21C Liederabend
Op. Worldwide

DIGITAL PROGRAM
SCROLL TO CONTINUE
Beth Morrison Projects, National Sawdust, and ALL ARTS present

21c Liederabend
Op. Worldwide (Digital)

creative direction by
Beth Morrison & Paola Prestini

coop-sponsored and co-produced by
Beth Morrison Projects & National Sawdust

copresented by
All Arts as part of National Sawdust’s “Contemplations” Series

hosted by
Beth Morrison & Paola Prestini

featuring an interview with
Renee Fleming

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A JARFUL OF BEES

Original Story Collaborators
Eve Gigliotti
Paola Prestini

Artistic Direction & Visuals
Natalie Frank, Painter
Erin Pollock, Animator

Composed by Paola Prestini
Libretto by Royce Vavrek
Performed by Eve Gigliotti, Mezzo-soprano

Commissioned by Jill and Bill Steinberg

COMPOSER NOTE
So excited to share the latest iteration of 21c Liederabend, an evening of song tradition that Beth Morrison Projects and I developed together in 2009. ‘21c Liederabend, op. Worldwide (digital)’ is our first virtual foray into the series, premiering on All Arts on June 27.

For my own part, I’ve found so much joy creating a new short film for soprano and electronics, painting, and claymation in collaboration with Eve Gigliotti, Royce Vavrek, Natalie Frank, and Erin Pollock, which will debut on 21c Liederabend. The soprano line is freely set upon a tapestry that uses bee sounds, wind, warped records, percussion, and prepared piano to create an intensely personal piece culminating in a requiem to memory, and ultimately a type of peace. My voice partners and shadows Eve’s, bringing our joint stories that have somewhat inspired Royce’s lyrics together in song. And I’m beyond excited to collaborate with Natalie and Erin, whose stunning and unique process and resulting visual world culminates a generative process of trust and collaboration.

READ THE LIBRETTO
STORY OF LEAVING

Music & Lyrics by Diana Syrse
Video by Mathilde Lavenne
Piano & Vocals by Diana Syrse

Programming
NORMALS
appearance by Marta Dziedziniewicz

String Quartet
Conrad Harris, Violin
Pauline Kim Harris, Violin
Lev Zhurbin, Viola
Jeffrey Zeigler, Cello

Mixing Engineer Sam Ward
Recorded at Spin Studios by Nik Chinboukas, Engineer

COMPOSER NOTE
“Story of Leaving” is a song written by Diana Syrse presented in collaboration with visual artist Mathilde Lavenne. The vocals and piano were recorded by Diana Syrse in Paris and the string quartet by members of the National Sawdust ensemble in New York. The video is a commission from Beth Morrison Projects and National Sawdust for the presentation of the 21c Liederabend program. The visual project was born from a meeting between the artist Mathilde Lavenne and Diana Syrse, both in residence at the Cité Internationale des Arts in Paris. The first idea for this song was inspired by a conversation between Diana Syrse and Alejandro Pereyra. The song talks about uncertainty, that feeling of not feeling stable following a path that does not take you to the place you want to go. It is also a reference to the Diamond Sutra and the theater of the mind. The song symbolises a never ending story of departure from every place, or context that constantly repeats itself in search of something extraordinary. After listening to the music, the film director Mathilde Lavenne was inspired by her own research about hauntology and the protest movement of women demonstrating for their rights dressed in black in Poland. The images of the video are generated by a digital program transforming the shots frame by frame into various phantomatic apparitions. The reality appears to us emerging from a system that is not without reminding us of the pandemic context in which the composition was written. The lyrics of the song are then impregnated by this double melancholy, the singer conveying a message like a digital witch, a ghost in the machine.

READ THE LIBRETTO
MANA SKY

Directed by Amyra León
Starring Amyra León & Paris Marcel
Featuring Vinson Fraley & Kiah Victoria
Created by Amyra León
Captured by Bradley Credit
Edited by Amyra León & Kayli Weiss
Additional footage by Amyra León & Kayli Weiss
Colorist Calvin Bellas
Composer, Librettist, and Vocalist Amyra León
Concept by Amyra León

Violin
Darian Donovan Thomas

Drums
David Frazier

Audio Engineer
Chris Gaskell

Production Assistant
Nick Payne

Stylist
Amyra León

Featuring original designs from
Amyra León
Paris Marcel
Noel Puello
COMPOSER NOTE
MANA SKY is a multimedia exploration that aims to ignite one’s awareness to the subtle, everlasting hymn of liberation that lingers within.

I sat at the piano and asked myself where do you want to go? Where does freedom live inside you? And the 12 minute piano improvisation that followed led to the universe of Mana Sky that I am honored to share with you. With the piano as the foundation, I improvised and recorded all of the vocal parts for myself and violin--- in my favorite tunnel in Prospect Park! I chose to record outside because I wanted to explore how the environment impacts sound, sound impacts the environment and how both ignite memory.

I am so grateful for the undeniable people who helped me realize this work to its fullest potential. Darian Donovan Thomas (violin) and his innate sensibility of emotion and sound made for seamless communication despite the absence of a notated score. David Frazier was tender and prepared to manipulate the malleability of time, which was gorgeous to conduct and to witness as he explored the drums in a way I had never heard before. The way the composition was summoned demanded more of me than a live performance. I wanted to invite people to notice the minutiae of the world around them, to tickle their senses and ignite one’s relationship to themselves. Many of the images had been haunting me for years, so bringing them to life was an immense arrival.

Collaborating with Paris Marcel was incredibly natural, our spirits are so aligned that everything happened in tandem. Moments we couldn’t possibly choreograph were captured because we were so present with one another, the music and the world around us. Bradley captured each shot with tenderness and was willing to improvise as the idea grew before me. I am forever grateful to Kayli Weiss who helped me edit this vast visual offering. I never imagined being in the edit room but the piece demanded every part of my attention, there was no other way.

This was a labor of love. A dream realized. I am in awe of what occurs when one’s imagination is allowed to take the reins and eternally grateful for the community of people who supported me as I rose to the challenge.

READ THE LIBRETTO
POLYMNIA

Composer, Soprano & Oboist Theodosia Roussos
Visuals by Hana Kim
Directed by Diana Wyenn
Featuring Wild Up Ensemble

Violin
Adrienne Pope
Andrew McIntosh

Cello
Derek Stein

Guitar
Jiji
Michael Day

Ensemble Music Director
Christopher Rountree

Music Producers
Christopher Rountree
Lewis Pesacov

Recording and Mixing at Knobworld and Ahata Sound
Lewis Pesacov

Camera Operator
Alan Green

Makeup Artist
Mika Michelle Garcia

Projection Assistant
Ann Slote
COMPOSER NOTE

“Polymnia” began as a song cycle written in memory of my mother Paula, and my great grandmother Polymnia, for whom she was named. I wrote these songs as private reflections on the lives of these two powerful matriarchs, who despite intense personal suffering were constant sources of joy and love to everyone around them. Polymnia survived the Greek Genocide which took place from 1913-1918 in the Ottoman Empire, when indigenous Greek, Armenian, and Assyrian Christians were slaughtered as part of an ethnic cleansing. Polymnia survived a five-year death march and took care of her ten younger siblings. She lost her mother and six siblings along the way. After World War I, when the family was allowed to return to their village, she was reunited with her father and then left for America to marry a man from her village. Polymnia wrote these poems from their home in Astoria, Queens, reflecting on her life. In “Sundays Are For Crying,” Polymnia imagines her village in Eastern Thrace, the house by the church where she wanted to live with its beautiful candles flickering and hymns floating by. My mother would tell me that Polymnia and her sister Anthie would go to Astoria Park every Sunday with a picnic to reminisce about their village and lament their loss and displacement. In “Agapi,” Polymnia’s poetry explores the ethereal nature of love, the “sacred botanical” that heals our spiritual ills. In the middle of the piece you will hear a quotation of the Greek memorial hymn “Eonia i Mnimi” (Memory Eternal), as well as an English text I have written. These pieces are my imagining of Polymnia’s immense loss of her family, ancient homeland, and the haunting memories of what she survived, as well as the spiritual opening that occurs with great loss. My mother carried on Polymnia’s spirit, customs, and loving kindness; when she passed away, this piece poured out of me. You will hear a segment from my opera Polymnia which will premiere in 2022, commissioned by the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture.

READ THE LIBRETTO
A GOOD HAUNTING

Composer, Concept, and Librettist
Holland Andrews

Filmmakers
Paul Notice
Katrina Reid

COMPOSER NOTE
“A Good Haunting” is a commission by National Sawdust for composer, Holland Andrews, in a collaboration with filmmakers, Katrina Reid and Paul Notice (The Notice Blog). Andrews composed music that is made purely from a place of emotional catharsis to access freedom and expansion within the limitations of our own beliefs and circumstances. So we ask ourselves: What images can conjure those same feelings? And what images have we been conditioned to fear? Through the piece enchantment consumes an apartment, leading the magical, wondrous moments in solitude. It’s a phenomenon that falls squarely in the realm of the unfamiliar, the unknown, the other-worldly. And against conventional teaching, our piece deconstructs and reimagines that fear of the unknown, transforming that fear into trust.

FILMMAKER NOTE
“...a good haunting.”

When Holland asked Katrina and I to collaborate with them to produce an experimental film that addresses centered around happiness, healing, and the supernatural - I was immediately intrigued.

Over the past year or so, we’ve seen many of our loved ones pass over to the great beyond. I’m no exception. And yet, Film often depicts the presence of ghosts, spirits, or the preternatural as something to fear.
I wanted to challenge that narrative. Ghosts, actual and metaphorical, can also help us heal. Memories and remnants of our ancestors and relatives passed away live on in our own behaviors, actions, mannerisms, and outlook in the world. Like ghosts.

I call this, a good haunting. There are often times I’m reminded of my great grandfather’s lessons in practicing joy and compassion for others, just by hearing his own laugh echoing in my own. And through the nostalgic tears of memories, I’m healed.

I want to remind people of this kind of healing. Of this kind of haunting...

“....a good haunting.”

- Paul N.

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A JARFUL OF BEES

TE QUERIA

Music and Lyrics
Lido Pimienta

Vocals and Programming
Lido Pimienta

Marimba and Percussion
Brandon Valdivia

Director and Editor
Gustavo Cerquera Benjumea

Camera
Gabriela Osio Vanden

Audio and Mixing Engineer
Aleda DeRoche

COMPOSER NOTE
It has been such a tough year for artists and everyone in general, but I have also found it to be rewarding...to be at home with family, watching my newborn grow, and making art ALL the time. For this performance, I just wanted to bring some joy and colours, and my great friend and collaborator Gustavo Cerquera Benjumea put his beautiful touches on it to brighten everything up. We hope you enjoy!

READ THE LIBRETTO
Paola Prestini (Jarful of Bees) has collaborated with poets, filmmakers, and scientists in large-scale multimedia works that chart her interest in extra-musical themes ranging from the cosmos to the environment. Her compositions have been commissioned and performed at the Brooklyn Academy of Music, Barbican Centre, Cannes Film Festival, Carnegie Hall, the Chicago Symphony Orchestra, The Kennedy Center, Los Angeles Philharmonic, and the Los Angeles Opera, among others. She created the largest communal VR opera with The Hubble Cantata, was part of the New York Philharmonic’s legendary Project 19 initiative, and has written and produced large scale projects like the eco-documentary The Colorado narrated by Mark Rylance (premiered and commissioned by the Metropolitan Museum of Art and Houston Da Camera Series) and the lauded opera theater work Aging Magician (premiered and commissioned by the Walker Arts Center and the Krannert Center, with performances at ASU, the New Victory Theater and San Diego Opera).

Prestini is known for her genre- and glass ceiling-breaking roles, including being the first woman in the New Works Initiative with her grand opera Edward Tulane (Minnesota Opera), and bringing artificial intelligence and disability visibility/impact together in the chamber opera Sensorium Ex (Atlanta Opera and Beth Morrison Projects for the PROTOTYPE Festival). Her upcoming works include piano concertos for Awadagin Pratt and A Far Cry, and Lara Downes with the Louisville Symphony, Oregon Bach Festival, and The Ravinia Festival.

She is the co-founder and artistic director of the Brooklyn based arts institution and incubator, National Sawdust, and as part of her commitment to the next generation and equity, she started the Hildegard Competition for emerging female, trans, and non-binary composers and the Blueprint Fellowship for emerging composers with The Juilliard School. She was a Paul and Daisy Soros Fellow and a Sundance Fellow, has been in residence at the Park Avenue Armory and MASS MoCA, and was a graduate of the Juilliard School.

Eve Gigliotti (Jarful of Bees) has won critical acclaim for her work spanning both the dramatic repertoire and contemporary opera, including originating the roles of Ruth in the world premiere of Dark Sisters (Muhly/Karam), and Bess in the world premiere of Breaking the Waves (Mazzoli/Vavrek). Ms.Gigliotti has performed with San Francisco Opera, Houston Grand Opera, Seattle Symphony, LA Phil, Washington National Opera, Washington Concert Opera, Opera Philadelphia, Detroit Symphony Orchestra, among others. She is featured as Siegrune
in both HD presentations of the LePage production of Die Walküre from The Metropolitan Opera, including the Grammy Award winning recording. The 2020/21 season held many exciting opportunities at The Metropolitan Opera, which were cancelled due to the Covid Pandemic. During the 2020/2021 season, she began developing the opera theater work, No One Is Forgotten (Prestini & Shirey/Miller), as an immersive sound experience. She starred in the premiere virtual opera, Alice in the Pandemic (Sosa/Jacobs), with White Snake Projects, and will be featured in 21C Liederabend Op. Worldwide (Digital) and AllArts/WNET, with ‘A Jarful of Bees’ (Prestini/Vavrek), original story developed in collaboration with Ms. Gigliotti, with visuals conceived by artists Natalie Frank and Erin Pollack. Next season Ms. Gigliotti is thrilled to be returning to The Metropolitan Opera with roles in Elektra, The Rake’s Progress, Rigoletto and Boris Gudonov, and will be involved in the premiere of Brett Dean’s Hamlet.

Natalie Frank (b. 1980) (Jarful of Bees) is an interdisciplinary artist whose gouache and chalk pastel drawings, paper paintings, work in artistic design in performance, and ceramics, focus on the intersection of sexuality and violence in feminist portraiture. Frank’s portraits of women draw on overlooked stories and storytellers in literature that spans erotica to fairy tales. She engages with contemporary discourse around themes of SnM, female authorship, fantasy, and shifting societal power structures. Frank has produced a number of books, including O (Lucia Marquand, 2018), which visualizes tales from the sex positive feminist and revolutionary 1954 French erotic novel, Story of O; The Sorcerer’s Apprentice (Princeton University Press, 2017); Tales of the Brothers Grimm (Damiani, 2015) and The Island of Happiness: Tales of Madame d’Aulnoy (Princeton University Press, 2021). Her drawing survey show, Unbound, co-organized by the Madison Museum of Contemporary Art (WI), and the Kemper Museum of Contemporary Art, (OH) will open 2021-2.

Recent museum exhibitions include: Never Done: 100 Years of Women in Politics and Beyond, Frances Young Tang Teaching Museum, Saratoga Springs, NY; In the Collection, Yale Women Alumni, Yale University Art Gallery, New Haven, CT; Dread and Delight: Fairy Tales in an Anxious World, curated by Emily Stamey, The Weatherspoon Art Museum, University of North Carolina at Greensboro, NC, travelling to the Grinnell College Museum of Art, Grinnell, IA and the Akron Art Museum, Akron, OH. Natalie Frank: The Brothers Grimm at the Drawing Center, New York (NY) in 2015, which traveled to the Blanton Museum of Art, Austin (TX) and University of Kentucky Art Museum, Lexington (2016).
Erin Pollock (b. 1982, Alaska) (Jarful of Bees) is an American painter, sculptor, photographer and stop-motion animator based in Brooklyn. Her short films celebrate vulnerability, imperfection, and the human capacity for transformation. Clay figures battle their fickle egos and struggle to connect. They suffer physical and emotional imperfections and, like humans, they’re in a constant state of transformation. Wielding violence and tenderness, Pollock’s figures sculpt one another with each collision of their fragile bodies - blurring the line between destruction and creation. She explores both the cruel and the absurd, while allowing empathy to creep in for tender moments of connection.

In the past year Pollock’s films have been official selections in 18 international film festivals. Her film Lucky Mud won awards in 9 of them, including: The Svankmajer Award for Best Animation at The Austin Arthouse Film Festival, Best Experimental Short in the Vancouver Independent Film Festival, Best Animated Short in The Esoteric International Film Festival and Best Animation in the NY Cinematography Awards. Her films were finalists for: Best Animation and Best Experimental Short in The Madrid Film Awards, Best Experimental Short in The Golden Short Film Festival, Best Experimental and Best Animation Short in the IndieX Film Fest, Best Animation Short in the LA Femme Film Festival, and received an honorable mention from the New York Movie Awards.

Other festivals included: Buenos Aires International Film Festival, Berlin Revolution Film Festival, Brooklyn Silent Film Festival, Los Angeles International Film Festival, New Filmmakers New York, Tokyo Lift-Off Film Festival, Portland Film Festival, Unrestricted View Film Festival, and The Harlem International Film Festival.

Diana Syrse (Story of Leaving) is a composer and singer from Mexico City. Her music is characterized by an influence of jazz, rock, fusion, traditional music from around the globe, and avant-garde as well as theatrical elements, and electronics. Her focus is on musical composition for new musical theatre, opera, staged concerts, and interdisciplinary collective creations. On several occasions, her music is performed by herself in collaboration with other ensembles, choirs, and orchestras. As a singer Diana has studied bel canto, extended vocal techniques, jazz, and improvisation and specializes in exploring different approaches to the composition and interpretation of new musical theater. Her catalog contains works written for choirs, orchestras, ensembles, electronics, electroacoustic music, dance, opera, and new musical theatre. Her music has been performed in Europe, Canada. Latin America, the USA, Africa, and Asia. She has worked as a composer and singer with the Angeles Philharmonic Orchestra, the Staatsoper Hamburg, VocalEssence, La Chambre aux échos and the Babylon Orchestra, between others. She has been invited to international festivals in the United States,
Mexico, Germany, Holland, and Latvia. Some awards and recognitions include the Music Price of the city of Munich, the Residency at the Banff Centre in Canada, the Counterpoint of Tolerance Project (LA), the Cité Internationale des Arts Residency in Paris and the residency at the Deutsches Studienzentrum in Venice. He was a member of the Young Creators program, the Akademie Musiktheater heute, the Academie d’Aix en Provence, and the European Network of Opera Academies. She obtained her Bachelor Degree in Composition at the Facultad de Música (UNAM) in Mexico City, her Master Degree in the “Performer-Composer Program” at CalArts, a second Master Degree at the Hochschule für Musik und Theater, and she is currently studying her PhD at the University of Birmingham.

Mathilde Lavenne (Story of Leaving) lives and works in Paris at the City International of Arts. She is a visual artist, screenwriter, director and cinematographer. After directing her research in emerging technologies and digital tools by writing experimental short films and creating digital installations, she graduated from Fresnoy, Studio National des Arts Contemporains, after two years of research on image. Her short film, Focus on Infinity, shot in Norway, was selected at numerous international festivals, finalist of the G2 Green Earth Festival in Venice, California and won the François Schneider Foundation’s Contemporary Talents Prize in 2015. Her film TROPICS was selected at the Rotterdam International Film Festival, and received the best experimental short film award at the Ann Arbor Film Festival (US). In 2018, she was awarded the Golden Nica Prize by the Festival International Ars Electronica in Linz, Austria, before joining Casa de Velazquez, Académie de France in Madrid, for a year of research in video art.

Amyra Leon (Mana Sky) is a composer, author, director and activist. Her work transcends genre and medium focusing on Black liberation, politics, and communal healing. Her aim is to empower communities to believe in the significance of their individual stories. 2020 was a huge year of releases for Amyra resulting in the arrival of her debut album WITNESS, the PBS American Masters: In the Making documentary featuring Amyra’s life and creative process, and her first two books - Concrete Kids (Penguin Random House) and Freedom, We Sing (Flying Eye Books) hit shelves to great acclaim throughout the United States and United Kingdom. Amyra composed Una Mujer Derramada in collaboration with Sivan Eldar commissioned by and performed with Lisbon’s Gulbenkian Orchestra, the Montpellier National Opera, and the Paris Chamber Orchestra. Amyra was honored to perform the composition as the sole vocalist with all three orchestras. She is the inaugural recipient of the Battersea Arts Centre Phoenix Award which led to the 2019 London premiere of her debut play VASELINE, co-commissioned by Arts Council England. Amyra currently splits her time between New York and London.
Paris Marcel (Mana Sky) is a interdisciplinary, multi-hyphenated artist with credits throughout varying mediums of television/broadway, dance, production, creative direction, fine arts, fashion design and overall visual stimulation. He sees beyond what is available in the physical realm, taps into the metaphysical realm and curates tangible environments for mental, emotional and visual health through artistic expression. Alluring concepts and unmatched execution, work-as ingredients to his success. Paris catches the essence of any project and magnifies its value through visual concepts. Artistic at heart, he finds solace in creation. He believes we as beings are our most creative when intuitively aligned and centered. He is not blind to the healing this world needs as he consistently seeks out the truth behind all that is love. (Designs from Priority by P.)

Bradley Credit (Mana Sky) is a New York City based cinematographer. Born and raised in Washington, DC, with a passion for filmmaking that has followed him since his days as a 9-year-old making stop motion videos with toy race cars, Bradley is driven by the love of telling stories in the most visually interesting way possible. Having not attended film school, Bradley is largely self-taught, with the exception of learning on sets working under other great cinematographers. He has experience in the forms of narrative short films, documentaries, music videos, and commercials. For Bradley, the story and art always takes precedence over the technical. His style is highly visual and personable, but ensures that it does not distract from the subject and their journey.

Kayli Weiss (Mana Sky) is a Japanese-American visual storyteller. Growing up at the base of the mountains in Colorado, Kayli was introduced to filmmaking through action sports. She majored in sociology and environmental studies and minored in music at Bowdoin College. After college, Kayli moved to New York, where she is currently based, to dive head first into the camera department on major sets. Through sociological and environmental research, she developed a passion for non-fiction storytelling. She uses film as a medium to expand on scholarly research and dive deeper into documenting lesser known stories. She also loves creating musically-driven films and working directly with artists to develop their visual brand. With a background in music, Kayli grew up playing multiple instrumentals including low brass, guitar, piano, violin, and percussion. She draws on her passion for music and her rhythmic background to elevate her work from conceptualization to post production. As a creative director, DP and editor, Kayli’s work spans across various genres with multiple documentaries, music videos, and multimedia projects in the works.

Darian Donovan Thomas (Mana Sky) is a Brooklyn based composer, multi-instrumentalist, and interdisciplinary artist. He is interested in
combining genres into a singular vocabulary that can express ideas about intersectionality (of medium and identity). Necessarily, he is interested in redacting all barriers to entry that have existed at the gates of any genre - this vocabulary of multiplicity will be intersectional, and therefore all-inclusive. He has received a Bachelors in Music Composition from The University of the Incarnate Word, and was a 2018 New Amsterdam Composer Lab Fellow, 2018 SoSI Composer Fellow, and 2019 Banglewood Composition Fellow. He is currently touring with Moses Sumney, Balún, and Arooj Aftab.

Born and raised in Brooklyn NYC, David Frazier Jr. (Mana Sky) got his first introduction to Music in the Pentecostal denomination of the Black American Church. His father David Frazier Sr. is an accomplished Gospel Song Writer and mother Leslie Walker Frazier is currently Principal of Crispus Attucks 21 Elementary School in the Bedford-Stuyvesant region of Brooklyn. David attended Xaverian High School and was nurtured Musically by Joseph Loposoky and mentored by his First ever drum teacher Sherrie Maricle. Who if weren’t for her he wouldn’t be playing drums professionally. David studied at SUNY Purchase Conservatory of Music where he received a BFA & MFA in Jazz Studies (Performance). There he studied with some great Jazz Profesors/Musicians/Instructors such as Steve Wilson, Scott Colley, John Abercrombie, Jimmy Greene, John Riley, Jon Gordon, etc. He was mentored Closely by Kenny Washington, Hal Galper, and Charles Blenzig. While at Purchase He played with Hal galper in his group called Hal Galper and The Youngbloods who recorded on album on Origin Records. Also at Purchase he played with long time friend and composer Gabriel Garzon Montano, their first project together was a 12 piece funk Band called Mokaad who released one album called *Booty*. Gabriel then broke away from the group and started his Solo Career. David has toured the world with Gabriel opening for Lenny Kravitz on his “strut tour”, Montreux jazz Festival, Estereo Picnic, Bonaroo, Three Points Music Festival, Stones Throw Music Festival, and so many more. He performed on Gabriel’s first Three Solo projects. David is currently the touring drummer for Grammy Nominated Artist SZA, some of our highlights were Cochella (direct support for the Weeknd), Flog Gnaw, 2017-2018 CTRL Tour, 2018 Grammy Awards, BET Black Girl’s Rock, Vevo Halloween, Rolling Loud, AfroPunk France & London, and so many more, he’s been touring with her since 2014. David is a sole member of AvantGarde Jazz Beat group Thiefs founded by NYC based Jazz basist Keith Witty and Paris based Jazz Saxophonist Christophe Panzani. David has toured with them since 2015 and recorded and composed on their latest release Grafit. The Past two years David was welcomed into the Afro Cuban Family by the Incredible Cuban (Jazz) pianist Axel Tosca. Axel Tosca’s trio has been the resident artist/band for AfroCuban Night at Zinc Bar NYC for the last handful of years. They were introduced by
Saxophonist Hailey Niswainger where they hold spots in her beloved group Mae.Sun and have recorded on both of the groups debut projects. David is currently still playing, producing, composing arranging for artists based in the NYC area such as: Kala And The Lost Project, Ant Saunders, People’s Champs, Black Wall Street, Craig Hill’s Racquet Club, and the Speak Freely Trio.

**Theodosia Roussos** (Polymnia) is a Greek Cypriot American Soprano, Oboe/English Horn player, Improviser, and Composer internationally. She has performed with orchestras including the Los Angeles Philharmonic, Boston Philharmonic, Tucson Symphony and studio orchestras at Warner Brothers, Sony, EastWest Studios, and Coachella. She is currently composing and performing an original score for a documentary series which will release this summer on a major streaming service. She has recorded several projects with composer Emile Mosseri, playing oboe, English horn, voice and contributed original improvised melodies for the film *The Last Black Man in San Francisco*, oboe for the series *Homecoming*, and as the soprano soloist for Miranda July’s film *Kajillionaire*. She starred as Maria in *West Side Story* with USC, and Songfest in 2018 with conductor Michael Barrett and narrator Jamie Bernstein. This season’s engagements have included premieres with The Industry’s Sweet Land Opera, New Opera West, and Synchrony. Theodosia’s passion for contemporary and improvised music has led to solo vocal and oboe performances at Pafos 2017 European Union Cultural Capital, Banff Center, Bang on a Can Festival, soundSCAPE, and Songfest, including collaborations with composers David Lang, Julia Wolfe, Butch Morris, John Harbison, Liza Lim, among many more. Upcoming in 2021, Theodosia is looking forward to performing her new opera *Polymnia*, commissioned by the UCLA Stavros Niarchos Center for the Study of Hellenic Culture, collaborating with Dots+Loops Nonstop Festival in Australia, and playing oboe/English horn for Spoleto Festival USA at such time as it is possible. Theodosia is a frequent guest lecturer at her alma maters USC, UCLA, and Oberlin Conservatory.

**Hana S. Kim** (Polymnia) is an immersive media designer with experience across film, theater, and public art. Her work has been seen in theaters across the country, including at the Public Theater in NYC, A.C.T. in SF, SF Symphony, LA Opera, Geffen Playhouse, Pasadena playhouse, Baltimore Center Stage, Opera Colorado and South Coast Rep. Hana is a recipient of the Princess Grace Award in Theater Design, Richard Sherwood Award from CTG, and Kinetic Lighting Award for distinguished achievement in theatrical design from LA Drama Critics Circle. Her designs have been recognized by the Helen Hayes Award,
Stage Raw Awards, StageSceneLA Awards and Bay Area Theater Critics Circle Awards. She is a member of United Scenic Artists Local 829.

Diana Wyenn (Polymnia), born and based in Los Angeles, is a director, writer, and choreographer of contemporary and original works for theater, opera, film, digital, and site-specific performance. Her practice includes advocacy in the realms of equity, environmental and disability justice. Wyenn has worked with Center Theatre Group, the LA Phil, NY Phil, Lincoln Center, The Walt Disney Company, Barbican, REDCAT, SummerStage, American Jewish University, Grand Performances, and more. She is the co-founder of Plain Wood Productions and serves as Artistic Director of TIOH Arts & Culture. Her work has been supported by the California Arts Council, National Arts and Disability Center, Center for Cultural Innovation, and featured in The New York Times, Los Angeles Times, American Theatre Magazine, Daily Beast, Fast Company, and on NPR. Wyenn received her BFA in Drama with Honors from New York University and is an associate member of SDC. To experience more of her work, visit www.dianawyenn.com

Wild Up (Polymnia) has been called “a raucous, grungy, irresistibly exuberant … fun-loving, exceptionally virtuosic family” by Zachary Woolfe of The New York Times, Wild Up has been lauded as one of classical music’s most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree started the group in 2010 with a vision of a group of young musicians that rejected outdated traditions and threw classical repertoire into the context of pop culture, new music, and performance art. Over the past decade, the now Grammy-nominated group: accompanied Björk at Goldenvoice’s FYF Fest; brought a Julius Eastman portrait to the National Gallery; premiered David Lang and Mark Dion’s anatomy theater at LA Opera; gave the west coast premiere of Ragnar Kjartansson’s twelve hour Mozartian epic “Bliss;” played the scores to “Under the Skin” by Mica Levi and “Punch Drunk Love” by Jon Brion live with the films at L.A.’s Regent Theater and Ace Hotel; premiered a new opera by Julia Holter at Brooklyn’s National Sawdust; premiered a new work of avant-pop icon Scott Walker and celestial loop-maker Juliana Barwick at Walt Disney Concert Hall; played a noise concert-fanfare for the groundbreaking of Frank Gehry’s new building on Grand Avenue and First Street in downtown L.A.; premiered hundreds of other works; held performance and educational residencies at the Los Angeles Philharmonic, the Colburn School, Los Angeles Chamber Orchestra, National Sawdust, the Hammer Museum, the Getty, and dozens of educational institutions across the U.S.; and started an annual winter festival in LA celebrating ecstatic music making and mindfulness practice called Darkness Sounding.

Holland Andrews (A Good Haunting) is a vocalist, composer, and performance artist whose work is based on emotionality in its many forms.
Andrews focuses on the abstraction of operatic and extended-technique voice to build soundscapes encompassing both catharsis and dissonance. Frequently highlighting themes surrounding vulnerability and healing, Andrews arranges music for voice, clarinet, and electronics. Andrews also develops and performs soundscapes for dance, theater, and film, and their work is toured internationally with artists such as Bill T. Jones, Dorothee Munyaneza, Will Rawls, and poet Demian Dinéyazhi. Notable musical collaborations include William Brittelle, Son Lux, Christina Vantzou, Peter Broderick, and Methods Body.

As a 2017 NY Emmy Award-winning producer, with over 12 years of filmmaking and journalism; **Paul A. Notice II** (A Good Haunting) has produced, directed or edited projects for a wide scale of artists including: Mykal Kilgore, Cedric Leiba Jr., J. Read, Melanie Charles, Taja Lindley, David Whitwell, Kendra Foster and Von Middleton. They’ve also produced work for MSNBC, OkayAfrica, LYFT, The Policing & Social Justice Project, JLUSA Elite Daily, The Legal Aid Society, FACE Africa, OkayPlayer, Fresco News, even successful Kickstarter campaigns. It’s work that’s recently earned them the 2019 Spotlight Gold Award for their recent documentary, *A Wonderful World: a Louis Armstrong*. Paul’s latest work, “Como Eres” was featured in Summerstage 2020, while their earlier 2019 documentary, “Shaw Boyz” earned the 2019 ISA Bronze Award for Best New Web & Media and the Official Selection. They directed the gritty psychedelic ode to Newark, “Everything,” for Hip Hop artist J Read - which won the 2019 Audio Shoot Unsigned Festival Award for Best Hip Hop Music Video.

**Katrina Reid** (A Good Haunting) is a director, choreographer, dancer, performing artist, and video producer with The Notice Blog. They collaborate with a range of artists, who explore performance at the center and edges of dance, theater, ritual, and film. Recent credits include, first assistant director of the “Pass Me That (Vaporizer)” music video for Grammy-nominated singer & songwriter Mykal Kilgore. Additionally, they created an activation for the visual artist Heather Hart’s rooftop sculpture entitled “Oracle of the Twelve Tenses,” at the Queens Museum; presented for in-person and live-streamed audiences. Katrina’s work has been presented at Issue Project Room, the Knockdown Center, the Current Sessions, AUNTS at NYU Skirball & AUNTS at Beach Sessions, the BMCC Tribeca Performing Arts Center, and Florida A&M University. They have been a part of projects by NIC Kay, Phillip Howze, Emily Johnson, David Thomson, Okwui Okpokwasili and Peter Born, Jonathan González, Marguerite Hemmings, Megan Byrne, and Third Rail Projects, among others.
**Lido Pimienta** (Te Queria) is a Toronto-based, Colombian-born musician, interdisciplinary artist, and curator. She has performed, exhibited, and curated around the world since 2002, exploring the politics of gender, race, motherhood, identity and the construct of the Canadian landscape in the Latin American diaspora and vernacular. Her latest album *Miss Colombia* takes her ecstatic hybridity to a new level, building on the “nu” intersection of electronica and cumbia established by her first two albums, *Color*, released in 2010, and the 2017 Polaris Prize-winning *La Papessa*, as Canadian album of the year. *Miss Colombia* has only continued to grow Lido’s presence, with the album garnering multiple award nominations including a Latin Grammy nomination for Best Alternative Music Album, and a Grammy Awards nomination for Best Latin Rock, Urban or Alternative Album. Produced with Matt Smith, a/k/a Prince Nifty, *Miss Colombia* overflows with understated genius and continues to chart Pimienta’s evolution into an independent woman and artist who refuses to fit into pre-conceived notions of what a pop Latina artist ought to be.

**Brandon Miguel Valdivia** (Te Queria) is a drummer, percussionist, flautist and composer from Toronto. Known for his improvisatory work with Not the Wind Not the Flag; composition in theatre and dance; and recording with artists such as U.S.Girls, A Tribe Called Red, Jeremy Dutcher and Lido Pimienta, he has amassed numerous Polaris Prize Shortlist nominations, 2 Polaris Prize Winners and one Juno Award Winning Album. He has performed all over the world in contexts varying from DIY Squats, Jazz Clubs, Concert Halls, Theatres and major music festivals. In his solo composition work Brandon aims to meld music from various parts of the world and from different periods of time: from Indonesia to Cuba, from shamanic and ritualistic musical practices to contemporary popular music styles. Using his training in Western Classical Music and experience as Percussionist well versed in a wide array of Traditional Musics from around the world his work reflects a deep artistic experimentation and spiritual expression. Repetition, patience and contemplation play with dance, intensity and celebration creating a music from nowhere in particular and from everywhere, from neither here nor there. Flutes, drums, seeds, bells, synths, air, water.

**Gustavo Cerquera Benjumea** (Te Queria) is a queer Colombian-Canadian animator, artist, festival programmer, and educator. His work has been exhibited internationally at galleries and festivals, such as the Ottawa International Animation Festival, Slamdance Film Festival, Glas Animation Festival, Los Angeles Latino Film Festival, PÖFF Shorts, Pleasure Dome, and Nuit Blanche Toronto, among others. Gustavo has also directed music videos and performances for Grammy-nominated singer, Lido Pimienta. He is the current programming chair at the Toronto Animated Image Society and teaches at OCADU and Brock University.
Since 2006, Beth Morrison Projects (BMP) has been an industry disruptor and tastemaker at the forefront of musical and theatrical innovation by commissioning, developing, producing and touring the groundbreaking new works of living composers and their collaborators, which take the form of opera-theatre, music-theatre, and vocal-theatre. BMP encourages risk-taking and the result is provocative works that represent a dynamic and lasting legacy for a new American canon. BMP’s commitment to cutting edge musical expression has created “its own genre” (Opera News) of originality. In 2013, Beth Morrison Projects and HERE Arts Center co-founded the PROTOTYPE Festival, which showcases contemporary opera-theatre and music-theatre projects over ten days each January. The New Yorker recently wrote that the festival is “essential to the evolution of American Opera,” and The New York Times called the festival “bracingly inventive...a point of reference.”

In 2020, BMP created its BMP: Producer Academy. This highly successful educational endeavor for the company is addressing a need in the field for the training of creative producers. This Spring BMP steps into film with the production of its first feature-length film: David T. Little’s opera Black Lodge. Summer 2021 brings the start of a multi-year residency at Music Academy of the West.

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National Sawdust curates and produces innovative and transformative music and artistic collaborations presented through our digital stage and state-of-the-art Williamsburg venue. The National Sawdust mission is rooted in cultivating an ecosystem of mentorship, incubation, and dissemination rooted in open and inclusive music and artistic curiosity—driven by the belief that artistic expression empowers us all to create a more just and joyful world.

Since the beginning of the pandemic, National Sawdust has cultivated new audiences and supported the artistic community through their ongoing Digital Discovery Festival. The Festival is a weekly program of live performances, interviews, and artist development streamed through the National Sawdust website, social media and offered in collaboration with select artistic partners, designed to bring audiences together with artists, continue artist development during quarantine, and compensate artists in the hope that - even while physically distanced - we can all help each other build a better world both through and in the arts. Current programming includes the Active Hope podcast series (an ongoing conversation between artists and thought leaders with the Apollo Theater’s Kamilah Forbes, The Kennedy Center’s Marc Bamuthi Joseph and National Sawdust’s Paola Prestini), the Fire This Time series (a James Baldwin-inspired conversation over drinks between the poet Lynne Procope and artist activists), The Blueprint Fellowship Concert (celebrating the mentorship work between National Sawdust-affiliated composers and the next generation of the Juilliard School’s student composers) and the upcoming nationally-televised WNET Group series Contemplations from National Sawdust, premiering June 27 with 21c Liederabend, op. World Wide (digital).

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ALL ARTS is breaking new ground as the premier destination for inspiration, creativity and art of all forms. This New York Emmy-winning arts and culture hub is created by The WNET Group, the parent company of New York’s PBS stations. With the aim of being accessible to viewers everywhere, ALL ARTS’ Webby-nominated programming – from digital shorts to feature films – is available online nationwide through allarts.org, the free ALL ARTS app on all major streaming platforms, and @AllArtsTV on YouTube, Facebook, Instagram, and Twitter.
Waiting for you
Is a pastime
I’ve mastered.

Blown around, rootless,
   All haphazard somersaults.
   I am a tumbleweed.
   I am your tumbling weed.

Waiting for you
My bag is full...
That’s the heaviness,
The weight of it.

I’ve packed what might help you to remember.
Items I’m sure I’ll need
When you choose to return.
When I forget what I’m waiting for.
What I’ve packed...
I hope it’s enough.

The sky quietly changes.
The only thing I hear
Is the sound of bees,
Clinking against the glass of a jar.
You trapped them skillfully;
The furious ones,
The ones caught in my stomach.
Packed.

A warped record,
Lionel Ritchie’s face.
The grooves traced a thousand times,
By a needle he’d place.
Say you...say me. Say it together...
We danced,
My toes on yours.
Over and over.
Say you. Say me.
See you. See me.
Together.
Packed.
Music & Lyrics by Diana Syrse

You are still wondering what to do with your life
You are still playing the game they left behind

Don’t stay trapped in the illusion of time
Shut your eyes, your senses, free your mind

Let’s forget that we are apart.
That what we do won’t affect anyone.

It seems there is no exit; it is already planned.
They are waiting for you to find another way of life.

What you do now is what will remain
Keep constructing, look beyond the pain.

So much money in one hand, makes you sad.
We are eating from the same big plate; you know that.

Historia del partir (Story of leaving)
Written and composed by Amyra León

Cor, cor, cor

Memory memory memory

Time, malleable like water
Like mana from the sky
Freedom is not a hope
But a memory inside

A memory inside you

Memory memory
A memory inside
A memory inside
A memory inside

I know that there exists a place
Where Eden rests
And bears the face
Of days long gone
And years to come

Tell me of tomorrow
Tell me of tomorrow

Beneath the concrete
There is soil
Haunted haunted
Singing to a sky
It has never seen
Trusting in what one cannot see

Freedom, freedom

A memory inside you breathes freedom

A memory inside you
Breathes
A memory inside
Tell me of the dream you had
Before the fog got in your head

I thought about my vertebrae
The space between them haunts me
I don’t know if I will know the day
That freedom knows my name

A memory inside you breathes
Freedom

Memory has had its way with me

There is so much I left unsaid
Because I was afraid
Of the sound of my own voice
I dun shook the fear
Into a tangible mess
And I laid in it for hours
Until the sun rose on my skin
Begging me to let myself
Dream again

Tell me of tomorrow
Just before the dawn
Will I see the morning come

A memory inside you breathes
A memory inside you breathes

Howl

If I should die
Before I wake
I pray the Lord
My soul to take

A memory inside you breathes

Do you see the river
coming to a bend?

A memory
Inside you
Breathes
“Sundays Are for Crying”
(Greek)

Ηθελα να έχω ένα σπιτάκι
πολύ κοντά στήν εκκλησιά
τούς υμνούς ν’άκουα πού ψάλλουν
για την Κυρά την Παναγιά

Να έβλεπα τά κανδύλια της
σιγά να τρεμοσβύνουν
μπρός τήν εικόνα τού Χριστού
ελπίδες να μας δίδουν

Sundays are for crying

“Sundays Are for Crying”
(English)

I wanted to have a little house
close to the church
so I could hear the hymns
for the Holy Mother

Just to see the candles
slowly flickering
towards the icon of Christ
to give us hope

Sundays are for crying
“Agapi”
(Greek)

Η Αγάπη είναι αιθέρια
με πιό γλυκό βοτάνι
η αγάπη είναι ικανή
tά πάθη μας νά γιάνη

Τότε Χριστέ μου στόν κόσμο
dώσε νοημοσύνη
αγάπη να σκορπίζουνε
ένωσιν καλοσύνη

Αιωνία η μνήμη
Αιωνία η μνήμη
Αιωνία αυτές η μνήμη

Oh my dear Polymnia

“Agapi”
(English)

Love is an ether
with the sweetest herb
love is capable
of curing our ills

Now Christ and the world
give wisdom
to spread love
a united goodness

Memory eternal
Memory eternal
May their memory be eternal

Oh my dear Polymnia
A GOOD HAUNTING

Music and libretto by Holland Andrews

1) Gloss
When I want anything
I just wanna feel better
I just wanna feel better

2) Wordless
Do I? Do I? Do I feel better?
TE QUERÍA

Music and Lyrics by **Lido Pimienta**

(Spanish)

Yo por fin todo lo tenía -Y a ti todo te lo entregaba
Tu por fin me necesitabas -y después no me tuviste cuenta
Tu por mi nunca trabajas, me acerque para ser la primera
si tu a mi nunca me querías
yo porque tengo darte perlas (bis)

Yo tambien miraba yo adivinaba todo pues bien
también me iba bien todo lo imagine
yo aquí sembré las semillas y regue las que tu plantabas
tu sin mi nunca te hallabas pero hoy me encuentro relajada
lo que tu quisiste lo robabas
llegaste, pero de sorpresa
dejame, nunca me quisiste
alejaste, me das pena ajena (bis)
yo, tambien miraba yo, adivinaba todo pues bien
también me iba bien, todo lo imagine

yo te quería tambien, como instrumento de lo que no podia ser
te adoraba tambien, como el momento de lo que no podia entender
yo te miraba tambien - yo te bote
yo te miraba tambien - yo te bote
y yo, tambien mira yo, adivinaban todo lo se, tambien lo pude ver
yo te quería tambien, como instrumento de lo que no podia ser
I finally had it all, and I gave it all to you
Finally you needed me, just to count me out
You never worked for me, I got close to be the first one
If you never loved me
then there is no reason why I have to throw you pearls

And I took a look around and figured it out
Everything was going well...I imagined it all
Here I planted all the seeds, and watered all the ones you planted
You never knew who you were without me
But today I find myself relaxing!
Whatever you wanted you stole
You made it, by surprise
Let me be, you never loved me
Stay away, you embarrass me

I saw you as well - I let you go
I saw you as well - I let you go
And I saw you, I guessed it, I was able to see you too
I loved you I loved you too, as the instrument to what I would become
I adored, I adored you too, since the moment I wasn’t able to comprehend...
I loved you, I loved you too, as the instrument to what I would become
I adored, I adored you too, since the moment I wasn’t able to comprehend...