

Third biennial “Lieder-palooza” comes to BAM with *21c Liederabend, op. 3* on Nov 22 & 23

Contemporary art song recital spans two nights with nine world premieres and more than 30 new music and vocal luminaries

21c Liederabend, op. 3 / Festival of Contemporary Art Song

Creative direction by Beth Morrison and Paola Prestini

Music direction by Julian Wachner

Featuring NOVUS NY, New York's finest solo singers, and
The Choir of Trinity Wall Street

Scenic and lighting design by Maruti Evans

Projection design by S. Katy Tucker

Featuring compositions by: Thomas Cabaniss, Christopher Ceronne, Thomas Cipullo, Anna Clyne, Mohammed Fairouz, Judd Greenstein, David Handler, Ted Hearne, Marie Incontrera, David T. Little, Tod Machover, Missy Mazzoli, Nico Muhly, Olga Neuwirth, Paola Prestini, Huang Ruo, Michel van der Aa, Aleksandra Vrebalov, Julian Wachner, Eric Whitacre, and Du Yun

American Express is the BAM 2013 Next Wave Festival sponsor

BAM Harvey Theater (651 Fulton St)

Nov 22—Program 1

Nov 23—Program 2

7:30pm

Tickets start at \$20

Master Class: Art Song Forward with Christopher Burchett and Julian Wachner

Nov 23 at 10:30am

BAM Penthouse Studio (30 Lafayette Ave)

\$25 for singers; \$15 for composers

“...an expansive, at times explosive survey of contemporary art song, musical theater and opera.”—*Time Out New York*

Brooklyn, NY/October 21, 2013—BAM presents *21c Liederabend, op.3*, a 21st-century art song festival produced and curated by independent producers Beth Morrison of Beth Morrison Projects and Paola Prestini of VisionIntoArt. Called a 21st-century “Lieder-palooza” by WQXR, *21c Liederabend* is an ambitious biennial that seeks to present the diverse and expansive styles of today’s art song. Layering contemporary compositions within this traditional format, audiences will see the art song boldly reconstructed and reimagined—melding lyrics with industrial electric guitar, jazz with ephemeral classical; and pairing composers with filmmakers, and projection, sculptural lighting, and sound designers.

Liederabend (“song night”) dates back to the 1800's when singers performed songs from the classical repertoire in someone’s home or intimate setting for friends, peers, and the public. It was not unusual for the composers themselves to accompany at the harpsichord, clavichord, or the piano. Common throughout Europe, it was a popular form of entertainment and artistic collaboration. Referred to today as “art songs,”—the German art songs are specifically called “Lieder” and many composers wrote songs for this art form, from Mozart, Haydn, Mahler, and Wagner, to Loewe, Franz, Cornelius, and Pfitzner. Often, composers set well-known poetry to music, pairing prose with accompaniment that complemented and highlighted the text, in turn heightening the drama and enriching the narrative.

Even today, no classical singer's training or performances would be complete without German Lieder yet, upon leaving the conservatory, the Liederabend basically ceases to exist. Recognizing the art song’s enduring impact—continuing to inspire and inform creative vocal work—*21c Liederabend* was born. Its launch in 2009 was selected as the “Best of 2009 in Classical and Opera” by *Time Out New York* and the 2011 incarnation sold out. The latest edition includes works by 22 living composers, comprising a wide variety of backgrounds and music styles, featuring nine world premieres including a commissioned song cycle by Anna Clyne based on Emily Dickinson’s poems, and commissioned libretto by Royce Vavrek for a composition by Marie Incontrera. Soloists include Christopher Burchett, Abigail Fischer, Eve Gigliotti, Sarah Heaton, David Adam Moore, Jessica Rivera, DM Stith, Daisy Press, and Amelia Watkins. The composer in residence is Anna Clyne and the librettist in residence is Royce Vavrek.

FRIDAY, PROGRAM 1

***Distance to the Market* (2012)**

Composed by Paola Prestini

Libretto by Donna Di Novelli

Chris Burchett, baritone; Steven Gosling, piano

Commissioned for the Opera America Songbook

***America 1968* (2008)**

Composed by Tom Cipullo

Libretto by Robert Hayden

I. Monet’s Water Lilies

II. The Whipping

David Adam Moore, baritone; Steven Gosling, piano

Commissioned by Andrew Garland and Donna Loewy

“Liadan’s Lament” from *Celtic Verses* (2009)

Composed by David Handler

Anonymous

Daisy Press, Soprano; Orlando Alonso, Harpsichord

***Drama Theatre: No. 3, “Written on the Wind”* (2009)**

Composed by Huang Ruo

Text by the composer

Min Xiao-Fen, Pipa and vocal

***Sleep* (2000)**

Composed by Eric Whitacre

Text by Charles Anthony Silvestri

Choir of Trinity Wall Street; André de Quadros, conductor

Scene from the opera *Bhutto* (world premiere)

Composed by Mohammed Fairouz
Libretto by Olivia Giovetti
Rachel Calloway, mezzo-soprano; Timur Bekbosunov,
Countertenor; Christopher Burchett, baritone; Choir of Trinity Wall Street; Ted Hearne, conductor

Mileva (2011)

Composed by Aleksandra Vrebalov
Libretto by Vida Ognjenovic
I. Lullaby
II. Ursong/Epilogue
Anne-Carolyn Bird and Sara Heaton, sopranos; Choir of Trinity Wall Street; Ted Hearne, conductor

His Name is Jan (world premiere)

Composed by Missy Mazzoli
Libretto by Royce Vavrek
Marnie Breckenridge, soprano; Ted Hearne, conductor
Commissioned by The Serbian National Theater

“Miranda’s Aria” from *Death and the Powers* (2010)

Composed by Tod Machover
Libretto by Robert Pinsky & Randy Weiner
Sara Heaton, soprano; Ted Hearne, conductor

“I Must Survive” from *Woman: The War Within* (2013)

Composed by Du Yun
Libretto by Matthew Maguire
Solange Merdinian, mezzo-soprano; Ted Hearne, conductor

“Albert, Bound or Unbound” from *No Shirts, No Skirts, No Service* (world premiere)

Composed by Marie Incontrera
Libretto by Royce Vavrek
Marnie Breckenridge, soprano; Tyrone Chambers, tenor, Chorus of Soldiers: Peter Tantsis, Timur Bekbosunov, David Adam Moore, and Christopher Burchett; Ted Hearne, conductor

Excerpts from *The Source* (world premiere)

Composed by Ted Hearne
Libretto by Mark Doten
I. Julian in a Nutshell
II. Oh the Shark
Theresa McCarthy, Ken Barnett, and Daniel Breaker, vocal soloists; Ted Hearne, conductor

Excerpts from *Artaud in the Black Lodge* (world premiere)

Composed by David T. Little
Libretto by Anne Waldman
I. Petrograd, 1917
II. Here my severed digit / write my way out
Timur Bekbosunov, tenor

Netsayi and Black Pressure

I. Hondo
II. Georgie
III. Sara Regina
Photography by Helena Christensen
Netsayi B. Chigwendere, vocals, acoustic guitar and mbira; Humfrey N. Domboka, electric guitar,
marimbas and vocals; Raymond T. Mupfumira, electric guitar, mbiras, marimbas and vocals; Tapuwa
B. Bright, drums

SATURDAY, PROGRAM 2

Distance to Market (2012)

Composed by Paola Prestini
Libretto by Donna Di Novelli
Christopher Burchett, baritone; Steven Gosling, piano

“Up then, you virgins, off to battle” from *Penthesilea* (2012)

Composed by Thomas Cabaniss
Libretto by Douglas Langworthy and David Herskovitz
Amelia Watkins, soprano; Steven Gosling, piano

I Will Learn to Love A Person (2013)

Composed by Chris Cerrone
Libretto by Tao Lin
I. That Night with the Green Sky
II. Eleven Page Poem Part III
Daisy Press, soprano; Steven Gosling, piano
Commissioned for the Opera America Songbook

A Boy and a Girl (2002)

Composed by Eric Whitacre
Text by Octavio Paz
Choir of Trinity Wall Street; André de Quadros, conductor

Hubble Cantata (world premiere of this version with chorus)

Composed by Paola Prestini
Libretto by Royce Vavrek, narration by Mario Livio
Film by Carmen Kordas
Cornelius Dufallo, violin and live electronics
Jessica Rivera, soprano; Choir of Trinity Wall Street; Julian Wachner, conductor
Commissioned by Bay Chamber Concerts

“Mannahatta” from *My City* (world premiere)

Composed by Judd Greenstein
Text by Walt Whitman
DM Stith, vocals and guitar; Julian Wachner, conductor
New animation by Joshua Frankel
Commissioned by the Orchestra Engagement Lab, Detroit Symphony Orchestra and Waterbury Symphony Orchestra

The Lost Thought (world premiere, festival commission)

Composed by Anna Clyne
Text by Emily Dickenson
Film by S. Katy Tucker
Trio Medieval (Anna Maria Friman-Henriksen, Linn Andrea Fuglseth, Torunn Østrem Ossum); Julian Wachner, conductor

Hymns for Private Use (world premiere)

Composed by Nico Muhly
Marnie Breckenridge, soprano; Julian Wachner, conductor
Commissioned by Het Concertgebouw Amsterdam and Wigmore Hall, London

“Come My Dark Eyed One” from *Graham Crackers* (world premiere)

Composed by Julian Wachner
Text by Sara Teasdale and e. e. cummings
Christopher Burchett, baritone; soprano (TBD); Julian Wachner, conductor

“Ilana’s Dream” from *After Life* (2006)

Composed by Michel Van der Aa
Text by the composer after Hirokazu Kore-Eda

Film by Michel Van der Aa

Marnie Breckenridge, soprano; Maeve Hoglund, soprano, Julian Wachner, conductor

Commissioned by De Nederlandse Opera and the Holland Festival

Selections from *Hommage à Klaus Nomi* (2004)

I. So Simple (Simple Man)

II. Awake from Winter (Cold Song)

III. The Witch

Composed by Olga Neuwirth

Libretto by Klaus Nomi

Video by Lillevan

Timur Bekbosunov, countertenor; Julian Wachner, conductor

Commissioned by the Salzburg Festival

Netsayi and Black Pressure

I. Chosen Ones

II. Nyuchi MuDhorobha

III. Don't Wake Me Up

Photography by Helena Christensen

Netsayi B. Chigwendere, vocals, acoustic guitar and mbira; Humfrey N. Domboka, electric guitar, marimbas and vocals; Raymond T. Mupfumira, electric guitar, mbiras, marimbas and vocals; Tapuwa B. Bright, drums

Ensemble: Conrad Harris, Laura Lutzke (violins); Jack Stulz (viola); Brian Snow (cello); Eleonore Oppenheim (contrabass); Roberta Michel, Kelli Kathman, Jecca Barry (flutes); Michelle Farah (oboe); Eileen Mack (clarinet/bass clarinet), Josh Sinton (clarinet/bass/alto sax); Sam Sadigursky (alto sax/bass clarinet); Damian Primis (bassoon); Nathan Koci (horn); Hugo Moreno (trumpet); James Hirschfeld (trombone); Peter Wise, Molly Yeh (percussion); Steven Gosling (piano); Orlando Alonso (harpsichord); Steven Gosling, Nathan Koci, Orlando Alonso (synthesizers); Matthew Setzer (electric guitar); James Ilgenfrantz (electric bass); Min Xiao-Fen (pipa); Kamala Sankaram (sitar).

Beth Morrison Projects identifies and supports the work of emerging and established composers and their collaborators through the commission, development, and production of their work, taking the form of opera-theater, music-theater, and multi-media concert works. Relying on the core values of collaboration, exploration, experimentation, artistry, and excellence, BMP provides a nurturing structure that allows artists to push the boundaries of their art form. Founded in 2006, BMP rapidly developed a reputation for "envisioning new possibilities and finding ways to facilitate their realization" (*The New York Times*). In six years, BMP has commissioned, developed, and produced more than 30 operas and music-theater pieces that have premiered or been performed in New York, across the country, and around the globe. BMP's ability to recognize emerging talent, invest in the vision of living composers and their collaborators, and partner with presenters to bring new work to life has allowed it to become vital in the landscape of new music and opera. BMP is supported by the National Endowment for the Arts, the New York State Council for the Arts, the Department of Cultural Affairs of New York City, Meet the Composer, The Aaron Copland Fund for Music, the ART NY/JP Morgan Chase Fund for Small Theaters, The Map Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. bethmorrisonprojects.org

BMP is led by Creative Producer Beth Morrison, an opera and theater producer, singer, and voice teacher with bachelor and master of music degrees and a master of fine arts in theater management/producing from the Yale School of Drama, as well as many

years of experience in the development of new opera and theater works. She first cultivated her extensive experience in arts administration at the Boston University Tanglewood Institute where she served as administrative director for four years. Morrison served a founding tenure as the producer for the Yale Institute for Music Theatre from 2009 to 2011, as well as producer for New York City Opera's VOX:Contemporary American Opera Lab from 2010 to 2011. She is also a founding director of PROTOTYPE: Opera/Theatre/Now, a festival showcasing contemporary chamber opera-theater and music-theater projects that tour. BMP is the realization of Morrison's vision, which stems from a deep commitment to nurturing composers and other artists and fostering the development of new opera and other new music-theater works. Previous projects presented at BAM include *Don Juan in Prague* (2006 Next Wave), *Brooklyn Babylon* (2011 Next Wave), *ELSEWHERE* (2012 Next Wave), and *love fail* (2012 Next Wave).

VisionIntoArt (VIA) is a multimedia production company that creates interdisciplinary works stemming from new music. With the belief that collaboration sustains artistic innovation, VIA creates and commissions works that involve various disciplines, presented around the world for the general audience, and forged from the most exciting emerging and established artists living today. Since Paola Prestini co-founded the company in 1999 at the Juilliard School, VIA has created and performed over 50 original works. VIA's works have been seen at Lincoln Center, the Barbican Centre, the Atlas Theater, HIFA (Zimbabwe), and the Kennedy Center. VIA's works have toured to colleges and universities in the US, and to international festivals such as Apertif in Concerto at Teatro Manzoni, Etna Fest in Italy, and BEMUS in Belgrade, Serbia. Support for VIA comes from the National Endowment of the Arts, Cary Trust for New Music, the Trust for Mutual Understanding, the New York State Council on the Arts, Lower Manhattan Cultural Council, American Music Center, ASCAP, the BMI Fund, the Kenan Institute, Nathan Cummings Foundation, National Video Resources, the Council on Foundations, the Amphion Foundation and individual donors.

Trinity Wall Street is one of the oldest, largest and most vibrant of all Episcopal parishes, and is located in the heart of New York's financial district, where it has created a dynamic home for great music. Now in their second season under noted conductor, composer and keyboardist Julian Wachner, the ensembles of Trinity Wall Street continue to present both sacred and secular music at the highest levels of musicianship and artistry. Serving as principal conductor of the Trinity Choir and Trinity Baroque Orchestra, Wachner also oversees all liturgical, professional and community Music and Arts programming at Trinity Church and St. Paul's Chapel. The Trinity Choir and Trinity Baroque Orchestra offer a full season of concerts ranging from large-scale oratorios to intimate evenings of a cappella singing and chamber music. Choir members are: Jennifer Bates, Martha Cluver, Linda Lee Jones, Marguerite Krull, Melanie Russell, Katie Wessinger (sopranos); Luthien Brackett, Matthew Hensrud, Kate Maroney, Virginia Warnken (altos); Eric Dudley, Timothy Hodges, Stephen Sands, Steven Caldicott Wilson (tenors); Kelvin Chan, Steven Hrycelak, Timothy Krol, Thomas McCargar, Liam Moran, Jonathan Woody (bass).

For press information contact Sarah Garvey, sgarvey@BAM.org, 718.724.8025 or Sarah Baird Knight, sarah@dotdotdotmusic.net, 718.344.3690

Credits

American Express is the BAM 2013 Next Wave Festival sponsor
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Stevia In The Raw and Monk Fruit In The Raw is the Official Zero Calorie Sweetener of the Next Wave Festival. Pepsi is the official beverage of BAM. Sovereign Bank is the BAM Marquee sponsor. Yamaha is the official piano for BAM. New York Marriott at the Brooklyn Bridge is the official hotel for BAM.

Your tax dollars make BAM programs possible through funding from the City of New York Department of Cultural Affairs and the New York State Council on the Arts. The BAM facilities are owned by the City of New York and benefit from public funds provided through the New York City Department of Cultural Affairs with support from Mayor Michael R. Bloomberg; Cultural Affairs Commissioner Kate D. Levin; the New York City Council including Council Speaker Christine C. Quinn, Finance Committee Chair Domenic M. Recchia Jr., Cultural Affairs Committee Chair Jimmy Van Bramer, the Brooklyn Delegation of the Council, and Councilwoman Letitia James; and Brooklyn Borough President Marty Markowitz.

BAM would like to thank the Brooklyn Delegations of the New York State Assembly, Joseph R. Lentol, Delegation Leader; and New York Senate, Senator Velmanette Montgomery, Delegation Leader.

General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers small plate and prix-fixe dinner menus prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a drink and small plate menu available starting at 6pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater)
D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue

Train: Long Island Railroad to Atlantic Terminal – Barclays Center

Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM

Car: Commercial parking lots are located adjacent to BAM

For ticket and BAMbus information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

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