

SUMMERSCAPE 2022

SONG OF SONGS

**PAM TANOWITZ
AND
DAVID LANG**

JULY 1-3, 2022
SOSNOFF THEATER



FISHER
CENTER

Bard

Dear Friends,

Welcome to SummerScape 2022, and the world premiere of Pam Tanowitz and David Lang's *Song of Songs*.

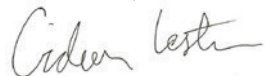
This is the third part of a trilogy of evening-length performances in which Pam has collaborated with contemporary artists from across disciplines to respond to masterworks of the past. The series began in 2017 with *New Work for Goldberg Variations*, in which she and her dancers partnered with pianist Simone Dinnerstein to set Bach's piano composition. It continued in 2018 with *Four Quartets*, when Pam collaborated with painter Brice Marden, composer Kaija Saariaho, and actress Kathleen Chalfant to respond to T. S. Eliot's cycle of poems. In *Song of Songs*, Pam and David have turned to the Bible and to the series of songs, sometimes known as the *Song of Solomon*, that forms the basis of many of the world's traditions of love poetry.

For *Song of Songs* David has created a score that begins with an analysis of images and attributes in the biblical text—lists of metaphors, comparisons, attributes, and so on. When he sets them to music, these words, which at first seem abstracted from their source, become transcendent. The repetitions and variations of his score develop into a source of divine mystery and erotic yearning—both powerful currents that run through the original *Song* itself. Pam also approaches this interplay of the human and the ineffable in her dances. She creates communities on stage—warm, empathetic groupings of brilliant dancers who watch each other, and watch us, before breaking off into an impossible leap, a fragment of a folk dance, a broken minuet. Her performances slip from figuration to abstraction and back again; they are, to borrow a phrase from T. S. Eliot, “both intimate and unidentifiable.” Her intellect and formal mastery are unmatched, yet her stage is also a place of intuition, the unconscious, deep veins of subterranean emotion that can suddenly, unexpectedly, move us to tears.

Pam and David began planning their collaboration four years ago, following the premiere of *Four Quartets* in SummerScape 2018, when Pam became the Fisher Center's first resident choreographer. It is our privilege to help steward her career and to guide the administration of her company. Our relationship with her exemplifies the Fisher Center's commitment to meaningful and sustained long-term support for artists, and to helping them realize their creative visions in a nurturing and supportive environment.

Thank you for joining us. We wish you a wonderful performance and hope to welcome you back to other events in SummerScape, the Bard Music Festival, and the Spiegel tent.

Best wishes,



Gideon Lester, Artistic Director

Fisher Center at Bard

Chair Jeanne Donovan Fisher

President Leon Botstein

Executive Director Liza Parker

Artistic Director Gideon Lester

Presents

SONG OF SONGS

SummerScape Commission/World Premiere Production

Choreography by Pam Tanowitz

Music by David Lang

Production design by Reid Bartelme, Harriet Jung, Pam Tanowitz, and Clifton Taylor

Sound design by Garth MacAleavey

Music supervision by Caleb Burhans

Dramaturgy by Mary Gossy

Stage management by Betsy Ayer

Produced by Caleb Hammons and Jason Collins

Running time for this performance is approximately 60 minutes with no intermission.

DEDICATION

I started making *Song of Songs* in July 2019. It had been exactly a year since my father passed away. He died unexpectedly in 2018, a few days after we premiered *Four Quartets* here at Bard. He had been unable to see it because of ill health—probably the only show of mine he ever missed.

Four Quartets opened when I was 48. At the time, my father declared, “You really are a late bloomer.”

So now, Dad, this show is for you and for all of life’s “late bloomers.”

Pam Tanowitz

The Fisher Center is Pam Tanowitz’s artistic home. Song of Songs is a cocommission of Fisher Center at Bard, Barbican London, BAM, and UCLA’s Center for the Art of Performance.

Commissioning funds for Song of Songs were provided by Jay Franke and David Herro, with additional support received from the O’Donnell Green Music and Dance Foundation, Judith R. and Alan H. Fishman, Amy and Ronald Guttman, Lizbeth and George Krupp, Virginia and Timothy Millhiser, and King’s Fountain. The Fisher Center on behalf of Pam Tanowitz Dance received a 2020 NDP Finalist Grant Award for Song of Songs, made possible by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, to address sustainability needs during COVID-19. Cocommissioning support for the music of Song of Songs was provided by Flagey (Brussels), The Los Angeles Opera, Company of Music (Vienna), and The Crossing (Philadelphia).

The 2022 SummerScape season is made possible in part by the generous support of Jeanne Donovan Fisher, the Martin and Toni Sosnoff Foundation, the Advisory Boards of the Fisher Center at Bard and Bard Music Festival, and Fisher Center and Bard Music Festival members. Additional funding was received from the Fisher Center’s Artistic Innovation Fund, with lead support from Rebecca Gold and S. Asher Gelman ’06 through the March Forth Foundation. The 2022 Bard Music Festival has received funding from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

THE COMPANY

Dancers

Christine Flores

Zachary Gonder

Lindsey Jones

Brian Lawson

Victor Lozano

Maile Okamura

Melissa Toogood

Musicians

Sarah Brailey, *Soprano*

Emily Brausa, *Cello*

Caleb Burhans, *Viola*

Martha Cluver, *Soprano*

Katie Geissinger, *Alto*

Yuri Yamashita, *Percussion*

Rehearsal Director, Melissa Toogood

Assistant Lighting Designer, Maggie Turoff

SPECIAL THANKS

James Egelhofer, Michael McCurdy, Jude Vaclavik, Blake Zidell and Associates, Melissa Hughes, Mariel Roberts, Linda Murray and the New York Public Library for the Performing Arts/Jerome Robbins Dance Division, Jeremy Jacob, Aaron Mattocks, Rashaun Mitchell, Jonathan and Jennifer Allan Soros Foundation, Marc Millard, and Gemma Siegler. Scenery by Upstate Scenic/Andy Smith.

LOVE SONG: SONG OF SONGS

You and your loving are all over the *Song of Songs*,¹ whose title, if read as a superlative (as in “King of Kings,” for example) could mean “the best song there is.” It is a song like many of the pop songs that reverberate through the decades, the love songs of first loves that make for thrills when they roll out of oldies radio (the youngest the *Song* is likely to be is about 2,200 years old; some say it’s centuries older).² *Your lovemaking, your love, the way you love me, you do something to me, you really got me; love is love not fade away; love, look at the two of us; love me do; nobody does it better.* This is a catalogue of modern language to rival any infinite playlist. *Oh, oh, those summer nights. Or in the bright light of day, I think we’re alone now, so happy together: Hello! It’s the same old song. I want you, do you want me? You want me? I want you! Let’s stay together, loving you wherever, whether times are good or bad, baby, happy or sad; I’ve lost you, my love. Help me find you! Find me!* Yearning and desiring, finding, losing, searching, finding again, falling together at last, body and soul into loving, then wanting *more and more and then some*; yes, that’s how the *Song of Songs* goes.

It might seem unusual that a love song laden with bodily eros could be a book of sacred scripture, approved by Jewish and later by Christian authorities and entered into the shortlist of texts that make up bibles.^{3,4} But it is a fact that religions read metaphors in the *Song*’s flesh, full flagons, and flowers. “Kiss me with the kisses of your mouth, for your love is sweeter than wine.” These first words of the *Song*, taken literally, leave little to the imagination, but over the centuries they have given rise to thousands and thousands of pages of scriptural commentary and argument. Secular literary scholars have gotten into the mix, as have historians of ideas, searching for love in the societies and cultures touched by the *Song*. How has the *Song* influenced Jewish mysticism? Is it one of the roots of Sufism? Is it behind medieval Provençal love poetry, and thus a source of courtly love, which is still manifesting in romantic comedies and the endless scores of popular love songs unfurling from all of our devices like player-piano scrolls, into our ears, through the ether?

Help me, I think I’m falling in love again. The *Song* creates vertiginous reactions indeed. Interpretation with wishes for dogmatic certainty may be almost unavoidable, and belief may settle on a single meaning of this text. A historical point of view can see that the *Song* started as oral literature, but what we have of it today is written down. We have the *Song of Songs* because it is text. Text is something woven, like paper or cloth—text’s etymological sibling is “textile.” Human hands were involved in its becoming legible. What is woven here are words. An implication of the *Song* could be that written words are holy, that there are ways that they can be woven that make them holier because they become more meaningful in many ways, together, simultaneously.

Let’s dance. The holiness comes out of putting one word into motion with another, setting their touch and release in flexible order in the hope that, reaching out, reception might lead to an uncomprehending but felt understanding, with the thud that marks, internally, the knowledge that I have fallen in love with . . . you, wonderful you. Hearing a song (in one’s head or outside it), writing it down, singing it, and then dancing are bodily acts addressing another body: “My beloved is mine and I am my beloved’s” (*Song of Songs*, 2:16). A crowd of friends is watching. They witness the pairing. The pairing takes place in a community it helps to create, and which holds the two together, giving them the space both public and private that all new lovers need.

The *Song of Songs* calls forth “my love” (a person) again and again; it names “lover,” “beloved,” “friends,” and tells of “lovemaking” and “loving,” but if it mentions the deity, it does so with the utmost indirection.⁵ Only infrequently does it say “love,” the abstract noun we mean when we say, for example, “*I wanna know what love is*” or ask “*What’s love got to do with it?*” A heart-stopping definition comes, finally, almost at the end of the *Song*:

“love is strong as death”; “love is as fierce as death” (*Song of Songs*, 8:6).⁶

When the inevitable end comes, that word “love,” what it means and does, is still there, holding open its embrace: relentless, ferocious, singing.

Mary Gossy, *Dramaturg*

1. *The Song of Songs*, translated and with an introduction and commentary by Chana Bloch and Ariel Bloch; foreword by Stephen Mitchell, afterword by Robert Alter (Modern Library/Random House, 1995; U. of California Press, 1998) is a good introduction to the work. It offers a facing Hebrew-English translation. Its ample notes on its own and other translations and commentary provide help to readers and nonreaders of Hebrew and steer a calm and middle course through scholarly and other interpretive literature on the *Song*.
2. Bloch and Bloch, 22-25.
3. Bloch and Bloch, 27-29.
4. For a clear and concise statement of the *Song of Songs*’ history and liturgical usage in Judaism, see Samuel Barth, <https://www.jtsa.edu/torah/the-song-of-songs-lovers-absent-and-present> (April 18, 2014), Jewish Theological Seminary, New York, New York.
5. See Chana and Ariel Blochs’ note on 8:6, 213. See also Barth, note 4.
6. ‘Strong’ and ‘fierce’ present at once in the Hebrew word, such that the Blochs translate it “strong/fierce.” 8:6, 213.

WHO'S WHO

Pam Tanowitz (Choreographer) is quick-witted and rigorous. The New York–based choreographer and collaborator has steadily delineated her own dance language through decades of research and creation. The 2020 Doris Duke Artist redefines tradition through careful examination, subtly questioning those who came before her, yet never yielding to perceptions stuck in the past. And now, the world's most respected dance companies—Martha Graham Dance Company, Royal Ballet, New York City Ballet, among others—are proudly integrating Tanowitz's poetic universe into their repertoires. Tanowitz's combination of intentional unpredictability, whimsical complexity, and natural drama evoke master dance makers from Cunningham to Balanchine through the clever weaving of movement, music, and space. Tanowitz holds degrees from Ohio State University and Sarah Lawrence College, where she clarified her creative voice under former Cunningham dancer and choreographer Viola Farber. After attaining her MFA, Tanowitz moved to New York City to begin her professional career. She immersed herself in dance by working in administration at New York City Center, splitting her time off studying the Center's archived dance videos and developing her own work in their studios. In 2000 she founded Pam Tanowitz Dance (PTD) to explore dance-making with a consistent community of dancers. She has since been commissioned by Fisher Center at Bard, The Joyce Theater, The Kennedy Center, Jacob's Pillow Dance Festival, Vail Dance Festival, and many other leading arts institutions. She has received numerous honors and fellowships from organizations ranging from the Bessie Awards, Guggenheim Foundation, Foundation for Contemporary Arts, Princeton University, Herb Alpert Award, and most recently LMCC's Liberty Award for Artistic Leadership. When awarding Tanowitz the 2017 BAC Cage Cunningham Fellowship, Mikhail Baryshnikov described her interrogative approach to choreography as “a distinct intellectual journey.” Her dances have been called a “rare achievement” (*New York Times*), and her 2018 work, *Four Quartets*, inspired by T. S. Eliot's literary masterpiece, was called “the greatest creation of dance theater so far this century” (*New York Times*). Tanowitz is a visiting guest artist at Rutgers University and is the first-ever choreographer in residence at the Fisher Center at Bard.

David Lang (Composer) In the words of *The New Yorker*, “With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), Lang, once a post-minimalist “enfant terrible”, has solidified his standing as an American master.”

Lang's score for Paolo Sorrentino's film *Youth* received Academy Award and Golden Globe nominations, among others. Other recent work includes *the mile long opera*, for 1000 singers on The High Line in NYC; *man made*, a concerto for So Percussion and orchestra,

co-commissioned by the Los Angeles Philharmonic and the BBC Symphony; his opera *anatomy theater*, written in collaboration with visual artist Mark Dion, at Los Angeles Opera; *the public domain*, a commission from Lincoln Center for 1000 amateur singers; and his opera *the loser*, based on the novel by Thomas Bernhard, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as librettist, composer, and stage director.

Lang's opera *prisoner of the state*, co-commissioned by the New York Philharmonic, Rotterdam's de Doelen Concert Hall, London's Barbican Centre, Barcelona's l'Auditori, Bochum Symphony Orchestra, Malmö Opera and Bruges's Concertgebouw, premiered June 6-8, 2019 at the New York Philharmonic, conducted by Jaap van Zweden.

Lang is a professor of music composition at the Yale School of Music and is Artist in Residence at the Institute for Advanced Study in Princeton. He is co-founder and co-artistic director of New York's legendary music festival Bang on a Can.

Clifton Taylor (Production Designer) has created designs for Broadway, London's West End, as well as opera, theater, and dance companies around the world. In 2019, he was made a Knight of Illumination in the UK for his designs for Tanowitz's *Four Quartets* at the Barbican. His designs for dance have been seen at the Royal Ballet and Rambert (London), Mikhailovsky (St. Petersburg), Scottish National, ABT, and the San Francisco, Hong Kong, Shanghai, Houston, Lorraine (France), Rio de Janeiro (Brazil), and Florence (Italy) ballet companies, among many others. Designs for opera include the New York City Opera, Gotham, several works for the Haydn Orchestra (Italy), Brooklyn Academy of Music (notably *Watermill*, *Four Quartets*, *Hagaromo*, *Itutu*, *Journey Beyond the West*, and *Passage through the Gong*), the New York Philharmonic, Tanglewood Music Center, and many other companies in the US and around the world. Taylor is also a fine-art painter and recently has had shows in New York and Winston-Salem, North Carolina. Mr. Taylor is on the design faculty of the UNC School of the Arts and on the board of the Studio School of Design, a not-for-profit organization dedicated to diversification and increased capacity in the design professions. For more information, please visit studioschoolofdesign.org, www.designcurve.com and follow his work on Instagram @clifton.taylor.design and @clifton.taylor.art.

Reid Bartelme and Harriet Jung (Production Designers) met in 2009 while pursuing fashion design degrees at the Fashion Institute of Technology in New York. They started designing collaboratively in 2011 and have focused their practice primarily on costuming dance. They have frequently designed costumes for works by Kyle Abraham, Jack Ferver, Justin Peck and Pam

Tanowitz with whom they have worked on over 20 dances. In 2015 they were commissioned by the Museum of Art and Design in New York to develop a costume centric performance work and have since devised two performances at the Guggenheim Museum to shed light on collaborative practice in design and dance. Reid & Harriet Design has completed research fellowships at NYU Center for Ballet and the Arts and the New York Public Library for the Performing Arts. They continue designing costumes and sets for dance productions around the world while expanding the scope of their practice outside the theater.

Garth MacAleavey (Sound Designer) Cutting his teeth on the NYC new-music scene since 2008, Garth MacAleavey is a leader in high-fidelity new music sound design and reinforcement. He specializes in hyperreal and immersive surround sound, spatial audio design, and transparent classical amplification and recording. Garth is the director of sound and technical design of Brooklyn's National Sawdust. In partnership with Meyer Sound, he is an expert in Constellation and Spacemap Go sound-design systems and continues to move the art of spatial sound forward. Recent sound-design credits include *In Our Daughter's Eyes* by Du Yun, *Spatial...no problem* by Lee Scratch Perry and Mouse on Mars, Grammy-nominated *Soldier Songs* by David T. Little and Opera Philadelphia, Ellen Reid's Pulitzer Prize-winning *prism*, the New York Philharmonic's *Sound On: Leading Voices*, Ricky Ian Gordon's *Ellen West*, Ted Hearne's *Dorothea*, Michael Gordon's *Aquanetta*; Nick Cave's *The Let Go* at Park Ave Armory, and David T. Little's groundbreaking *Dog Days*.

Mary Gossy (Dramaturg) (professor emerita, Rutgers University; PhD, Harvard) brings close reading and contemplative practice to a scholarly, pedagogical, and spiritual approach to the development of human consciousness. Since encountering the work of Audre Lorde some years ago, Gossy has been relieved to know that *Poetry Is Not a Luxury* (Lorde) and has discovered that psychoanalytic and film theory (and gelato) are not luxuries either, or they shouldn't be. The *Song of Songs* integrates fleshly and divine love, rooted, literally, in the natural world. Its enactment of losing, finding, yearning, and fulfillment makes a good example of a syllabus of Gossy's writing and teaching. She is the author of three scholarly works (*The Untold Story: Women and Theory in Golden Age* [Spanish] *Texts; Freudian Slips: Woman, Writing, the Foreign Tongue*; and *Empire on the Verge of a Nervous Breakdown*), numerous academic articles, essays on monasticism, mysticism, and comparative contemplative practices, and *Enclosure*, which if it has not been as exalted as the *Song of Songs*, is similarly, a story about how "love is strong as death."

Betsy Ayer (Stage Manager) is thrilled to be returning to the Fisher Center with Pam Tanowitz following last year's SummerScape production of *I was waiting for the echo of a better day* and 2018 SummerScape production of *Four Quartets*. Other PTD: *New Work for Goldberg Variations*. Dance: Trisha Brown Dance Company; FLEXN at the Park Avenue Armory/International tour; New York City Ballet; Susan Marshall & Company. Opera:

Omar, Spoleto Festival USA; Salzburg Festival; White Light Festival; Berlin Philharmonic & London Symphony Orchestra; *St. Matthew Passion*, Lincoln Center & Park Avenue Armory; Los Angeles Philharmonic; New York City Opera; Teatro Real, Madrid; Santa Fe Opera; Glimmerglass Opera; Brooklyn Academy of Music (BAM). Theater: Lincoln Center Festival; *Shockheaded Peter*, Classic Stage Company; New York Theatre Workshop; Manhattan Theatre Club. Regional: Alabama Shakespeare Festival. Concerts: interim production manager, Carnegie Hall. Ayer is a graduate of Smith College.

Christine Flores (Performer) is originally from Toronto, Ontario, and has been working with Pam Tanowitz since 2016. She graduated from New World School of the Arts (Miami) in 2015 with a BFA in dance and received additional training at Springboard Danse Montreal, the Contemporary Program at Jacob's Pillow, and Cunningham Fellowship workshops. Named one of *Dance Magazine's* 2021 "25 to Watch," Christine is currently based in New York City and is performing with Company XIV, Danielle Russo Performance Project, Dance Heginbotham, NVA & Guests, and Shinsa Collective.

Zachary Gonder (Performer) was born in Grayslake, Illinois, a small suburb north of Chicago. At the age of five, he started dancing at The Dance Connection, a local studio. He then trained at the Chicago Academy for the Arts High School under the tutelage of renowned choreographer Randy Duncan. He graduated from Juilliard in 2018, where he performed works by Austin McCormick, José Limón, Azure Barton, Pam Tanowitz, Richard Alston, Gustavo Ramirez Sansano, and Crystal Pite. Zachary has worked for BODYTRAFFIC in Los Angeles as well as the Barton Sisters's Axis Connect Program. Along with Pam Tanowitz Dance, he also works with Brian Brooks Moving Company, and Zvi Dance.

Lindsey Jones (Performer) is a Brooklyn-based dance artist and educator. She has been a member of Pam Tanowitz Dance since 2013. Since graduating from SUNY Purchase in 2012, she has performed with Dance Heginbotham, Kimberly Bartosik/daela, Caleb Teicher & Co., Sally Silvers, Bill Young, and June Finch, among others. She has worked with the Merce Cunningham Trust on numerous projects, including *Night of 100 Solos* at BAM in 2019 and Alla Kovgan's 3D film, *Cunningham*. Jones teaches Cunningham technique at SUNY Purchase and Marymount Manhattan College, and has taught PTD repertory workshops at Dartmouth College, Case Western University, Montclair University, and The Taylor School. Jones grew up in St. Louis, MO.

Brian Lawson (Performer) is a dance performer and educator who began dancing in Toronto, Canada. He earned his BFA in dance at SUNY Purchase, and while studying performed with Douglas Dunn and Dancers and the Mark Morris Dance Group. He graduated *summa cum laude* in 2010 and went on to work with Pam Tanowitz Dance and Dance Heginbotham before joining the Mark Morris Dance Group from 2011 to 2018. Brian

left MMDG to earn his MFA from the University of Washington, graduating in 2020. He has been on faculty at Cornish College of the Arts and has given master classes at Purchase College, NYU Tisch School of the Arts, and the American Dance Festival, among others. He continues to perform with MMDG and is very glad to be rejoining Pam Tanowitz Dance.

Victor Lozano (Performer) has been a member of Pam Tanowitz Dance since 2016. He holds an MA in performance studies from New York University and a BFA in dance from Juilliard. He is originally from Houston, Texas.

Maile Okamura (Performer) studied with Lynda Yourth in San Diego, California, and at San Francisco Ballet School. She was a member of Boston Ballet II and Ballet Arizona. Since 1998, she has danced with Mark Morris Dance Group. Maile has been dancing with Pam Tanowitz Dance since 2016.

Melissa Toogood (Performer and Rehearsal Director) is a Bessie Award winning performer who began dancing with Pam 16 years ago. She has assisted Tanowitz on numerous creations including works for the Australian Ballet, Ballet Austin, Martha Graham Dance Company, Juilliard, Paul Taylor American Modern Dance, Vail Dance Festival and others. Melissa was a member of the Merce Cunningham Dance Company and is an official Stager for the Merce Cunningham Trust. She has taught Cunningham Technique internationally since 2007, and is a 2013 and 2015 Merce Cunningham Fellow. She has performed with Kyle Abraham/Abraham.In.Motion, Kimberly Bartosik, Wally Cardona, Rosie Herrera Dance Theater, Rashaun Mitchell + Silas Riener, Miro Dance Theater, Stephen Petronio Company, Sally Silvers, Christopher Williams, Michael Uthoff Dance Theater, The Bang Group: Tap Lab, and more. Her own work has been commissioned by the Boston Ballet and New York Theater Ballet, and presented by The Space Dance & Arts Center, Melbourne, Australia. She has been in residence at Dance Initiative, Carbondale, CO and on faculty at Bard College, Barnard College, and New York Theater Ballet School. She is a frequent artist at the Vail Dance Festival. Melissa is a native of Sydney, Australia and earned a BFA in Dance Performance from New World School of the Arts, Miami, FL.

Sarah Brailey (Soprano) is a Grammy Award-winning performer who enjoys a versatile career that defies categorization. Praised by the *New York Times* for her “radiant, liquid tone” and by *Opera UK* for “a sound of remarkable purity,” she is a prolific vocalist, cellist, recording artist, and educator. Sarah’s numerous career highlights include serenading the Mona Lisa with John Zorn’s *Madrigals* at the Louvre in Paris, singing Handel’s *Messiah* with the St. Paul Chamber Orchestra, and performing the role of The Soul in the world-premiere recording of Dame Ethel Smyth’s *The Prison*, for which she received the 2020 Grammy Award for Best Classical Solo Vocal Album. Other notable recent and upcoming projects

include Handel’s *L’Allegro, Il Penseroso ed Il Moderato* with the Mark Morris Dance Group; Julia Wolfe’s *Her Story* with the Lorelei Ensemble and the Boston, Chicago, Nashville, National, and San Francisco Symphony Orchestras; and John Zorn works with Barbara Hannigan at the Elbphilharmonie Hamburg. Sarah is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. Sarah is the artistic director of the Handel Aria Competition and the director of vocal studies at the University of Chicago. sarahbrailey.com

Emily Brausa (Cello) leads a diverse and dynamic performing career from her base in New York City. She has toured worldwide with engagements ranging from Madeleine Peyroux at the Rose Theater to a Japan tour with New York Symphonic Ensemble to *Saturday Night Live* with Beck to multiple performances of Max Richter’s eight-hour *Sleep* with American Contemporary Music Ensemble. An alumnus of Pierre Boulez’s Lucerne Festival Academy, Emily is an enthusiastic advocate of contemporary music. She was one of five cellists to compete to play Elliott Carter’s *Cello Concerto* during Juilliard’s centennial celebration, and she was a member of Lost Dog New Music Ensemble for seven years. In fall 2021 she returned to Switzerland as a part of the inaugural Lucerne Festival Forward, where she premiered Dahae Boo’s cello concerto *d’où à où* and performed in multiple concerts with the Lucerne Festival Contemporary Orchestra. Emily is a member of American Symphony Orchestra, plays regularly with American Ballet Theater, and is currently performing in Broadway’s *The Music Man*. She is on faculty at Third Street Music Settlement and holds both a bachelor of music degree and a master of music degree from The Juilliard School.

Caleb Burhans (Music Supervisor/Viola) Known for his animated performances and mesmerizing compositions, Caleb Burhans is a violinist, violist, and composer who’s been commissioned by Lincoln Center and the Library of Congress, among many others. He is a member of the duo itsnotyouitsme, the American Contemporary Music Ensemble, and also plays fiddle at New York City’s Central Synagogue.

Martha Cluver (Soprano) has been an active member of the New York music scene and abroad since 2003. She is an original member of Grammy-award winning vocal band Roomful of Teeth, with which she frequently performs the music of Pulitzer Prize winners Caroline Shaw and David Lang. World premieres as soloist include works by John Zorn, Caleb Burhans, Emmanuel Nunes, Missy Mizzoli, Ellen Reid, and Shara Nova. Notable operatic roles include works by Vivier, Feldman, Berio, Saariaho, and George Benjamin. Cluver has performed with Boston Symphony Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, New York City Ballet, Seattle Symphony, Janáček Philharmonic Orchestra, Remix Ensemble, Prague Modern, LA Phil, L’Instant Donné, ICE, BOAC All Stars, American Composers Orchestra, Fifth House Ensemble, So Percussion, NEXUS Percussion,

and the United States Air Force Band. She has made television appearances with John Cale and The Roots and has performed on the same stage with The Rolling Stones, Glenn Kotche, Merrill Garbus, Tigran Hamasyan, Kanye West, Holly Herndon, Julianna Barwick, Laurie Anderson, and Lou Reed. Along with Roomful of Teeth, Cluver is currently a member of ModernMedieval, as well as soprano in the professional choir at Church of the Ascension in New York City.

Katie Geissinger (Alto) recently returned from Europe, where she toured *Memory Game* with the Bang on a Can All-Stars and *Cellular Songs* with Meredith Monk. She began working with Monk in the original production of *ATLAS* (Houston Grand Opera), and recently coached the LA Philharmonic's revival, directed by Yuval Sharon. Katie is a Bessie Award recipient for *The Politics of Quiet*, is featured on the Grammy-nominated *Impermanence* (ECM), and is in rehearsal for the upcoming premiere of *Indra's Net* in Munich and Amsterdam. Katie performed in Philip Glass's and Robert Wilson's *Einstein on the Beach* (Elektra Nonesuch), Bang on a Can and Ridge Theater's OBIE-winning *The Carbon Copy Building* (Cantaloupe), and Julia Wolfe and SITI Company's *Steel Hammer*. She was featured in Ann Hamilton's *the event of a thread* at the Park Avenue Armory, with music by David Lang, and premiered *Naamah's Ark*, an oratorio by Marisa Michelson and Royce Vavrek, conducted by Ted Sperling. Broadway appearances include *Coram Boy* and Baz Luhrmann's *La Bohème*. Katie's film soundtrack credits include *Kundun*, *The Big Lebowski*, and *Joker*. Her classical credits include the Witch of Endor in Honegger's *Le Roi David* at Carnegie Hall, and Jonathan Miller's staging of Bach's *St. Matthew Passion* at BAM.

Yuri Yamashita (Percussionist), based in New York, has been called "brilliant" (*Financial Times*) and "a standout" (*Los Angeles Times*). Yuri has worked alongside a diverse mix of collaborators, such as Tyondai Braxton, Bang on a Can's Asphalt Orchestra, Alarm Will Sound, Wordless Music Orchestra, American Composers Orchestra, Tan Dun, and Duran Duran. She has worked with various orchestras such as Metropolitan Opera, Santa Fe Opera, Munich Philharmonic, Accademia Nazionale di Santa Cecilia, and was featured as a soloist performing *Water Percussion Concerto* with Milwaukee Symphony under the baton of Edo de Waart. She has also performed in numerous Broadway productions and is currently the percussionist of *Tina: The Tina Turner Musical*. Yuri has appeared on *The Late Show* with Stephen Colbert, *The Tonight Show* with Jimmy Fallon, and PBS's *ALL ARTS*. She can be heard on recording labels such as Nonesuch, Cantaloupe, and New Amsterdam. Her upcoming performances include *Water Percussion Concerto* with Cincinnati Chamber Orchestra and singing bossa nova in their Summermusik festival in August 2022. Yuri is a native of Takarazuka, Japan. She is a graduate of The Juilliard School and Mannes College of Music. She enjoys dancing salsa and learning Brazilian Portuguese in her free time.

Pam Tanowitz Dance (PTD) unites critically acclaimed choreographer Pam Tanowitz with a company of world-class dance artists and renowned collaborators in all disciplines. As a choreographer, Tanowitz is known for her abstract treatment of classical and contemporary movement ideas. The work is deeply rooted in formal structures, manipulated and abstracted by Tanowitz until the viewer sees through to the heart of the dance. The juxtapositions and tensions that Tanowitz creates draw upon the virtuosic skill, musical dexterity, and artistic integrity of the PTD dancers. Since its founding in 2000, PTD has received commissions and residencies at Fisher Center at Bard, Baryshnikov Arts Center, Chicago Dancing Festival, Danspace Project, Dance Theater Workshop, Guggenheim Museum's Works & Process, Jacob's Pillow Dance Festival, the Joyce Theater, ICA Boston, Lincoln Center Out of Doors, Lower Manhattan Cultural Council, MANCC, New York Live Arts, and Center for the Art of Performance at UCLA. Pam Tanowitz Dance was selected by the *New York Times* as Best of Dance 2013–21. pamtanowitzdance.org

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