violin) is a soloist, chamber musician, composer, singer, and arranger. Wiancko was described in Gramophone magazine as being an “alluring soloist with heightened expressive and violinistic gifts.” She made solo concerto debuts with the New York and Los Angeles Philharmonics, and released the complete violin works of French virtuoso Émile Sauret on Naxos. Wiancko is a co-founding member of the East Coast Chamber Orchestra (ECCO), which released a recording of her unique arrangement of La Follia on E1 Records. She performs original works with her own band at venues such as Symphony Space, Merkin Hall, BAM, Le Poisson Rouge, Barbes, Pianos, Detroit Institute of Art, and World Café Live (Philadelphia). The Strad describes her sound as “intriguing and exquisitely beautiful… music that breaks through the pop classical barrier.” She is also a performer and composer for the electro-acoustic ensemble Bright Wave, which made its debut at the Ecstatic Music Festival last year. She began violin studies at the age of three, and holds performance degrees from Cleveland Institute of Music and the Juilliard School, where she studied, respectively, with Donald Weilerstein and Robert Mann.

FILM

PRASHANT BHARGAVA (filmmaker) is an award winning filmmaker and commercial director/designer, described by producer Anthony Bregman as “visionary and soulful,” “masterful” (Roger Ebert), and a “humanist and real talent” (Michael Phillips, Chicago Tribune). Bhargava a leader in independent film and design, is praised for his original storytelling and honest craft. His feature-length directorial debut, Patang (The Kite, 2011), received rave reviews, garnering four stars from Roger Ebert. The New York Times selected Patang as a Critic’s Pick, celebrating its "lovely, unforced quality." Patang premiered at the Berlin Film Festival and the Tribeca Film Festival, receiving several awards, and has been showcased in more than 30 film festivals. Bhargava’s short film Sangam, described by Greg Tate of The Village Voice as “an elegant and poetic evocation of immigrant angst, memory and haunted spirituality,” premiered at the Sundance Film Festival, and was featured on the Sundance Channel, PBS, and Arte/ZDF. Bhargava’s filmmaking builds from his pioneering work as a commercial director and motion designer. Known for his intricately layered and lush visuals, Bhargava spearheaded over 100 campaigns for HBO including The Wire, Def Poetry Jam, Rome, Oz, and numerous films. Bhargava has designed effects sequences for Alex Rivera’s feature Sleep Dealer and directed music videos and promos for bands Cornershop, Talib Kweli, and Missy Elliot. Notable clients include Accenture, NBC, Woolrich, PBS, Blue Cross Blue Shield, and Volvo. Bhargava studied computer science at Cornell University and theatrical directing at the Actors Studio MFA program.

ANNA GEORGE (Radha) is a New York-based actress. She is currently on television on Royal Pains and has performed guest roles on Law & Order, Rules of Engagement, Criminal Minds, Sex and the City, 3 Lbs., and The Jury. Her film credits include The Lovely Bones directed by Peter Jackson and Syriana directed by Stephen Gaghan. She has also drawn rave reviews for her work on several off-Broadway productions including Saktharam Binder and Terrorism directed by Will Frears. George is a graduate of Wellesley College and Columbia Business School.

CRAIG MARSDEN (director of photography) is a filmmaker living in New York. He is a recipient of grants, fellowships, and residencies from the MacDowell Colony, Blue Mountain Center, and Experimental Television Center, among others. His films have screened at over 30 festivals, including Sundance and Clermont-Ferrand, and have won prizes at SXSW, Chicago International Film Festival, and Mexico City International Film Festival. As a cameraman, he has shot for many
documentaries, including Ás Nutayuneân—We Still Live Here, 99% (The Occupy Wall Street Collaborative Film), and Cristina Ibarra's Las Marthas.

NIKHIL MELNECHUK (creative producer) is a producer/director, who studied sociology at Wesleyan University and film/TV at National Institute of Design, Ahmedabad, India. His company, Melnechuk Williams, produces intelligent narrative and documentary films internationally. Melnechuk programs shorts for the Black Bear Film Festival in Milford, PA.

ANJALI PANJABI (creative producer, India) is a celebrated producer and filmmaker based in Mumbai. Panjabi’s most recent project is The Invite directed by Sabiha Sumar. Panjabi was the executive producer on Good Morning Karachi (director, Sabiha Sumar) and line producer on God’s Room (director, Mira Nair) which premiered at the Venice Film Festival. Panjabi was the consulting producer on Zinda Bhag (directors, Meenu and Farjad Nabi), Pakistan's entry in the Foreign Film Oscars in 2013. Panjabi began her collaboration with Prashant Bhargava as casting director on his feature Patang.

PRODUCTION

LEVY LORENZO (sound engineer) is a performer, engineer, and instrument designer. He plays live-electronic music using new, custom electronic musical instruments that he invents. His work has been featured at STEIM, G4TV, the Geneva Auto Show, Burning Man, in The New York Times, and on BBC Ecuador, Pitchfork.com, Slashdot.org. Levy is also a sound engineer specializing in the realization and performance of complete electro-acoustic concerts. He holds bachelor’s and master’s degrees in electrical and computer engineering from Cornell University, and a master of music and doctorate of musical arts degrees from Stony Brook University. levylorenzo.com

SVEN FURBERG (video engineer), New York City-based and Swedish-born, has been working in the fields of video engineering and projection since 1980, specializing in live events and complex video projection system installation and operation. The majority of Furberg's work is in the high-end media and commercial sectors, where he has provided services for ABC and NBC News, IBM, AT&T, Citibank, and a long list of other Fortune 500 companies, in venues ranging from the Jacob Javits Center to Radio City Music Hall, to the sound stages of New York City and across the US. Furberg works nationally and internationally on political conventions and other live events, including intricate projection on building exteriors. Furberg has worked on shows in the creative/performing arts as well, including DJ Spooky’s Sinfonia Antarctica world tour, and has engineered video at live events for worldwide broadcast, such as Al Janadriya in Saudi Arabia and the Teenage Mutant Ninja Turtle tour of South America. He played electric bass with NYC post-punk group The Ordinaires, and now plays the mandolin with various musical groups.

RUS SNELLING (lighting designer), an Australian artist with a career spanning 25 years, has worked as a lighting and set designer; a production, stage, and tour manager; technical director and fire sculptor with arts organizations; and on events around the world ranging from intimate theatrical works, shows on Broadway and London’s West End, and large-scale indoor and outdoor festivals and Olympic ceremonies. He has worked with artists Merce Cunningham, Laurie Anderson, John Leguizamo, Philip Glass, and Brian Eno, among others, and on projects and tours in Australia, the US, Canada, Europe, Asia, and South America. Snelling is currently production manager and lighting designer at Oz Arts, Inc. in Nashville, TN.

STEPHEN COHEN (executive producer) is president of Music + Art Management. His current client roster includes Vijay Iyer; novelist, poet, writer, and singer Carl Hancock Rux; singer-songwriter David Wilcox; jazz and new music vocalist Theo Bleckmann; and folk/rock band Acoustic Syndicate. In his role as artist manager, Cohen has led productions at BAM, Lincoln Center, the Spoleto Festival USA, and other venues. He has taught music business courses at NYU, UNC Asheville, and Western Carolina University, and has been a guest lecturer at Harvard College and Northeastern University. Over the years, he has been involved in the careers of DJ Spooky, Laurie Anderson, Bobby McFerrin, Crash Test Dummies, David Byrne, Béla Fleck, Vinicius Cantuaria, and numerous others. For recreation, Cohen, who received his BA in music at the State University of NY at Albany, plays Fender bass in a band led by NPR theme music composer BJ Leiderman.

Special thanks to Jon Chu at Music & Art Management.