

DIGITAL PROGRAM
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PROTOTYPE

SEE
SOMETHING
NEW

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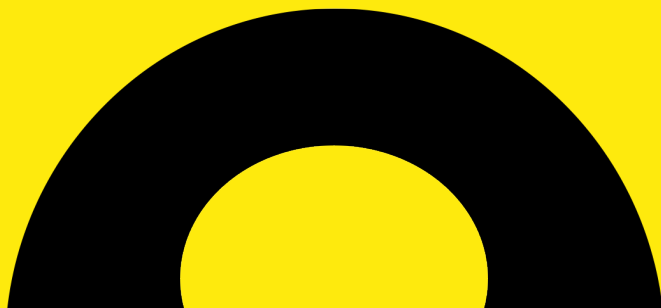
ABOUT PROTOTYPE

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LAND ACKNOWLEDGEMENT

PROTOTYPE pays respect to the Munsee Lenape ancestors past, present, and future. We acknowledge that the work of PROTOTYPE is situated on the Lenape island of Manhattan (Mannahatta), Brooklyn, and more broadly in Lenapehoking, the Lenape homeland.

The performers, artistic teams, and people that make PROTOTYPE possible are located in many different locations in this country and abroad. We acknowledge that this work is situated in various native homelands including those of the Kizh, Mohican, Munsee Lenape, Canarsee, Marechkawieck, and Tongva...

Inspired by the words of Adrienne Wong: PROTOTYPE acknowledges the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. This production is using equipment and high-speed internet, not available in many Indigenous communities. Even the technologies that are central to much of the art we make leave significant carbon footprints, contributing to changing climates that disproportionately affect Indigenous people worldwide. We invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and ally-ship.

FESTIVAL PROGRAM



WORLD PREMIERE
ALTERNATIVE OPERA

EAT THE DOCUMENT

JAN 9-10, 13, 15-17 at 7pm
JAN 11 & 12 at 4pm

90 minutes
HERE Mainstage

John Glover
Kelley Rourke
Kristin Marting
Mila Henry

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NY PREMIERE
GOTH INDUSTRIAL ROCK
OPERA

BLACK LODGE + BARDO

Jan 11*, 13-15 at 8pm
Jan 12 at 5pm

70 minutes
BRIC Arts Media

David T. Little
Anne Waldman
Michael Joseph McQuilken
Sandra Powers

*Jan 11 will feature the exclusive one-night-only immersive experience BARDO

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NYC PREMIERE
CHAMBER OPERA

IN A GROVE

Jan 16-18 at 7pm
Jan 18 & 19 at 2pm

55 minutes
La MaMa Ellen Stewart
Experimental Theatre

Christopher Cerrone
Stephanie Fleischmann
Raquel Acevedo Klein
Mary Birnbaum
Metropolis Ensemble

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NYC PREMIERE
ROCK 'GUAGUANCO'
CONCERT

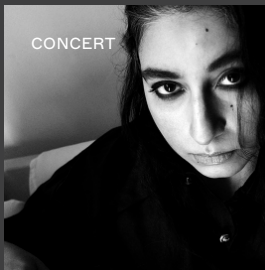
POSITIVE VIBRATION NATION

Jan 11 at 6pm Jan 12-14 at 7pm
Jan 13 at 9pm Jan 12 at 12pm

60 minutes
HERE's Dorothy B. Williams
Theatre

Sol Ruiz

[BUY TICKETS>>](#)



CONCERT

AROOJ AFTAB: NIGHT REIGN

Jan 15-17 at 9pm

60 minutes
HERE's Dorothy B. Williams
Theatre

Arooj Aftab

[BUY TICKETS>>](#)



IMMERSIVE SALON

ART BATH

Jan 18 at 8pm

The Blue Building
Soloman Howard
Julian Crouch
Annie Rigney
Saha Gnawa

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DIGITAL WORKS

AVAILABLE TO STREAM ONLINE JANUARY 9 - 19TH, 2025



TELEKINETIK

Khary Laurent

[AVAILABLE TO STREAM
ONLINE >>](#)



BLACK LODGE

David T. Little
Anne Waldman
Michael Joseph McQuilken

[AVAILABLE TO STREAM
ONLINE >>](#)

La MaMa & PROTOTYPE presents
A New York PREMIERE

IN A GROVE

AN OPERA IS SEVEN TESTIMONIES

55 MINUTES, AT LA MAMA EXPERIMENTAL THEATRE CLUB
ELLEN STEWART THEATER

COMPOSED BY
Christopher Cerrone

LIBRETTO BY
Stephanie Fleischmann

DIRECTION BY
Mary Birnbaum

MUSIC DIRECTION BY
Raquel Acevedo Klein

CREATIVE DESIGN
Scenic Designer, Mimi Lien
Lighting Designer, Yuki Nakase Link
Costume Designer, Oana Botez
Sound Designer, Kristian Tchetchko

PRODUCTION SUPPORT
Producer, Cath Brittan
Production Stage Manager, Betsy Ayer

PERFORMED BY

In Order of Appearance

John Brancy as THE WOODCUTTER/LUTHER HARLOW
Chuan Yuan Liu as THE PRIEST/THE MEDIUM
Paul Appleby as THE POLICEMAN/AMBROSE RAINES
Mikaela Bennett as THE MOTHER/LEONA RAINES

METROPOLIS ENSEMBLE
Andrew Cyr, Artistic Director
Amir Farsi, Flutes
Nicolee Kuester, French Horn
Oliver Xu, Percussion
Nuiko Wadden, Harp
Blair McMillen, Piano
Connor Simmons, Electronics
Henry Wang, Violin
Eliana Ronzino Yang, Cello

UNDERSTUDY CAST

Eric Tofte as THE WOODCUTTER/LUTHER HARLO
Perri di Christina as THE PRIEST/THE MEDIUM
James Danner as THE POLICEMAN/AMBROSE RAINES
Kerrigan Bigelow as THE MOTHER/LEONA RAINES

ADDITIONAL CREDITS

Associate Conductor, Luke Poeppel
Associate Lighting Designer, Kristina Kloss
Assistant Director, Jen Pitt
Fight & Movement Consultant, Mark Olsen
Pittsburgh Opera Head Carpenter, Sean West
Scenery & Costumes Built by Pittsburgh Opera & Christopher Schramm

**THIS PRODUCTION CONTAINS DEPICTIONS OF SEXUAL VIOLENCE,
GUNSHOT SOUND EFFECTS AND A STROBE EFFECT.**

IN A GROVE is available as a commercial recording from In a Circle Records featuring Metropolis Ensemble and is available on all streaming platforms.

Support for this show was made possible by the Lenore & Bernard A Greenberg Fund, Betsy Greenberg, Matthew Mirapaul, John Bierbusse and Judy & Allen Freedman. With additional creative and development support provided by Metropolis Ensemble, Raulee Marcus, Steven Block and Mannes School of Music at The New School College of Performing Arts.

IN A GROVE is presented by arrangement with Schott Music Corporation, New York, publisher and copyright owner.

Commissioned by The Los Angeles Opera, produced by Pittsburgh Opera and co-produced by Metropolis Ensemble.

IN A GROVE premiered at Pittsburgh Opera (Christopher Hahn, General Director) in 2022.

In a Grove is powered by PRODUCER HUB.

**THE
NEW
SCHOOL**

MANNES



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IN A GROVE opens with a wash of white noise—a sonic representation of wildfire and smoke. As the opera progresses, rhythms, harmonies, motives, and eventually melodies emerge out of this aural fog, mirroring the way facts emerge, piece by piece, in this musical detective story.

As our characters relate their tales, motives and melodies recur, but they also evolve, paralleling each narrator's shifting perspective. A throwaway melody in Luther's scene becomes the basis for Leona's aria in hers; finally, this melody becomes the core of the final confession, a duet between a Medium and Ambrose.

Throughout the work, the voices are transformed electronically. I tried to exemplify remembrance's flawed roughness by distorting the voices using reverb, pitch-shifting, and granulation—effects that suggest that our characters' memories are flawed, foggy, or plain wrong.

In setting out to compose IN A GROVE, I tried to take something unconventional—a story told over and over again from different perspectives—and marry it to something familiar: music, where themes, repetition, and variation help us navigate and understand this mysterious tale.

—*Christopher Cerrone*

What we discovered in the process of making IN A GROVE is that Leona is the heart of the story. And that truth is not just prismatic, elusive, and fallible, it is personal, emotional, razor-edged. The truths and untruths that we perceive, gloss over, embrace, refute, or deny drive the trajectories of our lives. The uncanny weave of opacity and transparencies so aptly conjured in Akutagawa's remarkable tale makes up the fabric of lived experience. The story's form, that of seven testimonies, asks us to listen differently—to approach narrative, language, image, and sound in new ways, and in so doing, perhaps, to see and hear anew. Obfuscation is pervasive, and yet the crystalline architecture of Chris's music serves as a revelatory container for the ineffable. Mary's exquisite staging plunges us into an ever-shifting grove sited within a ghost forest in the Pacific Northwest, a setting that mines a series of profoundly American truths.

—*Stephanie Fleischmann*

When Chris and Stephanie approached me about turning Ryūnosuke Atkutagawa's short story "In a Grove" into an opera, I was captivated by their idea of using music to tell an iterative story about the prismatic nature of truth. In the era of 'fake news,' 'truthers,' and algorithms that lead to 'truth decay,' our timely tale deals with the subjective nature of human experience; how truth is always colored by the truth-teller's history, perspective, and expectation.

This is not a straight adaptation of "In a Grove," as Stephanie places the action in America, and closer to our time than Atkutagawa's story. We owe an additional debt to Ambrose Bierce's "The Moonlit Road" (1907), which uses a similar frame to explicate a crime. Stephanie set our opera in 1921, the year Atkutagawa's story was written, in the forests of Oregon.

Chris has created a musical language which shimmers through Stephanie's beautiful text, sometimes illuminating a moment and sometimes purposely blurring the edges of a word or idea. To give visual dimension to the alternating clarity and intricacy of the story, I was inspired by artists who play games with obfuscation of perspective like Fujiko Nakaya, who sculpts with fog, and James Turrell, who shifts the viewers' perception with light. The designers Mimi Lien, Oana Botez, and Yuki Link Nakase have created a world that reveals itself in layers; the clean architecture of the design unfolds like an infinity mirror as we learn there are always two or more sides to every story, an unseen parallel experience running alongside our own, sometimes violently colliding into our world.

Through the addictive suspense of a whodunit, IN A GROVE asks us: how does the harm we believe we have inflicted on others continue to live in us? And can those wounds ever heal?
—*Mary Birnbaum*

ARTIST BIOS

CHRISTOPHER CERRONE | COMPOSER

(b. 1984) is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations. His three-time GRAMMY-nominated work balances lushness and austerity, immersive textures and telling details. His latest release, *Beaufort Scales*, an oratorio commissioned by Lorelei Ensemble and premiered at Mass MoCA, earned him his third GRAMMY nomination. Other recent projects include *The Year of Silence*, based on Kevin Brockmeier's story, for the Louisville Symphony and Dashon Burton; *A Body Moving*, a brass concerto for the Cincinnati Symphony; *Breaks and Breaks*, a violin concerto for Jennifer Koh and the Detroit Symphony; *The Insects Became Magnetic*, an orchestral work with electronics for the Los Angeles Philharmonic; and *The Air Suspended*, a piano concerto for Shai Wosner. Upcoming projects include new large-scale works for the LA Philharmonic, Roomful of Teeth, the Los Angeles Chamber Orchestra, and The Crossing. Cerrone's first opera, *Invisible Cities*, was a 2014 Pulitzer Prize finalist, receiving its fully-staged world premiere in a popular production by The Industry in Los Angeles' Union Station. In July 2019, New Amsterdam Records released his GRAMMY-nominated sophomore effort, *The Pieces that Fall to Earth*, collaborating with Wild Up. The Arching Path, released on In a Circle Records in 2021, earned his second GRAMMY nomination. Cerrone won the 2015–2016 Samuel Barber Rome Prize in Music Composition and was a resident at the Laurenz Haus Foundation in Basel, Switzerland from 2022–2023. Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music. He is published by Schott NY and Project Schott New York and in 2021 joined the composition faculty at Mannes School of Music at The New School. He lives in Jersey City with his wife.

STEPHANIE FLEISCHMANN | LIBRETTIST

is a librettist and playwright whose “lyrical monologues” (*New York Times*) and “finely tuned” (*Opera News*) and “prescient” (*The Wholenote*) libretti have been performed internationally and across the United States. She is the 2022 recipient of the Opera America Campbell Librettist Prize. Libretti include: *Medea* (Michael Hersch; MusikFabrik, Cologne); *Poppaea* (Hersch; Wien Modern, 2023 Austrian Music-theater Prize nomination); *Dido* (Melinda Wagner; for Brentano String Quartet/Dawn Upshaw); *Remedios Varios* (Carlos Carrillo; Chicago Opera Theater); *The Pigeon Keeper* (David Hanlon; Santa Fe Opera, Opera Parallèle); *After the Storm* (David Hanlon; Houston Grand Opera); *Another City* (Jeremy Howard Beck; HGO); *The Long Walk* (Beck; Opera Saratoga/Pittsburgh Opera/Utah Opera); *Claude &*

Marcel (Alyssa Weinberg; West Edge); *Paradiso* (Yevgeniy Sharlat); *Tevye's Daughters* (Alex Weiser, ALT). Vocal works include collaborations with Olga Neuwirth, Anna Clyne, Gity Razaz, Christopher Cerrone. Selected music-theater: *Red Fly/Blue Bottle* (HERE, EMPAC, Noorderzon), *Tinder* (Exit Festival, Paris), *The Visitation* (HERE) and *The Secret Lives of Coats* (Red Eye) with Christina Campanella; *The Sweetest Life* (New Victory); *Niagara* (Hudson Hall). Selected plays: *Sound House* (New Georges/the Flea); *Tally Ho* (Round House, London). Grants/fellowships/residencies: Café Royal Cultural Foundation, Howard Foundation, NEA, NYFA (x3), NYSCA (x3), MapFund, Macdowell, New Dramatists, Tennessee Williams Fellowship, HARP, The Playwrights Center Core Writer, American Lyric Theater. www.stephaniefleischmann.com

MARY BIRNBAUM | DIRECTOR

Mary Birnbaum is a New York based director of opera and music theater. Last year, she directed critically acclaimed productions of *Rigoletto* (Lyric Opera of Chicago), *Guys and Dolls* (Opera Saratoga), and *ÉMIGRÉ* (World Premiere, New York Philharmonic). Recent credits include new productions of *La bohème* (Santa Fe Opera), *Dido and Aeneas* (Juilliard, Opera Holland Park, Opéra de Versailles), *L'Orfeo* (Juilliard, NYTimes "Best of Classical Music 2021"), *Otello* (National Symphony Orchestra of Taiwan), *L'elisir d'amore* (National Theater of Costa Rica) and many more. In demand for her skills as a collaborator on new work, Birnbaum has directed world premieres by contemporary artists including Jeremy Denk and Steven Stucky (*The Classical Style* at the Ojai Festival and Carnegie Hall), Frank London and Elise Thoron (*Hatuey* at Montclair Peak Performances), Mark Campbell, Megan Levad and Kristin Kuster (*Kept* at Virginia Arts Festival). On the faculty of The Juilliard School since 2011, Mary serves as the Dramatic Advisor to the MMGD program. She coaches at the Lindemann Young Artists Program at The Metropolitan Opera. In 2023, she became the general and artistic director of Opera Saratoga in Saratoga Springs, New York. A graduate of Harvard College, Mary Birnbaum trained professionally in physical theater at L'École Jacques Lecoq in Paris.

RAQUEL ACEVEDO KLEIN | MUSIC DIRECTOR

The Washington Post describes composer, conductor, vocalist, instrumentalist, and visual artist Raquel Acevedo Klein as a "force to be reckoned with." Raquel has been commissioned by migration from Puerto Rico. Earlier this season, Raquel made her Broadway debut as Music Director for Justin Peck's Tony Award-winning musical *Illinoise*, featuring music and lyrics by Sufjan Stevens. Together with Arcade Fire's Richard Reed Parry, Raquel scored and recorded vocals for the film *Adrienne & the Castle*, which premiered in Spring 2024 at SXSW. Raquel tours and records as a vocalist in the Grammy Award-winning vocal band Roomful of Teeth. Conducting credits include the New York Philharmonic, New Jersey

Symphony Orchestra, Attacca Quartet, Sō Percussion, Beth Morrison Projects, and Brooklyn Youth Chorus. Raquel has premiered vocal works by John Adams, Nico Muhly, Bryce Dessner, and Paola Prestini. Favorite vocal performance and recording highlights include working with Alicia Keys, Bon Iver, Claire Chase, and the Boston Symphony Orchestra. Raquel's compositions and performances have captured the attention of *The New York Times*, *The New Yorker*, and *The Los Angeles Times*.

MIMI LIEN | SCENIC DESIGNER

is a designer of sets/environments for theater, dance, and opera. Arriving at set design from a background in architecture, her work often focuses on the interaction between audience/environment and object/performer. Recent opera projects include *Grounded* at Met Opera and Washington National Opera, *Parsifal* at Bayreuther Festspiele, *The Righteous* at Santa Fe Opera, *Intelligence* at Houston Grand Opera, *The Comet/Poppea* with The Industry/AMOC*/Curtis Institute, and *Die Zauberflöte* at Staatsoper Berlin. Her theater work includes *Natasha*, *Pierre & The Great Comet of 1812* (Tony Award), *Sweeney Todd* (Tony nomination), *True West*, *Fairview*, *An Octoroon* (Soho Rep), and *A 24 Decade History of Popular Music* (St. Ann's Warehouse). Her large-scale public artworks include *The GREEN* at Lincoln Center; *PARADE*, a conveyor-belt installation commissioned by The Bentway in Toronto; and *Model Home*, a performance installation utilizing a 60-ft crane in San Diego. In 2015, she became the first set designer ever to be honored with a MacArthur Fellowship. She has also received a Bessie Award, Drama Desk Award, Lucille Lortel Award, American Theatre Wing Hewes Design Award, Cullman Award for Extraordinary Creativity at Lincoln Center Theater, and OBIE Award for Sustained Excellence. She is a co-founder of the Brooklyn performance/art space JACK.

YUKI NAKASE LINK | LIGHTING DESIGNER

Yuki Nakase Link is an accomplished lighting designer for the performing arts, with a career spanning opera, theater, dance, art, and fashion. Yuki began her professional journey in her native Japan, working for Nippon Television Network Corporation in Tokyo for eight years before moving to the United States. Over the past two decades, she has focused on innovative lighting design in collaboration with notable directors such as Mary Birnbaum for the production of *Émigré* at New York Philharmonic (composed by Aaron Zigman and lyrics by Mark Campbell and Brock Walsh). Previously designed for Prototype Festival: Angel Island at BAM Harvey (composed and conducted by Huang Ruo) and Blood Moon at Baruch Performing Arts Center (composed by Garrett Fisher and lyrics by Ellen McLaughlin). Upcoming and recent works include: Mozart's *Così fan tutte* at Detroit Opera, Puccini's *Madame Butterfly* at Pittsburgh Opera and Utah Opera, Aaron Siegel & Mallory Catlett's *Rainbird* at Mabou Mines, Beethoven's *Fidelio* at Canadian Opera Company and Lyric Opera of

Chicago, John Cage's *EUROPERAS: 3 & 4* at Detroit Opera, Monteverdi's *L'Orfeo*, at Santa Fe Opera, Gluck's *Orpheus* and *Eurydice* at San Francisco Opera; as well as Mona Pirnot's *I'm Assuming You Know David Greenspan* at Atlantic Theater Company and Tennessee Williams's *The Glass Menagerie* at Alley Theatre. For more information about Yuki's designs, please visit: <https://yukinlink.com/>.

ONANA BOTEZ | COSTUME DESIGN

New York credits include BAM Next Wave, Lincoln Center, Playwrights Horizons, Signature Theater, PS122, Soho Rep, Joyce Theater, BRIC Arts Media, Classic Stage Company, Public Theater, and Bard SummerScape. Her regional credits are the Actors Theater of Louisville, Wilma Theater, Montclair Peak Performance, Jacob's Pillow Dance Festival, Hartford Stage Company, Shakespeare Theater (DC), Berkeley Rep, ArtsEmerson, Broad Stage, MCA Chicago, ODC (San Francisco), and the Walker Art Center. Her international credits include the Old Vic, Bucharest National Theater, Arad National Theater, Bulandra Theater, Théâtre National de Chaillot, Les Subsistances, Budapest National Theater, Cluj Hungarian National Theater, Bucharest Operetta Theater, International Festival of Contemporary Theater (Adana, Turkey), Le Quartz, La Filature (Mulhouse, France), and Exit Festival/Maison des Arts Creteil (Paris). Ms. Botez is currently teaching in the Design Department at David Geffen School of Drama at Yale.

KRISTIAN TCHETCHKO | SOUND DESIGN

is a dynamic sound designer, audio consultant, recording engineer, and educator based in Pittsburgh, PA. Specializing in sound for both theatrical and visual media, he has collaborated on projects that earned recognition from Opera America's Awards for Digital Excellence in Opera, including the world premiere broadcast of *In a Grove* at Pittsburgh Opera (2023 Finalist, Artistic Creation) and *Verdi by Vegetables* with Resonance Works (2022 Winner, Education/Enrichment Material). Additional collaborations in new opera include *Heroes with Decameron Opera/Resonance Works* (Directed by Christopher Ash; Paris Short Film Awards, Best Music Video Winner), and *In a Grove* (world premiere), *Soldier Songs*, and *Savage Winter* (world premiere) with Pittsburgh Opera. In film, Tchetchko worked with artist Jesse Stiles as sound editor and designer for the documentary *Nuts!* (Directed by Penny Lane; nominated for Grand Jury Prize at Sundance Film Festival). He also regularly records for Pittsburgh groups including Resonance Works, Mendelssohn Choir, and WQED FM. In addition to his creative work, Tchetchko is an audio and broadcast engineer and serves as an adjunct instructor at his alma mater, Carnegie Mellon University, where he teaches in the School of Music and Entertainment Technology Center.

BETSY AYER | PRODUCTION STAGE MANAGER

Recent opera/ oratorio: *Erwartung*, *Adriana Mater*, San Francisco

Symphony; *Number Our Days*, PAC NYC; *Emigré*, NY Philharmonic; *Perle Noire*, Dutch National Opera; *Shall We Gather At The River*, Monochromatic Light (Afterlife), *St. Matthew Passion* (with Berlin Philharmonic) Park Avenue Armory; *Omar*, Spoleto USA; *Requiem*, the Shed; *Idomeneo*, Salzburg Festival, *Glass Handel*, Opera Philadelphia. *El Niño – Nativity Reimagined*, Eastman, *El Cimarrón*, *Harawi*, American Modern Opera Company. Numerous productions at the Little Island Festival, Juilliard, Brown Arts Institute, BAM and New York City Opera. Dance: Pam Tanowitz Dance, Ballet X, Trisha Brown Dance Company, New York City Ballet. Concerts: Interim Production Manager, Carnegie Hall. She is a graduate of Smith College.

JOHN BRANCY | THE WOODCUTTER/LUTHER HARLOW

Grammy-winning baritone John Brancy, a New Jersey native and Juilliard graduate, is acclaimed for his “mesmerizing tone” (OperaWire) and versatility across operatic and musical styles. In the 2024/25 season, Brancy will debut at the Opéra Comique, Opéra national du Rhin, Théâtre de la Ville de Luxembourg, and Tiroler Festspiele Erl, reprising his dual roles as The Artisan and The Collector in Sir George Benjamin’s *Picture a Day Like This*. He will also return to the Bayerische Staatsoper in Weinberg’s *Lady Magnesia*, make his role debut as Marcello in *La bohème* at Opéra de Montréal, and perform with the Austin Symphony in *Carmina Burana*. In the 2023/24 season, Brancy starred in the world premiere of *Picture a Day Like This* at the Aix-en-Provence Festival’s 75th anniversary and London’s Royal Opera House, earning praise as “remarkable” (*Financial Times*) and “powerful” (*The Telegraph*). His performances included concerts with the Insula Orchestra at the Barbican Centre (*Fauré Requiem*), Bayerische Staatsorchester in Munich, and the Oratorio Society of New York at Carnegie Hall. Brancy has performed with leading orchestras and opera companies worldwide, including the LA Philharmonic, San Francisco Symphony, and Oper Frankfurt. Domestically, he is known as the official anthem singer for the New York Rangers at Madison Square Garden.

CHUANYUAN LIU | THE PRIEST/THE MEDIUM

Praised for his “otherworldly flourish” (*The Wall Street Journal*) and “intense stage presence” (*Classical Voice North America*), Chinese countertenor Chuanyuan Liu is emerging as a leading voice among his generation of countertenors. Highlights of his 2024-25 season include major debuts: alto soloist in *Messiah* (Kansas City Symphony), Tolomeo in *Giulio Cesare* (Hudson Hall), The Painter (cover) in *The Seasons* (Boston Lyric Opera), and Elise Traynor in *Lincoln in the Bardo* (Chautauqua Opera Company). Previous credits include Polinesso in *Ariodante* (Pittsburgh Opera), Song Liling (cover) in *M. Butterfly* (Santa Fe Opera), title role in *Monkey* (White Snake Projects), Man Under the Arch/Hotel Clerk in *The Hours* (The Philadelphia Orchestra), Amore in *Orpheus and Erica* (Victory Hall Opera),

and César in *Bel Canto* (Aspen Opera Theater). Chuanyuan is a 2024 winner of the Sullivan Foundation Award, and a two-time National Semifinalist in the Metropolitan Opera Laffont Competition. He holds a MM from Bard College Conservatory and an AD from University of Cincinnati College-Conservatory of Music. Chuanyuan is a member of the Victory Hall Opera Troupe and features in their upcoming documentary film, *YAPs*.

PAUL APPLEBY | THE POLICEMAN/AMBROSE RAINES

Admired for his interpretive depth, vocal strength, and range of expressivity, tenor Paul Appleby is one of the most sought-after voices of his generation. He graces the stages of the world's most distinguished concert halls and opera houses and collaborates with great orchestras, instrumentalists, and conductors. A leading artist of the Metropolitan Opera, Paul Appleby has bowed in *Die Meistersinger von Nürnberg* led both by Sir Antonio Pappano and James Levine, *Rodelinda* conducted by Harry Bicket, the title role of *Pelléas et Mélisande* conducted by Yannick Nézet-Séguin, *The Rake's Progress* under the baton of James Levine, and the North American premiere of *Nico Muhly's Two Boys* with David Robertson.

Past international operatic highlights include *Pelléas et Mélisande* at Dutch National Opera, *The Rake's Progress* at the Festival d'Aix-en-Provence and Dutch National Opera, *Saul* at Glyndebourne and Houston Grand Opera, *Die Zauberflöte* at Glyndebourne, Teatro Real, and San Francisco Opera, and *Béatrice et Bénédicte* at Glyndebourne, Opéra de Paris, and Oper Köln. Closely associated with the music of John Adams, the composer wrote leading operatic roles for the tenor in *Girls of the Golden West* and *Antony and Cleopatra*. An expansive concert diary includes acclaimed performances with the Los Angeles Philharmonic, Dallas and Pittsburgh symphonies, and the Bamberg Symphony among many others.

MIKAELA BENNETT | LEONA RAINES/LEONA'S MOTHER

Mikaela Bennett is a celebrated singer and actress who is garnering praise for her artistic versatility on stage and in concert halls across the globe and is a recent recipient of the Lincoln Center Award for Emerging Artists. Equally at home collaborating with Gustavo Dudamel and the Los Angeles Philharmonic at Disney Hall to *West Side Story* at the BBC Proms, Mikaela is a skilled cross-genre interpreter. Additional career highlights include her New York City solo recital debut at Alice Tully Hall, premiering an original composition by Michael Tilson Thomas and the San Francisco Symphony, her Lyric Opera of Kansas City debut for *The Sound of Music* (Maria), Ricky Ian Gordon's *The Grapes of Wrath* (Rosasharn) with MasterVoices at Carnegie Hall and Handel's *Israel in Egypt* with MasterVoices and the Orchestra of St Luke's at Carnegie Hall. She begins the 24/25 season with a debut at Festival Musica Strasbourg for Ted Hearne's contemporary oratorio, *The Source*. Other season highlights include her debuts at The Baltimore Symphony as the soprano soloist in Mary Lou Williams' *Zodiac*

Suite alongside the Aaron Diehl Trio and the Orlando Philharmonic as the soprano soloist for Mahler's Symphony No. 4. Mikaela will also return to the 92nd Street Y as a guest soloist for their concert *Hammerstein and His Sources*.

METROPOLIS ENSEMBLE

Metropolis Ensemble, a Grammy-nominated nonprofit, is dedicated to commissioning and producing ambitious projects in contemporary music. Since its founding in 2006 by Grammy-nominated conductor Andrew Cyr, the NYC-based ensemble has brought together expert musicians for each project, expanding opportunities for emerging composers and performers while captivating audiences through innovative collaborations and creative instrumentations. Metropolis has premiered hundreds of new works at renowned venues such as the Hollywood Bowl, Lincoln Center, The Kennedy Center, The Met Museum, BAM, Celebrate Brooklyn(!), Brooklyn Steel, New Victory Theatre, and even *The Tonight Show*. The ensemble's creative partnerships extend to leading cultural institutions, including Creative Time, COSM LA, Cambodian Living Arts, Dumbarton Oaks, and Brooklyn Botanic Garden. Metropolis Ensemble's studio recordings have earned national and international acclaim. Most recently, *The Blind Banister* (Timo Andres/Nonesuch) was nominated for the 2025 Grammy Award for Best Engineered Album and featured in *The New York Times*, NPR, and *Gramophone* as one of the Best Classical Albums of 2024. Other notable recordings include *Telekinesis* (Tyondai Braxton/Nonesuch), which earned two 2023 Opus Klassik nominations; *Homestretch* (Timo Andres/Nonesuch), recorded at Tanglewood's Ozawa Hall, for which producer David Frost won the 2014 Grammy for Classical Producer of the Year; *Dreamscapes*, featuring Vivian Fung's Violin Concerto—commissioned and recorded by the ensemble—which won Canada's 2013 Juno Award for Best Classical Composition; and *Concertos* (Avner Dorman/Naxos), the ensemble's debut album with conductor Andrew Cyr and mandolinist Avi Avital, which earned their first Grammy nominations in 2010. Through groundbreaking collaborations and acclaimed performances, Metropolis Ensemble continues to redefine contemporary classical music and inspire audiences worldwide. www.metropolisensemble.org

ANDREW CYR | ARTISTIC DIRECTOR, METROPOLIS ENSEMBLE

A champion of contemporary classical music, Grammy-nominated conductor Andrew Cyr has led world premiere performances at venues ranging from Cité de la Musique (Paris, FR), The Met, Celebrate Brooklyn, Hollywood Bowl, Kimmel Center's Verizon Hall, New Victory Theatre, Hamer Hall (Melbourne, AU), Radio City Music Hall, BAM's Howard Gilman Opera House, and *The Tonight Show*. Cyr's passion for creating new platforms for outstanding composers and performing artists led him to found Metropolis Ensemble in 2006. Under Cyr's direction, Metropolis has recorded with

esteemed labels such as Nonesuch, Naxos, Merge, In a Circle, and New Amsterdam, garnering international acclaim, winning Canada’s Juno Award, and earning multiple Grammy nominations and awards. Since establishing the NYC based ensemble in 2006, Cyr has built a dynamic platform where early-career composers and performers can thrive, redefining the boundaries of classical music and captivating audiences worldwide. His ability to unite expert musicians elevates each performance while fostering accessibility through innovative site-specific and multimedia collaborations.

LUKE POEPEL, ASSOCIATE CONDUCTOR

Luke Poeppel is an American-German conductor based in New York City. Starting in the 2024/25 season, he will serve as assistant conductor to the Kansas City Symphony—leading seventeen performances with the orchestra—for Matthias Pintscher’s first season as music director. This coming summer, Luke will conduct Cerrone and Fleischmann’s *In A Grove* at Opera Saratoga, as well as serve as an assistant conductor for the Glimmerglass Festival. He has served as a cover conductor for orchestras and ensembles including the New York Philharmonic, the Tokyo Symphony, the Tokyo Metropolitan Symphony Orchestra, the Orchestra of the League of Composers, Ensemble Signal, Contemporaneous, and more. Poeppel was selected for Ensemble Modern’s 2023-2024 ICCS program, which culminated in a performance at the cresc... festival in Frankfurt, Germany. He is a recent graduate of the Eastman School of Music where he received his MM in Conducting under the tutelage of Brad Lubman and Timothy Long.

JEN PITT | ASSISTANT DIRECTOR

is a Brazilian-born, New York-based theatre and opera director and deviser. Former member of The Living Theatre, Columbia MFA grad. Upcoming shows: *The Merry Widow* at Northwestern and *Savior* at City Lyric Opera.

LA MAMA

EXPERIMENTAL THEATRE CLUB

La MaMa Experimental Theatre Club is dedicated to the artist and all aspects of the theatre.

Founded in 1961 by Ellen Stewart, La MaMa is a home for artists of all identities, races, ages, and cultures. At La MaMa, artists are provided the space, support, and creative freedom to explore new forms of expression and to make new work.

La MaMa builds audiences that are integral to the creative process. Our local and global community members who gather in our physical, digital, and hybrid spaces to see new work, are often the first audience for that work. The audience response helps to shape the evolution of the piece for the artist, and is an essential part of the creative ecosystem that La MaMa nurtures.

La MaMa believes art is a force for change. Violence, discrimination, and systemic racism will not stop without a unified resistance. La MaMa is committed to battling bigotry and intolerance in all its forms, and to providing inclusive spaces for our local, national, and global community.

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ABOUT PROTOTYPE

PROTOTYPE

PROTOTYPE is a co-production of Beth Morrison Projects and HERE, two trailblazers in the creation and presentation of contemporary, multi-disciplinary opera-theatre and music-theatre works. The pioneering festival is the only one of its kind in New York City and is a model now emulated around the country - producing and presenting a wide spectrum of works, from intimate black-box experiences to larger chamber opera productions, valuing artistic, curatorial, and producerial risk-taking.

PROTOTYPE is committed to surprising our audiences and confounding their expectations through content, form, and relevance. The festival gives voice to a diverse group of composers, librettists, performers and musicians across all genres, backgrounds, and cultures. In providing a recurring showcase of visionary opera-theatre and music-theatre pieces, the touring life of the work extends around the world. The festival also presents groundbreaking new works by international artists and has become a global reference of artistic excellence in the field of opera and music-theatre.



BETH MORRISON PROJECTS

Beth Morrison Projects (BMP) is one of the foremost creators and producers of new opera-theatre and music theatre, with a fierce commitment to leading the industry into the future, cultivating a new generation of talent, and telling the stories of our time.

Founded by “contemporary opera mastermind” (*LA Times*) Beth Morrison, who was honored as one of *Musical America’s* Artists of the Year/Agents of Change in 2020, BMP has grown into “a driving force behind America’s thriving opera scene” (*Financial Times*), with *Opera News* declaring that the company, “more than any other... has helped propel the art form into the twenty-first century.”

Operating across the US and internationally, with offices in Brooklyn and Los Angeles, BMP’s unique model offers living composers the support, guidance, and freedom to experiment, allowing them to create singularly innovative and impactful projects. Since forming in 2006, the company has commissioned, developed, produced and toured over 50 works in 14 countries around the world, including the Pulitzer Prize-winning chamber operas *Angel’s Bone* and *p r i s m*.

In 2013, BMP co-founded the PROTOTYPE Festival with HERE Arts Center, which has been called “utterly essential” (*The New York Times*), “indispensable” (*The New Yorker*), and “one of the world’s top festivals of contemporary opera and theater” (*Associated Press*).

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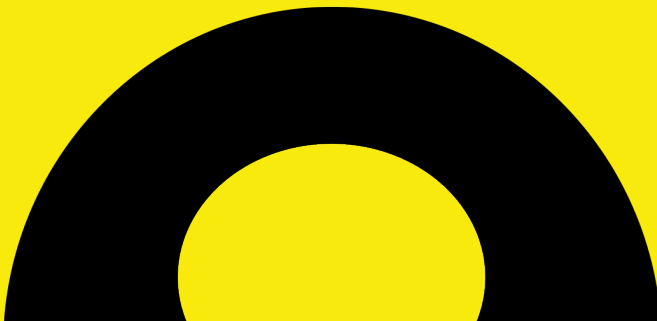
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MEMBERSHIP

Do you love seeing PROTOTYPE shows every year? Are you ready to take your PROTOTYPE experience to the next level?

PROTOTYPE's 2025 Membership Program is the ultimate way to jump back into live performance this year. By donating \$100 or more, you can join PROTOTYPE's Membership program, and gain exclusive, members-only access to PROTOTYPE 2025!

[CLICK HERE FOR MORE INFORMATION](#)



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