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**Council on
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FUSE PROJECT

SIX. TWENTY. OUTRAGEOUS.

THREE GERTRUDE STEIN PLAYS IN THE SHAPE OF AN OPERA

FEBRUARY 09-10, 2018 | 7:30PM
FEBRUARY 11, 2018 | 2PM

DANIEL THOMAS DAVIS, COMPOSER
ADAM FRANK, LIBRETTIST
DOUG FITCH, DIRECTOR | DESIGNER
DAVID BLOOM, MUSICAL DIRECTOR
KATE ELSWIT, CHOREOGRAPHER

FEATURING

JACQUELINE HORNER-KWIATEK as V
ANDREW FUCHS as ME
ARIADNE GREIF as THREE
JOSEPH ATKINS as WE

WITH

MOMENTA QUARTET
EMILIE-ANNE GENDRON, VIOLIN
ALEX SHIOZAKI, VIOLIN
STEPHANIE GRIFFIN, VIOLA
MICHAEL HAAS, CELLO

DIMITRI DOVER, PIANO

With a focus on new work and new ideas, Fuse Project embraces the thinkers and makers of today and gives them the perfect place to discuss, explore, and premiere their work.

Presented with support from the Isaiah Sheffer Fund for New Initiatives

Developed and commissioned with major funding from the Social Sciences and Humanities Research Council of Canada



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada

PROGRAM

ACT I: Photograph

An oddball couple and their cousin/housekeeper try to stage a parlor play with a group of friends.

Divertissement

ACT II: Captain Walter Arnold

After a shopping expedition, an argument and erotic adventure.

Intermission

ACT III: The Psychology of Nations, or What Are You Looking At

A presidential election-night party goes horribly wrong.

CHARACTERS:

V - more or less Gertrude Stein; a writer and impresario, the "voice of the household"

ME - more or less Alice Toklas; V's loving, anxious spouse

THREE - a sassy cousin who keeps house for V & ME

WE - a narrator and radio announcer

FRIENDS/GUESTS - who just happen to play string instruments and piano

SYNOPSIS:

ACT I

An entertaining evening at home with a group of friends. V, ME, and THREE try to stage a parlor play called "Photograph," which centers on a photograph of an immigrant family on the verge of separation.

PRELUDE: V, ME, and THREE prepare to receive guests, each in their own daydream. A group of string-playing friends wanders onstage for the evening's entertainment.

SCENE 1: The parlor play begins with a jaunty song. When the doorbell rings, V and ME perform a brief dance together. THREE answers the door to receive an egg delivery. The parlor play recommences, accompanied now by a record on the phonograph.

SCENE 2: The play continues with a scene about a boat to America performed by THREE with puppets and shadows.

SCENE 3: Still performing, V and ME look at the photograph of a family on the verge of separation. Over the course of the scene a single photograph multiplies.

SCENE 4: V, ME & THREE continue the parlor play but then abandon it entirely. In an effort to lighten the mood, they play a guessing game on the phonograph. Nobody wins. The guests go home and the household retires to bed.

Divertissement

Our narrator, WE, performs a short diversion: *A Curtain Raiser*.

ACT II

A seemingly quiet evening at home. The same interior, now with a sewing machine and dress-form.

SCENE 1: THREE works at the sewing machine, while ME and V argue about ME's recent shopping expedition. After playing dress-up with the new purchases, the scene takes an erotic turn.

SCENE 2: V and ME get it on. THREE tries, but not too hard, to make herself scarce.

ACT III

On a subsequent evening, our household hosts a presidential election-night party. The same parlor, now featuring a giant radio console. A RADIO VOICE (WE), accompanied by several musicians, announces the news from inside the radio.

PRELUDE: A guest pianist plays along with dance music from the radio, but is pungently off. THREE serves a plate of brownies. ME eventually changes the station.

SCENE 1: The radio comes to life while the partygoers listen and respond. Newsy review before the election returns.

INTERLUDE: THREE turns the dial and offers gin to the partygoers when dance music comes from the radio again.

SCENE 2: ME rushes in and hands out newspapers to the partygoers. THREE keeps fiddling with the radio dial while ME shares disturbing news. As the party and the election start to come off the rails, ME panics, V narrates events with punk-ish rage, and THREE repeatedly tries to change the subject and the radio station.

SCENE 3: The radio becomes deranged as the news gets worse. An eerie calm, then the machine takes control. Breaking out of the radio console, WE inflicts a mortal wound on ME, then exits.

SCENE 4: A few hours later. V and THREE, now repentant, don funeral veils and attend to the dying ME. Lament.

FROM THE COMPOSER

Over the course of three evenings, each one its own act, a rather queer and neurotic household has a political calamity visited upon it. This is the musical and narrative shape my collaborators and I arrived at from our original idea of staging three short plays by Gertrude Stein – *Photograph*, *Captain Walter Arnold*, and *The Psychology of Nations* – as a chamber opera set in a single domestic interior. The high-strung couple, avatars of Stein (as a low mezzo-soprano) and Alice Toklas (as a high tenor), move with their wacky (soprano) cousin-cum-maid and occasional guests – the string quartet – through a parlor play, a shopping expedition and an erotic adventure, oscillating between high jinks and boredom.

Taking my cue from the playfulness of Stein's own language, nothing in the opera ever quite stays in its place, and most everything circles back on itself, textually and musically: the sewing machine sings; the phonograph won't stop; the radio becomes deranged by disco. It's all a nervous kind of enjoyment: not pure frippery, but serious play. That is until the presidential election party on the final evening, when the radio brings news of a cataclysm, and they must reckon their pleasures against history's sudden unfolding.

FROM THE LIBRETTIST

What are these Gertrude Stein plays *about*? A perplexed question that can be asked with curiosity, frustration, and confusion. Reading (and writing about) Stein's work over the years, I have cycled through these and many other moods, always returning to the idea that her writing makes different kinds of sense simultaneously. Here's how she put it in a 1934 radio interview:

Look here. Being intelligible is not what it seems. You mean by understanding that you can talk about it in the way that you have the habit of talking, putting it in other words. But I mean by understanding enjoyment. If you enjoy it, you understand it.

Not paraphrase, then, but enjoyment – now there's a challenge! The *Radio Free Stein* project, which stages Stein's plays as music theater, is committed to this criterion of enjoyment as understanding. What can we think and say about Stein's works after staging and recording them that we couldn't say before?

Moving from workshop to libretto to musical composition to performance to criticism, I try to keep in mind Stein's words: *If you enjoy it, you understand it.*

What are these plays about, then? They meditate on language in performance, the many ways that writing lives and dies on the stage. They are also about how history transforms feeling, and vice versa. These plays, all written in the 19-teens, address the emergence of technologies and techniques (cameras, phonographs, radios, window displays) that open up new ways of representing groups to themselves. Visual and sound images return our psyches to ourselves, inflected by the political and economic messiness of large-scale democracies. Stein's plays take part in, and take apart, such image-making as a fundamentally theatrical business. Where better than from the stage to address the new conditions of group reflection? And how surprising that Stein's century-old queer landscape theater offers an angle on today's media landscapes.

ABOUT THE ARTISTS

JOSEPH ATKINS (WE) trained at New College, Oxford and the Royal Academy of Music, London. As musical director and arranger, his credits include the Olivier-nominated *Josephine and I* (winner of an Evening Standard and Lucille Lortie Off-Broadway Award) at the Bush Theatre, London and Public Theater, New York. Other shows include *Pat Kirkwood is Angry* and *The Girl I Left Behind Me* (59E59 Theaters, New York), *All I Want is One Night* (Manchester Royal Exchange and Wilton's Music Hall, London) and *Liza Pulman Sings Streisand* (UK tour). He is returning to Brits Off-Broadway with *All I Want is One Night* (a show about the life of French cabaret icon, Suzy Solidor) in June 2018 and has been appointed an Artist-in-Residence at the upcoming Lichfield Festival in July. He is composer of the song cycle, *Sing Before You Speak Again* (Young Vic) and TV composition credits include *Mud*, *Sweat and Tractors* and *Shooting the War* (BBC4). His guitar work, *Indian Summer*, is recorded on the NMC label and he appears as orchestrator/musical director on *Liza Pulman Sings Hollywood* (First Night Records).

DAVID BLOOM (Musical Director) is founding co-artistic director of Contemporaneous, a New York-based ensemble of 21 musicians dedicated to performing the most exciting music of the present moment. A devoted advocate for new music, David has conducted over 200 world premieres at venues such as Carnegie Hall, Lincoln Center, Merkin Concert Hall, and New York's Museum of Modern Art. He has been a guest conductor for NOW Ensemble, Present Music, ensemble mise-en, JACK Quartet, and Mantra Percussion, among others, and has worked with composers and artists such as David Byrne, Donnacha Dennehy, Lucy Dhegrae, Dylan Mattingly, Missy Mazzoli, Andrew Norman, Iarla Ó Lionáird, Dawn Upshaw, and Julia Wolfe. Especially active as a conductor of new opera, David serves as music director

on projects with Experiments in Opera, Beth Morrison Projects, PROTOTYPE Festival, New Amsterdam Presents, and Pig Iron Theater Company, among others. He has recorded for the Innova, New Amsterdam, Mexican Summer, Mona, Roven, and Starkland labels. Also a passionate educator, David is the orchestra conductor for Special Music School High School and the nation's only new music youth orchestra, Face the Music. Along with Contemporaneous, he has led residencies at institutions such as City University of New York, the University of New Orleans, Williams College, and his alma mater, Bard College. Read more at davidbloomconductor.com.

DANIEL THOMAS DAVIS (Composer) creates instrumental, vocal, and dramatic music that often reflects his fascination with the intricacies and idiosyncrasies of the human voice, as well as his lifelong interest in American traditional music. Featured in venues such as the Royal Opera House and Carnegie Hall, his music has been performed and/or recorded by Lynn Harrell, the Detroit Symphony, London Sinfonietta, Yarn|Wire, Lontano, Charlotte Symphony, Lexington Philharmonic, BBC Singers, Ossian Ensemble, Ensemble X, 21st-Century Consort, Locrian Players, Eighth Blackbird, members of the Chamber Music Society of Lincoln Center, and instrumentalists from many of the world's top orchestras (Chicago, Berlin, Philadelphia, London, BBC Symphony and Los Angeles). In addition to the premiere performances of *Six.Twenty.Outrageous* here at Symphony Space, other highlights for the 2017-2018 season include the premiere of another opera – *Family Secrets (or Kith & Kin)* – next week with North Carolina Opera, the premiere of *Three Dissenters* with Modern Medieval, and the development of a third new opera (about Eleanor Roosevelt) with Rhymes with Opera. A frequent collaborator with filmmakers and choreographers, Davis has received fellowships and residencies from the British Government (Marshall Scholar), Bogliasco Foundation, Mellon Foundation and Yaddo, and has been honored by awards from BMI and ASCAP. Davis currently serves as a professor and composition-program director at Binghamton University (SUNY) and holds degrees from the Royal Academy of Music, University of Michigan, and Peabody. danielthomasdavis.com

DIMITRI DOVER (Piano) has performed as a recitalist and chamber musician in venues such as New York's Alice Tully Hall, Merkin Hall, and Weill Recital Hall at Carnegie Hall, as well as Zipper Hall (Los Angeles), Segerstrom Hall (Orange County), and throughout the USA, Canada, and Austria. Recent appearances in the New York area include Brooklyn Art Song Society, Chelsea Music Festival, Cutting Edge Concerts, Joy in Singing, Met Opera Rising Stars, and The Song Continues. Mr. Dover has performed, in the composer's presence, the works of Thomas Adès, Valerie Coleman, George Crumb, Herschel Garfein, Jake Heggie, Libby Larsen, John Musto, André Previn, Shulamit Ran, Kaija Saariaho, and Chris Theofanidis, among many others. In 2016, Mr. Dover joined the music staff of The Metropolitan Opera, where he served as assistant

conductor for Saariaho's *L'Amour de Loin* and Adès's *The Exterminating Angel*, in which he also performed as piano soloist. He holds degrees from The Juilliard School, Peabody Conservatory, and Harvard University. He has also received summer fellowships from Tanglewood and Aspen, as well as Songfest at Colburn, where he returned as faculty coach in 2016. He is a graduate of the Metropolitan Opera Lindemann Young Artist Program.

KATE ELSWIT (Choreographer/Dramaturg) is an academic, dramaturg, curator, and dancer, and likes when those jobs get mixed-up together. Her most recent collaborative projects include *Future Memory*, as dramaturg and historian, which has been seen in Sweden, Austria, India, and Singapore. She is also co-director of *Breath Catalogue*, a project that combines dance, medicine, and technology. In addition to her own multimedia performance work, she has performed with companies including Lucky Plush Productions, Compagnie Felix Ruckert, Hedwig Dances, Big Art Group, The New Urban Naturalists, and Chicago Moving Company. Her award-winning books are about the strange things spectators claimed to see while watching dance during the Weimar Republic (*Watching Weimar Dance*, Oxford University Press, 2014), as well as the interdependence between theatre and dance (*Theatre & Dance*, Palgrave 2018). She has also published widely on cultural studies, interdisciplinary performance, exile and migration, spectatorship, technology, embodiment, modernism, archives and reenactment, and practice-based research. She received her PhD from the University of Cambridge, and has since taught at Stanford University, CalArts, Laban, the University of Bristol, and the Royal Central School of Speech and Drama, University of London. kateelswit.org

DOUG FITCH (Director/Designer) has created several productions with the New York Philharmonic, including Ligeti's *Le Grand Macabre*, Janáček's *The Cunning Little Vixen*, *A Dancer's Dream: Two Ballets by Tchaikovsky*, and HK Gruber's *Gloria – A Pig Tale*. Fitch has also created productions for the Los Angeles Opera, Los Angeles Philharmonic, Santa Fe Opera, Royal Stockholm Philharmonic Orchestra, and for Bard's SummerScape Festival. He directed and designed *Orphic Moments*, a production that incorporated music of Matthew Aucoin with that of Christoph Willibald Gluck at National Sawdust, which was later remounted at the Salzburg Landestheater. Also at National Sawdust, he performed a live-animated version of *Pictures at an Exhibition* with Alessio Bax, later remounted with Inon Barnaton at Town Hall. His cabaret, *Doug Fitch's Art Gallery Variety Show* has appeared at National Sawdust and Columbia University. Fitch is a co-founder of Giants Are Small, who, in co-production with Universal Music and Deutsche Grammophon, developed *Peter and the Wolf in Hollywood* – an iPad app, CD, and digital album, featuring Alice Cooper as narrator and the German National Youth Orchestra playing the music. He is currently collaborating with flutist Claire Chase and composer Marcos Balter on a project for solo flute and community participants called *Pan*, which will

premiere at The Kitchen in March. He is currently developing new operas with Scott Wheeler, Victoria Bond, Mark Neikrug and Doug Cuomo, all with American Opera Projects. Mr. Fitch resides in Brooklyn, New York.

ADAM FRANK (Librettist), in addition to teaching and writing about American literature, has written and produced audio dramas in collaboration with composers in Canada, Europe, and the United States. These works include *Overpass! A Melodrama* (alien8recording, 2007), described by *Hour* magazine as "this beautiful heavy madness..." and *Some Mad Scientists* (2011), both with Montréal-based composer Sam Shalabi. In 2013 he received a four-year Insight Grant from the Social Sciences and Humanities Research Council of Canada to support *Radio Free Stein*, a critical sound project that brings a number of Gertrude Stein's plays into musical, dramatic form. Frank's essays on Emily Dickinson, Edgar Allan Poe, affect theory, varieties of media, and science studies have appeared in *English Literary History*, *Criticism*, *Critical Inquiry*, *Science in Context*, *The Cambridge Companion to Literature and Science*, and elsewhere. He is the author of *Transferential Poetics, from Poe to Warhol* (2015) and co-editor, with Eve Kosofsky Sedgwick, of *Shame and Its Sisters: A Silvan Tompkins Reader* (1995). In 2018-19 he will be in residence at the Paris Institute for Advanced Study. He is currently Professor, Department of English, at University of British Columbia.

ANDREW FUCHS (ME), a tenor and native of Kansas City, MO, is in high demand as a soloist and chamber musician. Passionate about performing the music of our time, his recent solo performances include Steve Reich's *Three Tales*, *Daniel Variations*, and *You Are (Variations)* with Ensemble Signal at Disney Hall and Miller Theatre; the world premiere of Alexander Goehr's *Verschwindenes Wort* at The Juilliard School's Focus Festival; the world premiere of Zachary Wadsworth's oratorio, *Spire and Shadow*, with Downtown Voices; Tomasso in Laura Schwendinger's opera, *Artemisia*, at Trinity Wall Street's Time's Arrow Festival; and the NY premiere of David Leisner's *Of Darkness and Light* on the Music on Madison recital series. Other highlights include solo appearances with the Mark Morris Dance Group, Lyric Fest, and Montreal's Ballet-Opéra-Pantomime. He recently made his Lincoln Center debut in Bach's *Magnificat* with the American Classical Orchestra, and his Kennedy Center debut in Monteverdi's *Vespers* with The Thirteen. An adept chamber singer, he frequently performs with preeminent ensembles such as ARTEK, Pegasus Early Music, and New York Polyphony. He has collaborated on numerous recordings, including the Julia Wolfe's Pulitzer Prize-winning *Anthraxite Fields*, the Clarion Choir's 2017 Grammy-nominated *Steinberg: Passion Week*, Palestrina's *Missa Papae Marcelli* with New York Polyphony, and Paola Prestini's *Oceanic Verses*.

ARIADNE GREIF (THREE), praised for her "luminous, expressive voice," "searing top notes," and "dusky depths," (*The New York Times*), began her opera career as a 'boy' soprano in Los Angeles and at the LA Opera, eventually making an adult debut singing Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra. She starred in roles ranging from Therese/Tirésias in Poulenc's *Les Mamelles de Tirésias*, singing a "thoroughly commanding and effortless" run at the Aldeburgh Festival, to Sappho in *Atthis* by Georg Friedrich Haas, which *The New York Times* called "a solo high-wire act for Ms. Greif," and "a vehicle for Ms. Greif's raw, no-holds-barred performance." This season and last season highlights include *Carmina Burana*, *La Bohème*, *The Magic Flute*, Beethoven *Symphony No. 9*, Mozart *Requiem*, Mozart *Vespers K.321*, and Babbitt's *A Solo Requiem*, as well as chamber music concerts in Weill Hall and Le Poisson Rouge, and appearances with Mainly Mozart Miami, Contemporaneous, Metropolis Ensemble, Lukas Ligeti, Gabriel Kahane, SHUFFLE Concert, The Knights, and members of The Orlando Philharmonic. Her most recent role was Adina in *The Elixir of Love* with The Orlando Philharmonic.

JACQUELINE HORNER-KWIATEK (V) is a former member of the acclaimed vocal quartet Anonymous 4, and currently serves as Artistic Director of ModernMedieval, a trio of women devoted to developing projects that combine early and new music. She was a featured soloist on the Grammy Award-winning album *Calling All Dawns*, and has been a guest soloist with many ensembles, including the Washington Bach Consort, Carmel Bach Festival, Parthenia, Ensemble Modern (Frankfurt), Ensemble InterContemporain (Paris), Locrian Contemporary Music Ensemble, Dogs of Desire, Ekmeles, Hesperion XXI, and Distinguished Concerts International NY. Jacqueline has sung with English National Opera, The Royal Opera, Center for Contemporary Opera, and American Opera Projects, and has premiered roles in many operas both in the UK and the US, including *The Overseer in Sweat* at National Sawdust. She was featured as the first avatar in a live opera, singing the role of Alcina in *Cracked Orlando* at Juilliard Center for Innovation in the Arts. Jacqueline holds degrees from Queens University Belfast and Columbia University, and is currently a D.M.A candidate and Teaching Fellow at The Juilliard School. In addition, Jacqueline teaches at Fordham University, Columbia University Teachers College and Manhattan College. She is the director of the newly-formed Fordham University Collegium, and maintains a private voice studio in New York. Her websites are JacquelineHorner.com and ModernMedieval.org.

MOMENTA QUARTET is comprised of Emilie-Anne Gendron and Alex Shiozaki, violins; Stephanie Griffin, viola; and Michael Haas, cello. Momenta: the plural of momentum – four individuals in motion towards a common goal. This is the idea behind the Momenta Quartet, whose eclectic vision encompasses contemporary music of all aesthetic backgrounds alongside great music from the recent and distant past. The New York City-based quartet has premiered

over 150 works, collaborated with over 200 living composers and, in the words of *The New Yorker's* Alex Ross, "few American players assume Haydn's idiom with such ease." Momena has performed at prestigious venues such as The Library of Congress and the International Cervantino Festival, and has performed at numerous universities, including Cornell and Harvard. Its annual self-produced Momena Festival has met critical acclaim since its inauguration in 2015. The quartet has received prestigious commission grants from Chamber Music America and the Koussevitzky, Jerome and Barlow Foundations. Its debut album, *Similar Motion*, is available on Albany Records.

American Opera Projects (AOP), founded in 1988, is at the forefront of the contemporary opera movement, commissioning, developing, presenting, and producing opera and music theatre projects, collaborating with young, rising, and established artists.

AOP has produced over 30 world premieres, including the Nathan Davis/Brendan Pelsue dance chamber opera *Hagoromo* starring Wendy Whelan (BAM, 2015), Kaminsky/Reed/Campbell's *As One* (BAM, 2014), Nkeiru Okoye's *Harriet Tubman: When I Crossed That Line to Freedom* (Irondale Center, 2014), and Lera Auerbach's *The Blind* (co-production with Lincoln Center Festival, 2013) and the 2017 co-production with Nashville Opera of Robert Paterson and David Cote's *Three Way* (Nashville Opera, BAM Fisher).

Other notable premieres include Kimper/Persons' *Patience & Sarah* (1998), Weisman/Rabinowitz's *Darkling* (2006), Lee Hoiby's *This is the Rill Speaking* (2008), and Phil Kline's *Out Cold* (2012) at BAM.

AOP-developed operas that premiered with co-producers include: *The Echo Drift* (Karlsson/Kunnos de Voss/Walat) at PROTOTYPE Festival 2018, *Three Way* (Paterson/Cote) at Nashville Opera and BAM 2017, *The Summer King* (Sonenberg/Nester/Campbell) at Pittsburgh Opera (2017), *Paradise Interrupted* (Ruo/Yi/Wen Ma) at Spoleto Festival (2015) and Lincoln Center Festival (2016), *The Scarlet Ibis* (Weisman/Cote) at PROTOTYPE Festival (2015), *Paul's Case* (Spears/Walat) at Urban Arias (2013) and PROTOTYPE Festival (2014), *Love/Hate* (Perla/Bailis) at ODC Theater with San Francisco Opera (2012), Stephen Schwartz's *Séance on a Wet Afternoon* at New York City Opera (2011), Tarik O'Regan's *Heart of Darkness* at London's Royal Opera House (2011), and Jorge Martín's *Before Night Falls* at Fort Worth Opera (2010).

AOP productions have appeared at London's Royal Opera House, the Brooklyn Academy of Music, Lincoln Center Festival, New York City Opera, Fort Worth Opera, the Skirball Center, the Guggenheim Museum, Symphony Space, the Annenberg Center in Philadelphia, the U.S. Holocaust Memorial Museum, at many out-of-doors performances sponsored by the City of New York Department of Parks and Recreation.

SIX. TWENTY. OUTRAGEOUS. CREATIVE TEAM

LIBRETTO by Adam Frank in collaboration with the composer; based on Gertrude Stein's plays *Photograph* (1920), *Captain Walter Arnold* (1916), and *Psychology of Nations* (1920), with additional text drawn from *A Curtain Raiser* (1913) and the word-portrait "Play" (1911). Three Gertrude Stein Plays in the Shape of an Opera.

RADIO FREE STEIN PRODUCER:
Adam Frank

CHOREOGRAPHER | DRAMATURG:
Kate Elswit

PRODUCTION MANAGER: **Matt Gray**

PRERECORDED VOCALS: **Jacqueline Horner-Kwiatek, and Andrew Fuchs**

REHEARSAL PIANISTS: **Dimitri Dover, Joel Harder, and Daniel Thomas Davis**

COVER ARTISTS: **Carlissa Arduini (V) and Cole Tornberg (ME)**

ASSOCIATE COSTUME DESIGNER:
Tommy Nguyen

CREATIVE SCENIC FABRICATION:
Misha Igoshin

SOUND ENGINEER: **Ben Manley**

RECORDING STUDIO: **Systems Two Studio**

STAGE MANAGER: **W. Wilson Jones**

LIGHTING: **Brian Aldous**

PUBLICITY: **Gall Wein**

ASSISTANT DIRECTOR / PROPS MASTER
Sophia Andreyev

PRE-RECORDING ENGINEER: **Max Ross**

PRODUCTION ASSISTANTS:
James Budinich, Robert Durante, and Venkatesh Balasubramanian

SPECIAL THANKS

Phanuel Antwi, Heather Arvidson, Association of Marshall Scholars, Gordon Beeferman, Nell Breyer, Binghamton University (SUNY), James Budinich, Travis Chamberlain & Queer|Art, Guy Conn, Emory University Department of Women's, Gender and Sexuality Studies, Jonathan Goldberg, Louisa Hall, Elisabeth Halliday, Joel Harder, Adam Haslett, John Havard, James Kennerley, George Lam, Claire Laville, Aaron Loux, Kevin McNeilly, Michael Moon, Marguerite Pigeon, Maddie Reddon, Paul Schleuse, Gregory Spears, Bill Stewart, The University of British Columbia, Valentina Zarins.

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