



FOR
THE
BETTER

DIGITAL PROGRAM

**8-11
JANUARY
2026**

BMP BETH
MORRISON
PROJECTS

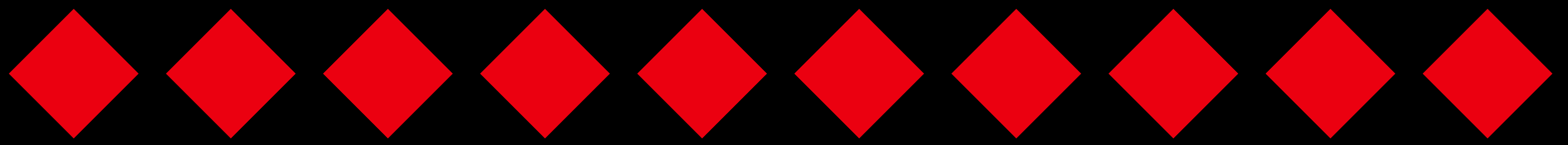


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BMP: SONGBOOK 7-8 JANUARY 2026

A live performance and multi-faceted celebration marking two decades of trailblazing innovation in American opera. Over these two unforgettable evenings, BMP: SONGBOOK brings together extraordinary artists who helped shape BMP's legacy, performing highlights from some of our most iconic productions.



PRECIPICE 8-11 JANUARY 2026

PRECIPICE sets an intimate story of a young woman's struggle in the epic landscape of America's mountain west. Like the land around her, her wild spirit is crushed by disregard. She escapes to the precipice and leaps, awakening mute in a wilderness in which she must fight to find her voice.



HILDEGARD 9-11, 14 JANUARY 2026

Set in 1147, the opera follows Hildegard as she receives visions from God. While transcribing these visions for Papal evaluation, she enlists Richardis von Stade to illustrate the manuscript. The two women must confront the powers that would see them erased from history rather than authoring it.



ALL SING 11 JANUARY 2026

The All Sing: Hwael-Rād (Whale-Road) is an ode to song and human-animal connection, uniting hundreds of voices in a vibrant tapestry of black metal blast beats and tender choral whalesong.



WHAT TO WEAR 15-18 JANUARY 2026

For the first time in 20 years, What to wear — the comedic post-rock opera by composer Michael Gordon and the late downtown theater renegade icon Richard Foreman — returns to the stage in its New York Premiere. The production brings back to life Foreman's original staging and production.



TIERGARTEN 16 JANUARY 2026

Death of Classical's immersive, subversive, underground cabaret event takes its name from the Tiergarten—"The Garden of Beasts"—a sprawling central park in Berlin around which the murderous leaders of the Third Reich rose to power.



ART BATH 16-17 JANUARY 2026

Known for fusing disciplines such as opera, music, theater, puppetry, and visual art, ART BATH presents an eclectic range of world-class performers, unexpected collaborations, and the thrill of new work unfolding in real time—all in a space transformed to invite curiosity, connection, and creative surprise.

LEARN MORE AT [PROTOTYPEFESTIVAL.ORG](https://prototypefestival.org)

THE ALL SING

TIERGARTEN

ART BATH

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HILDEGARD

WHAT TO WEAR



WED

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2:00PM

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8:30PM

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7:30PM

3:00PM

DREAMING OUT LOUD

Twenty years ago I had a dream — a vision for a new kind of opera.

Why opera? Because I had trained to be an opera singer, and I believed, then and now, that the powerful combination of music and theater has the unique ability to transform minds and hearts by creating singular, transcendent, and sometimes transformational experiences.

Why new?

- ◆ Because as a twentysomething, I didn't feel connected to the repertoire.
- ◆ Because I wasn't seeing in opera the contemporary work I was seeing in avant-garde theatre.
- ◆ Because I wanted to hear stories of our time told in our English vernacular.
- ◆ Because I wanted to work with living composers who weren't afraid to bring their full selves and 21st-century musical sensibilities to this centuries-old genre.
- ◆ Because I wanted to make opera cool.

I look back now and marvel at both the hubris and the faith it took to begin. I never could have imagined that Beth Morrison Projects and our PROTOTYPE Festival would become what they are today. I never could have imagined that we would help catalyze a movement. I never could have imagined that we would become a bi-coastal company, or that Los Angeles would become a second home through our partnership with LA Opera and so many other institutions whose work I admire deeply.

Any movement takes a village.

And that village is made of extraordinary artists. It is through their fearless visions and exceptional talents that we have together changed the field. In this concert—and in the pages of this program book—you will meet some of them, along with the many co-conspirators who made this all possible: board members, staff, co-producers, presenters, and funders. Creating BMP with them has been the privilege and joy of my life.

Thank you for being part of our story.

Cheers,



WORLD PREMIERE

PRECIPICE

SUSAN ZEEMAN ROGERS, CONCEPT, SET & OBJECT DESIGN ♦ **RIMA FAND, MUSIC** ♦ **KAREN FISHER, LIBRETTO**

PRECIPICE sets an intimate story of a young woman's struggle in the epic landscape of America's mountain west. Like the land around her, her wild spirit is crushed by disregard. She escapes to the precipice and leaps, awakening mute in a wilderness in which she must fight to find her voice. The opera's visual world is evoked by miniature dioramas and large-scale video. The score, inspired by American folk music, art song, and the sounds of nature, features seven singers, string quintet, piano and mandolin. By drawing parallels between environmental and emotional damage, PRECIPICE looks at how we are silenced and exiled, and how we find our way to connection, both with each other and the natural world.

CREATIVE, DESIGN & PRODUCTION

CONCEPT, SET & OBJECT DESIGN – SUSAN ZEEMAN ROGERS

MUSIC – RIMA FAND

LIBRETTO – KAREN FISHER

MUSIC DIRECTION – MILA HENRY

STAGE DIRECTION – MALLORY CATLETT

SET AND OBJECT DESIGN – SUSAN ZEEMAN ROGERS

COSTUME DESIGN – OLIVERA GAJIC

CO-LIGHTING DESIGN – TYLER MICOLEAU

CO-LIGHTING DESIGN – MIRANDA K HARDY

VIDEO DESIGN – YUDAM HYUNG SEOK JEON

SOUND ENGINEER – JIMMY KAVETAS

ASSISTANT MUSIC DIRECTOR – LANA NORRIS

PRODUCTION MANAGER – HANNAH SGAMBELLONE

STAGE MANAGER – ALYSSA K. HOWARD

ASSISTANT STAGE MANAGER 1 – ERIN GRAY

ASSISTANT STAGE MANAGER 2 – MIRIAM HYFLER

ASSISTANT DIRECTOR – ETHAN KARAS

ASSOCIATE SET DESIGN – ALAYNA KLEIN

ASSOCIATE LIGHTING DESIGN – VITTORIA ORLANDO

VIDEO ASSOCIATE – JEREMY KADETSKY

COSTUME ASSISTANT 1 – EVAN RILEY

COSTUME ASSISTANT 2 – JOICE CALDEIRA SIMAO

CRAFT ARTISAN – JEREMY PITZER

COMPANY MANAGER – WILLA HART

SUPERTITLES – ELAINA Z. KAEHLER

CREATIVE PRODUCER – KIM WHITENER / KIWI PRODUCTIONS

CAST & INSTRUMENTALISTS

ANA – ALICE TOLAN-MEE

MOTHER, EARTH SPIRIT, CHORUS –

—— DAISY PRESS

FATHER, CHORUS – KYLE PFORTMILLER

MOTHER TREE, CHORUS – JULIUS

—— HOLLINGSWORTH

DEVELOPER'S WIFE, CHORUS – LACY

—— ROSE

DEVELOPER, FIANCÉ, CHORUS –

—— GABRIEL HERNÁNDEZ

RAVEN CHILD – SKYE ZLATKIN

COVER, WOMEN'S ROLES – JUSTINE

—— ARONSON

PIANO – MILA HENRY

VIOLIN 1 – LEAH ASHER

VIOLIN 2 – MAYA BENNARDO

VIOLA – CARRIE FREY

CELLO – JULIA HENDERSON

UPRIGHT BASS – ELEONORE

—— OPPENHEIM

MANDOLIN – AVI FOX-ROSEN

Presented by La MaMa and PROTOTYPE

SUPPORT

PRECIPICE received major development support from American Opera Projects (AOP), through the commissioning of composer Rima Fand, funded by OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation, and the commissioning of Susan Zeeman Rogers for concept and design by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. PRECIPICE was workshopped at Hunter Opera Theater and received additional developmental support from New Georges, Mabou Mines, and Paper River, LLC.

Photo Credits:

Lead photo (Ana in landscape): Matt Gray

Susan Zeeman Rogers - Sea G. Rhydr

Rima Fand - Sea G. Rhydr

Karen Fisher - Sea G. Rhydr

Mallory Catlett - Maria Baranova

Mila Henry - Kent Meister (or Kent Meister Photography)

ARTIST STATEMENT

“When we women offer our experiences as our truth, as human truth, all the maps change. There are new mountains.” – Ursula LeGuin

PRECIPICE began as Susan Zeeman Rogers’ vision of mountains, forested or clearcut, of lakes, pristine or poisoned, and of a precipice. As a set designer, she had new ideas for how she could bring huge landscapes to the stage, but no story.

She approached Karen Fisher, inspired by her novel set against such landscapes. They began to discuss an original libretto. In looking for a story, Karen asked what had inspired Susan’s desire to bring a wilderness to the stage. Susan began to speak about her childhood, how silenced she had often felt, sometimes even mute, and how the forest had become a refuge, and had given her a way to express herself in art.

Karen had been working with other women who, as writers, had similar stories. The silencing they’d experienced as young women had often turned to anger and shame, and into a self-imposed silence profound enough to feel life-threatening. It began to feel imperative to weave such shared voices and experiences into the story that would become PRECIPICE.

Rima Fand’s versatile and innovative music was perfect inspiration for a narrative that felt situated at the intersection of tradition and experimentation. Mallory Catlett came aboard with her own vision, concise and surrealist, with elevating shifts and cuts to what was becoming a metamodern fairy tale. With the support of musical director Mila Henry, they collaborated closely to create the sound, look, feel and meaning of PRECIPICE.

“If we maintain an addiction to competition and conflict as a way of managing social interactions and our interactions with the ecosystems, we will perish.” – Paul Ingram

Our current unprecedented wealth and prosperity has come at the expense not only of our land, air, and water, but also at the expense of our own humanity. Treating people as resources demands that those with power must silence any cry for care and attention, and requires the vulnerable to obey and defer, or be harmed. Written against the backdrop of news cycles full of fires and floods, rising inequality, economic and sexual exploitation, PRECIPICE tells the story of Ana, a wild creative child, pushed to the edge by her ambitious family. Rather than surrender, she takes a bold leap into a wilderness where she must fight to find her true voice, and create a world worth returning to.

“Liberation is always in part a storytelling process: breaking stories, breaking silences, making new stories. A free person tells her own story. A valued person lives in a society in which her story has a place.” – Rebecca Solnit

— **NOTES FROM KAREN FISHER, SUSAN ZEEMAN ROGERS, AND RIMA FAND**

ARTIST BIOS



SUSAN ZEEMAN ROGERS (CONCEPT, SET & OBJECT DESIGN)

Susan Zeeman Rogers is a visual artist, scenic and object designer based in New York. Her scenic designs often employ objects that can be integrated with an actor's movements and organically deepen the themes of a production. This approach propelled her to conceive and design *Precipice*, an object-theatre/chamber opera. *Precipice* is Susan's first role as a lead artist in a theatrical production. Susan has worked with BAM Next Wave Festival, Ripe Time, New York Theater Workshop, The Prototype Festival, Los Angeles Opera, Annenberg Center, Yale Repertory Theatre, Trinity Repertory Theatre, Shakespeare and Company, Two River Theatre Company, SpeakEasy Stage Company, New Georges, Opera Boston, Merrimack Repertory Theatre, Commonwealth Shakespeare Company, Curtis Opera, Opera North, Underground Railway Theatre, ART Institute and Moscow Art Theatre School. Awards include a NYSCA Artist Commission for *Precipice*; Drama League Nomination for Distinguished Production; Best Design, First Irish Festival; 2010 Elliot Norton Outstanding Set Design Award; 2018 Elliot Norton Award for Outstanding Production; 1997, 2008 and 2010 IRNE Outstanding Set Design Awards; Best Design, Opera Online; NEA/TCG Career Development Program for Designers. Susan's designs were selected for the USA Exhibits at the Prague Quadrennial in 2015 and 2019. She was a 2014/2015 Audrey Resident Artist and is an Affiliated Artist with New Georges. sizrdesign.com



RIMA FAND (MUSIC)

Rima Fand is a Brooklyn-based composer, musician and educator. An innovator who is also strongly drawn to folk traditions, she creates on an edge where the traditional meets the experimental. She has composed music for performances ranging from experimental puppet theater to outdoor spectacle to large-scale tableau vivant to contemporary musical theater to clown shows. But *Precipice* is her first opera, and her most ambitious project to date. She has been working on *Precipice* since 2018, and is the recipient of a 2020 Opera America Commissioning Grant for this project. Past credits include *Decompositions*, a one-woman show created by Tannis Kowalchuk of Farm Arts Collective (2024), *Sorry About The Weather*, a puppet play created by Lake Simons and performed at HERE (2022), NACL's *Courage*, a roving spectacle performed on a farm (2016-2017), a workshop production of *A Footnote In History*, a rock band-infused play presented in the 2017 ICE FACTORY festival, *Don Cristóbal*, *Billy-Club Man*, a Lorca-inspired musical puppet play created in the HERE Artist's Residency Program and produced at the Abrons Arts Center (2013), and Sarah Small's *Tableau Vivant of the Delirium Constructions*, performed at Skylight One Hanson (2011). She has performed in many innovative music ensembles creating original music inspired by folk traditions, including the string band *Luminescent Orchestrii*, which toured internationally for a decade, *Sherita*, a Balkan and middle-Eastern inspired quartet, *Hydra*, a women's vocal trio, *Maputi*, an mbira ensemble, and *The Maybelles*, an Americana string band. Rima is also a devoted educator who has worked for many years as a teaching artist in NYC public schools, specializing in exploring story and poetry through music and puppetry. She was the recipient of an Exploring the Metropolis Composers' Residency for 2013-2014. rimafand.com



KAREN FISHER (LIBRETTO)

Karen Fisher has spent her life exploring the cultural, physical, economic, intellectual and emotional edges of the American west. On both sides the descendant of pioneers, she graduated from UCSB in History, B.A. cum laude. In 1990 she and her husband left secure teaching jobs to take up farming on a remote homestead in Idaho, and in 1998 they moved to a small island off the coast of Washington where they cleared forests, built a house, and sailed the Northern coasts. During her years as a mother, arborist, horse trainer, and builder, she wrote her first novel. *A Sudden Country* (Random House, 2005) earned high praise and awards (PEN/Faulkner finalist, Washington State Book Award, MPBA Best Novel, VCU and Sherwood Anderson Awards for debut fiction, and launched her career as a novelist (NEA recipient 2012) and writing instructor (privately and for Fishtrap). During those same years, Karen also sang and performed with a vocal and world music ensemble. Mamatamba performed frequently at Zimfest and locally, and in the following years, the music and writing informed and inspired each other. After her husband's sudden death in 2009 and the collapse of her novel in progress in 2013, she bought a piano and taught herself to play. Music and writing together lit the way through this new deep gestation and encouraged her in her efforts to complete ongoing projects, raise her children, and find a language adequate to her new experience. She is now teaching from her island home, singing, playing, writing (poetry, memoir and fiction), and enjoying the process of moving her many creative endeavors forward through the ever-shifting fields of time, inspiration, and collaboration. A Memoir, *In Reality*, and a libretto for *Precipice* top the list. asuddencountry.com



MALLORY CATLETT (DIRECTOR)

Mallory Catlett is an Obie Award-winning creator and director of performance across disciplines from opera to installation. Her work in new opera and music theater includes: Eve Beglarian's Vicksburg Project (Mabou Mines), Mikael Karlsson's THE ECHO DRIFT (Prototype Festival), Stefan Weisman's THE SCARLET IBIS (Prototype Festival), Tarik O'Regan's WANTON SUBLIME (American Opera Projects), Aaron Siegel's BROTHER, BROTHER (Experiments in Opera), Dave Malloy's BEOWULF (Adelaide & Edinburgh Festivals), Christina Campanella's RED FLY/BLUE BOTTLE (Noorderzon & EMPAC). Her first libretto RAINBIRD (Restless NYC/Experiments in Opera/Mabou Mines) which she also directed was awarded a NYSCA Commission and NY Women's Fund grant. She will direct her second libretto, BARCELONA, MAP OF SHADOWS composed by Mikael Karlsson (Mabou Mines) in the fall of 2026. In NY her work has premiered at 3LD, HERE, Ontological-Hysteric, PS122, Pioneer Works, Abrons, LaMama, Chocolate Factory, Mabou Mines; featured at Coil, Prototype and BAM's Next Wave; and toured internationally to Canada, France, UK, Ireland & Australia. She is a Foundation for Contemporary Art 2015 Artist Grantee and a 2016 Creative Capital Artist. She is the Artistic Director of Restless NYC, an Associate Artist at CultureHub, a member of the Collapsible Hole, an artist-run development and performance venue, and a Co-Artistic Director of Mabou Mines. Her first book: The City We Make Together, co-authored with Aaron Landsman, was published by the University of Iowa's Humanities and Public Life Series in 2022. mallorycatlett.net IG: @mallorycatlett



MILA HENRY (MUSIC DIRECTOR)

Mila Henry is a music director and pianist who maintains an active and versatile career leading works that defy genre, from rock musicals to folk operas to reimagined classics. Hailed “a stalwart contributor to the contemporary opera scene” (Opera Ithaca), Mila frequently collaborates with Beth Morrison Projects and PROTOTYPE, including Music Director/Pianist for *Eat the Document*; Conductor for *Magdalene*; Pianist for *Thumbprint*; and Répétiteur for Pulitzer Prize-winners *Angel’s Bone* and *p r i s m*. With BMP and VisionIntoArt, she was Conductor for *The Old Man and the Sea* and Répétiteur for *Sensorium Ex*. Other collaborations include Music Director for *The Hunt* (Miller Theatre); Associate Music Director for *The Comet / Poppea* (AMOC*, Lincoln Center); Pianist for *We Shall Not Be Moved* (Opera Philadelphia, The Apollo, Dutch National Opera); and Répétiteur for *Iphigenia* (Octopus Theatricals). Mila’s musical theater work includes Vocal Director for the Obie-winning *The World is Round* (Ripe Time); Music Director for *Early Decision* (McCarter Theatre, Princeton University); and Assistant Music Director for *The Night Falls* (BalletCollective, PEAK Performances). She has also led projects with Circle in the Square, HERE, NYU Tisch, Page 73, and Pittsburgh CLO, and performed on cabarets at Joe’s Pub and 54 Below. Mila is an active member of Maestra and the Brooklyn Art Song Society, and was one of nine honorees for OPERA America’s 2025 Marineau Opera Grants for Women Opera Directors and Conductors. She is based in New York and plays with the alt-country band The Opera Cowgirls. Manhattan School of Music (M.M.); Elizabethtown College (B.A.). milahenry.com IG: @myohmilahenry



KIM WHITENER (CREATIVE PRODUCER)

Kim Whitener is an independent creative producer, working in the contemporary opera-theatre, music-theatre, and other multi-genre landscapes through her company, KiWi Productions. From early 2007 to late 2018, she was the Producing/Executive Director at HERE in NYC, and was a founding co-director of the PROTOTYPE opera-theatre festival, collectively directing eight festivals through January 2020. She has had a long association with Beth Morrison Projects as a producer of online programming during the pandemic and as the inaugural director of the BMP Producer Academy for three cohorts of producers-in-training. Prior to joining HERE, she worked with a range of US artists in the contemporary multi-disciplinary landscape, including The Builders Association, Big Dance Theater, Toni Dove, Martha Clarke, among many others. She was Managing Director of The Wooster Group for four years and held other theatre management and producing positions in NY, Boston, and Philadelphia with a specialty in new music-theatre. She has served on many grant panels and taught seminars nationally and internationally on production, management, and development of projects for touring. kiwi-productions.com IG: @kiwikimnyc



OLIVERA GAJIC (COSTUME DESIGN)

Olivera Gajic is a Serbian-born, New York-based costume designer and educator. To her credit, Olivera has 250+ theater, opera, dance, and film productions nationally and internationally. Her work graced the stages of Vineyard Theater, The Juilliard School, Pig Iron, Mabou Mines, Talking Band, HERE, Trinity Rep, Arden Theatre Company, Berkshire Theatre Festival, A.R.T., Huntington Theater Company, Folger, Cleveland Playhouse, Long Wharf, PlayMakers Rep etc. Olivera's work has been shown at exhibitions including the U.S. national exhibit at the 2004 & 2007 & 2023 Prague Quadrennial and Curtain Call: Celebrating a Century of Women Designing for Live Performance (USA), Costume at the Turn of the Century (Russia), Vesuario a Scena (Mexico), SENA (Morocco), World Costume in Action (Romania). Olivera is the recipient of the NEA/TCG CDP for Designers, IT Award, TDF/Irene Sharaff Young Master, Barrymore, and Bessie Award Recipient for Outstanding Costume Design. USA-local829 oliveragajic.com IG: @oliveragajic



TYLER MICOLEAU (CO-LIGHTING DESIGN)

Originally from Maine, lighting designer Tyler Micoleau (he/him) lives in Brooklyn. He has designed extensively throughout New York on Broadway, Off-Broadway, Off-Off-Broadway as well as regionally and internationally, for world premiere plays, musicals and operas as well as outdoor spaces and touring productions. He is the recipient of a Tony Award (for The Band's Visit), three Lucille Lortel Awards, two Henry Hewes Design Awards, and two OBIE awards. Recent designs include: Caroline (MCC), Buena Vista Social Club the Musical (Schoenfeld Theater, Tony nomination), The Antiquities (Playwrights Horizons NYC, Lucille Lortel award, Drama Desk nomination) and Hold On To Me Darling (Lucille Lortel Theater). His last design in the La Mama Ellen Stewart Theatre was The Good Person of Szechwan (Foundry Theatre Company). Education: Bowdoin College. tylermicoleau.com IG: @micoleau



MIRANDA K HARDY (CO-LIGHTING DESIGN)

Miranda k Hardy is a lighting designer with a passion for space & time based in Portland, OR. She is a long-time collaborator of Mallory Catlett, having worked together on projects with Latitude 14 and Banana Bag and Bodice. Since 2013 she has been a PETE (Portland Experimental Theater Ensemble) company member and is currently an adjunct instructor at Lewis & Clark College teaching design and mentoring students involved in production. Her work has been seen nationally and internationally focusing on the New and Experimental while staying grounded in the generally possible impossible. CalArts/NYC/PDX. petensemble.org



YUDAM HYUNG SEOK JEON (VIDEO DESIGN)

Yudam Hyung Seok Jeon is a video designer, performer based in NYC. He incorporates movement, object manipulation and live-feed video to create (non-)linear performance, often centering around notions of self and self-reflection. His work has been shared at REDCAT, Teatro alle Tese as part of La Biennale di Venezia, Baryshnikov Arts Center, Abrons Arts Center, MANCC, MASS MoCA, Mabou Mines Theatre, HERE Arts, Chez Bushwick. He shared his solo work 'Deep Out Agents' at Gibney Double Plus program in December 2019 curated by Tei Blow. Live-feed projection work 'Distances Smaller Than This Are Not Confirmed', created by David Neumann and Marcella Murray premiered at Abrons Arts Center January 2020. The production was honored for a 2020 Obie Award Special Citation for Creation & Performance. His latest solo performance 'Untitled (return)' (2022) was commissioned by Seoul Art Space Mullaee BENXT residency. He has worked with Elizabeth LeCompte, Dan Hurlin, Kate Valk, David Neumann, Chris Green, Tei Blow, Polina Klimovitskaya, Kathy Westwater, Baboo Liao, Afshin Hashemi, Sachiyo Takahashi, and more. He is a recipient of a 2015 Fulbright graduate study award. He currently works as a full-time video artist at The Wooster Group. yudam.work



ALICE TOLAN-MEE (ANA)

Alice Tolan-Mee is a composer/performer and Forest Preschool teacher. Her work is "open and inquisitive" (esoj), "beguiling" (New York Times), "introspective and dynamic" (Impose), "as painfully honest as it is stylistically exquisite" (Bandcamp). She has both written and performed for choir, dance, music theater, and immersive installations; and has been awarded residencies at Atlantic Center for the Arts, Access Theatre, and The Center at West Park, and attended New Amsterdam Records' Composer Lab (2022); she leads her artpop project Alice TM in NYC/LA and touring. In tandem with her training in music, Alice was trained in dance at Calarts and Bennington College, receiving a B.A. in Music and Movement (2012). alicetm.com IG: @_alice_tm_



DAISY PRESS (MOTHER, EARTH SPIRIT, CHORUS)

Daisy Press is an American singer and teacher whose distinctive voice spans opera, avant-garde, and sacred performance. Based in ****New York City and Europe****, she performs with ensembles such as Klangforum Wien and Phace, noted for "dazzling" interpretations of Ligeti and for premiering works by Bernhard Lang, Martin Smolka, Rebecca Saunders, and others. In 2024 she made her ****major European opera house debut in Seville****, starring as the title role in Alberto Carretero's **La Bella Susona**, praised as the "undisputed star of the evening." In the U.S., Press has performed with **So Percussion** and **Chromeo**, bridging concert, pop, and ritual art. Her deepest ongoing work is with ****Hildegard of Bingen****, whose chants she reimagines through the modal language of North Indian raga—shared in German cathedrals, New York's **House of Yes**, Burning Man, and private ceremonial spaces. Her album **You Are the Flower** introduces this cycle. She maintains a vibrant teaching studio and serves as singer-in-residence at **House of Yes**. IG: @Daisypress



KYLE PFORTMILLER (FATHER, CHORUS)

Kyle Pfortmiller has been heard at the Metropolitan Opera (the Met) as Marquis d'Obigny in Verdi's *La traviata* as well as in *Andre Chenier*, *Faust*, *La fanciulla del West*, *The Magic Flute*, and as Brian's father in the New York Premiere of Nico Muhly's *Two Boys*. Some of his most recent roles include a reprise of the role of Mr. XE in the Pulitzer Prize-winning opera, *Angel's Bone*, by composer Du Yun and librettist Royce Vavrek with the Beijing Festival and the Hong Kong New Arts Festival, and his company debut with Arizona Opera as the Musikleherer *Ariadne auf Naxos*. His repertoire includes the title roles in *Don Giovanni*, *Il barbiere di Siviglia*, and *Rigoletto* as well as *Valentin (Faust)*, *Count Almaviva (Le nozze di Figaro)*, *Count di Luna (Il Trovatore)*, *Billy Bigelow (Carousel)*, and *Henry Higgins (My Fair Lady)*. Pfortmiller made his television debut in 2021 in an episode of "Food That Built America" and can be seen in a starring role this year in an episode about Pop Tarts. He was born in Elgin, Illinois, and currently resides in New York City with his wife, and has the distinction of being the one actor in NYC who has not appeared in "Law and Order". kylepfortmiller.com IG: @pforty and @profkylesings



JULIUS HOLLINGSWORTH (DEVELOPER, MOTHER TREE, CHORUS)

Julius Hollingsworth is a journeyman in the entertainment industry for over 55 years. Two Ford scholarships in Shakespeare. TV, Film, Theater: Emmy, Bessie award winner. McDonald's Gospel Fest Soloist winner. "To Be A Man" - ABC-TV; "The Me Nobody Knows" - Showtime TV. "A Bitter Sweet Picture", Hal King, "The Devil's Advocate", David Letterman Gospel Choir. Soon to be seen in "Counter Punched" . Highlights: *The Sign In Sidney Brustein's Window*, director Lloyd Richards; *Asphalt - A trip-hop dance opera*, Libretto Carl Hancock Rux, Score Toshi Reagon, director-choreographer Jane Comfort; *A Season of the Congo*, Director Rico Speight; *Salome*, Director Trezana Beverly, Playmakers Theater, NC. Essence of Acting Company member. He is the founder of the Celebrating Lloyd Richards 6.29 Committee along with Jack Shalom. "God's got me." juliushollingsworth.com IG: @hollingsworthjulius



LACY ROSE (DEVELOPER'S WIFE, CHORUS)

Lacy Rose is a classically trained vocalist, composer and lyric poet based in New York City who performs original contemporary art songs. A recipient of the NYFA Women's Fund grant, Rose's song cycle LISPECTOR, a 13-song musical meditation on the radical life and works of Brazilian author Clarice Lispector, was co-produced by arranger Isaac Hayward and engineered by three-time Grammy Award winner John Kilgore. Rose has played with a variety of artists including Cocorosie, Baby Dee, Dave Malloy, and Carol Lipnik, and collaborates regularly with choreographer Coco Karol and composers Sxip Shirey, Isaac Hayward and Alaina Ferris. She made her Mostly Mozart Festival debut in the Schubertiade Remix at Lincoln Center alongside members of the International Contemporary Ensemble. With her Starling Quartet, Rose has also performed at venues such as National Sawdust, HERE Arts Center, the TANK, and more. lacyrosemusic.com IG: @lacyrosemusic



GABRIEL HERNANDEZ (DEVELOPER, FIANCÉ, CHORUS)

Gabriel Hernandez is a Puerto Rican-American performer, acclaimed for his recent appearances as "a wonderful tenor" (Opera Wire) and "the highlight of the performance" (Maryland Theatre Guide). He is dedicated to using his art to showcase the experiences of queer individuals, as seen in his photo series, Taking Up Space: Queer Identity in Opera, which debuted at the Countee Cullen Library in 2021. In 2026 the artist joins the Prototype Festival for the premiere of PRECIPICE. Gabriel's 2025 performances include the role of Ferrando in Cosí fan tutte with Bronx Opera, Dr. Caius in Falstaff with Geneva Light Opera, Susannah with St. Petersburg Opera covering the role of Sam, and his Carnegie Hall debut with La Ópera Latino Americana & Más as part of the Nuestros sonidos series. gabrielhernandezopera.com IG: @thegabrielenrique



SKYE ZLATKIN (RAVEN CHILD)

Skye Briel Zlatkin (age 12) is thrilled to make her professional theatre debut! A 6th grader in the Gifted & Talented Program at Lindbergh Elementary, Skye excels academically while pursuing her passion for the arts. She studies acting, voice, piano, and violin, and is an active member of her school's chorus and band, where she is learning to play the drums. Skye further hones her talents as a student at The Mama Foundation for the Arts and as a dedicated member of the New Light Baptist Church (NLBC) choir, having also performed with The Bobby Lewis Ensemble, led by NLBC's Senior Pastor. Aspiring to become a singer, songwriter, and actor, she is inspired most by her favorite musicals, The Sound of Music and Wicked, and her favorite artist, Taylor Swift. The fourth of five children, Skye enjoys a dynamic family life with the "Bigs" (three adult siblings) and the "Littles" (herself and her younger sister). In her free time, she loves singing, reading, dancing, creating makeup tutorials, and spending quality time with her younger sister. Skye is incredibly grateful for her family's unwavering support and encouragement as she follows her dreams on and off the stage.



JUSTINE ARONSON (COVER, ANA, MOTHER, EARTH SPIRIT, & DEVELOPER'S WIFE)

Justine Aronson has enjoyed a focus on performing and premiering new music primarily in New York City and Los Angeles for the past 15 years. Previous engagements include performances with the Los Angeles Philharmonic, Eighth Blackbird, Spoleto Festival USA, The Industry (Los Angeles), On Site Opera, The American Opera Project, Five Boroughs Music Festival, Copland House, Monmouth Civic Chorus, Carleton College, and Brooklyn Art Song Society, among others, including an Off-Broadway production of Wagner send-up Das Barbecü. Notable workshops Iphigenia, created by Wayne Shorter and Esperanza Spalding for The Kennedy Center, and David Lang's prisoner of the state with the New York Philharmonic. Previous season highlights include appearances with the LA Phil's Green Umbrella series, National Sawdust, Beth Morrison Projects, Opera Philadelphia, Lucerne Festival Academy, HEAR NOW Music Festival (Los Angeles), The String Orchestra of Brooklyn, and the Metropolitan Opera Guild. Justine can be heard on the NAXOS label as part of Daron Hagen's portrait album 21st Century Song Cycles with the Lyric Fest of Philadelphia. Justine lives in Brooklyn with her ten-pound miniature schnauzer-beagle-chihuahua, Millie. justinearonson.com



LEAH ASHER (VIOLIN 1)

Violinist/violist, composer, and visual artist Leah Asher is an avid performer of contemporary music and creator of new artistic works. Leah is the executive director and violinist of The Rhythm Method string quartet and co-creator of performance art duo Meaningless Work with Nicolee Kuester. Leah regularly performs with New York-based ensembles such as International Contemporary Ensemble, Talea Ensemble, and S.E.M. Ensemble. She formerly served as solo violist of NOSO Sinfonietta and co-principal viola of the Arctic Philharmonic. As a composer, Leah has been commissioned by ensembles including andPlay, Chartreuse, Periapsis, NorthArc Percussion Group, The Great Learning Orchestra, and Ensemble Hybrid. She serves on faculty at Lake George Composer's Institute, the Composers Conference, and the Lucerne Festival Academy, and has conducted many residencies at universities including NYU, Columbia University, Berklee College of Music, Hunter College, and BGSU. Recent releases include Leah's solo album 'Retreat into Afters' on SCRIPTS records, The Rhythm Method's 'Pastorale' on New Focus Recordings, and The Rhythm Method's 'Seaglass' on Gold Bolus Recordings. Leah joined the faculty of Manhattan School of Music in 2022. leahasher.com IG: @leahgasher



MAYA BENNARDO (VIOLIN 2)

Maya Bennardo (she/her) is an active performer and composer living in Stockholm, Sweden. Maya is interested in opening the dialogue and blurring the boundaries between composers and performers, and is devoted to performing music of the present. She is a founding member of the violin/viola duo andPlay, described by I Care If You Listen as “enthusiastic champions for new music and collaboration.” She performs new and traditional repertoire for violin and piano with pianist Karl Larson in their Bennardo-Larson Duo, and is a former member of the internationally renowned Mivos Quartet. mayabennardo.com IG: @mayabennardo



CARRIE FREY (VIOLA)

Carrie Frey is a Brooklyn-based violist, improviser, and composer who “conjures an inviting warmth that leaves her virtuosity on the margins, placing the focus on her humanity (Bandcamp Daily).” Frey is the violist of the Rhythm Method (“a group of individuals with distinct compositional voices and a collective vision for the future of the string quartet” - I Care If You Listen) and a founding member of string trio Chartreuse and quartet Desdemona. She has performed with many of New York City’s notable contemporary ensembles, including Wet Ink Large Ensemble, AMOC*, Talea Ensemble, Wavefield, Cantata Profana, and the International Contemporary Ensemble. Her own compositions, described as “an agonizingly beautiful meditation on the Romantic style” (I Care if You Listen), have been performed by the Rhythm Method, RE:duo, Arco Belo, Adrienne Munden-Dixon, and Kal Sugatski. Following on her debut sonata album, *The Grey Light of Day* (2016) with pianist Robert Fleitz, and her solo viola album, *Seagrass* (2023), Frey’s portrait album, *Seaglass* (2025), features The Rhythm Method in performances of her first four string quartets. carriefrey.com IG: @freyaviol



JULIA HENDERSON (CELLO)

Recent performances have found cellist Julia Henderson at Disney Hall, National Sawdust, Bargemusic, Jazz at Lincoln Center, MoMA PS1, and elsewhere. Julia is active both as a chamber musician and orchestral player, and frequently performs and premieres works of living composers. She can be heard on composer Finola Merivale’s debut album “Tús,” Buck McDaniel’s “The Chelsea Preludes,” and numerous other classical and non-classical recordings. Julia performs regularly with the Halcyon String Quartet, NYC-based Contemporaneous, and W4RP, and is a member of the New Haven Symphony and Sarasota Opera Orchestras. As a soloist, she was featured most recently with COSMIC Symphony performing Dvorak’s Cello Concerto. In addition to performing, Julia teaches at the Trinity School in NYC and is on faculty at Point Counterpoint and Envision summer festivals. She holds degrees from Oberlin Conservatory and the Juilliard School. juliahendersoncello.com IG: @jujuhcello



ELEONORE OPPENHEIM

(UPRIGHT BASS)

Eleonore Oppenheim is a genre surfing musical polyglot. Her current projects include big dog little dog (a duo with composer/violinist Jessie Montgomery), an acoustic trio with art-pop auteur Glasser and multi-instrumentalist Robbie Lee, and the avant folk-jazz supergroup the Hands Free (with James Moore, Caroline Shaw, and Nathan Koci), among others. Eleonore has an exciting repertoire of commissioned solo pieces and has also worked with established composers including Philip Glass, Steve Reich, and Meredith Monk, in composer-led ensembles like Missy Mazzoli's "all-star, all female" bandsemble Victoire and Florent Ghys' low strings and drums powerhouse Bonjour, with the Bang on a Can All-Stars, and with many other artists from the indie rock, jazz, and folk worlds. In addition to writing and arranging music, she has established herself as a go-to chamber musician, soloist, recording artist, and large ensemble player. Eleonore enjoys working in opera and the theater as well she has held chairs in the Broadway shows "Oklahoma!" (dir. Daniel Fish), "Illinoise" (dir./choreo Justin Peck), "Floyd Collins," (dir. Tina Landau), and two productions with Heartbeat Opera including a chamber version of "the Marriage of Figaro" starring Anthony Roth Costanzo in all of the lead roles at Little Island. Also a music educator, she directs an ensemble, and teaches various classes at Special Music High School. She is an alumna of the Juilliard School, the Yale School of Music, and Stony Brook University. eobass.com



AVI FOX-ROSEN (MANDOLIN)

Avi Fox-Rosen is a guitarist, singer, songwriter, producer and multi-instrumentalist based in Brooklyn, NY, equally at home in rock, Yiddish, klezmer, theater, or improvised music worlds. Watch, listen, and read at avifoxrosen.org. IG: [@avi_fox_rosen_music](https://www.instagram.com/avi_fox_rosen_music)



JIMMY KAVETAS (SOUND ENGINEER)

Jimmy Kavetas is a purveyor of sounds in New York City. Past work includes: Eat The Document (HERE Arts Center), Rhynoceron (HERE Arts Center), and Far Away (Stairwell Theatre). Jimmy currently serves as the Technical Director for the newly built Bronx Music Hall. IG: [@jimmy_kavetas](https://www.instagram.com/jimmy_kavetas)



LANA NORRIS (ASSISTANT MUSIC DIRECTOR)

Lana Norris is an NYC-based conductor known for dynamic musicianship, vocal arts expertise, and interdisciplinary audience engagement. Her wide range serves Hunter College where she coaches music-theatre workshops; conducts chamber and large choral works; and leads Baroque period performances. Lana is the Associate Conductor of Ember Choral Arts, the acclaimed ensemble dedicated to heartfelt music by living composers, and she collaborates with Lincoln Center, Musica Sacra, The Cathedral of St. John the Divine, St. Ignatius of Loyola, NYU Tisch, The Young People's Chorus of NYC, and American Opera Projects. As a scholar-practitioner, Lana is dedicated to the intersection of arts and public health and facilitates transdisciplinary collaborations between music and science. She is a Staff Contributor to I CARE IF YOU LISTEN, the multimedia hub powered by American Composers Forum, and her music journalism is in the Library of Congress. Lana's current project focuses on applying the intermedial and poetic-musical dimensions of Federico García Lorca's work to Spanish vocal repertoire. Lana is a proud member of the Maestra Music network. lananorris.com IG: @hereinlanaland



HANNAH SGAMBELLONE (PRODUCTION MANAGER)

Hannah Sgambellone is a director, producer, and production manager. She is the Junior Producer for Fault Line Theatre and the Associate Production Manager for WP Theater. She was the co-founder and artistic director of The Regular Theatre in Cincinnati, OH, where she produced eight shows and directed five. NYC: Scene Partners (Vineyard), Chornobyldorf (Prototype 2024) The Wasp (Little Engine Theater 2025), Jesa (Ma-Yi 2026). Tour: Romeo & Juliet/The Three Musketeers, Two Trains Running/Comedy of Errors (The Acting Company 2023, 2025). Producer: the beautiful land i seek (Fault Line Theatre/PRTT 2023/2024), The Bad In Each Other (The Tank/Alex Perez 2024) Irons in the Fire 2022-2026. Love to Kyle and Christopher Marlowe. IG: @hannah_sgambellone



ALYSSA K. HOWARD (STAGE MANAGER)

Alyssa K. Howard is a NYC-based stage manager, musician, and writer. Past PROTOTYPE Festival work: Angel Island, The Echo Drift, Dog Days, The Scarlet Ibis. Recent credits include: The Monsters (Two River Theater/MTC); The Gospel at Colonus (Little Island); This Like a Dream Keeps Other Time, Glass Guignol (Mabou Mines); Hold Me in the Water, If Pretty Hurts... (Playwrights Horizons); SUMO, Teenage Dick (Ma-Yi + The Public); Safety Not Guaranteed, Word Sound Power 2016-2021 (BAM); What Became of Us, The Far Country (Atlantic Theater Company); The Far Country (Berkeley Rep); Poor Yella Rednecks, Golden Shield (MTC); Lady M (Heartbeat Opera); Public Obscenities, Wolf Play (Soho Rep); Once Upon A (korean) Time (Ma-Yi Theater); Nollywood Dreams (MCC); for colored girls... (The Public); Henry VI (NAATCO). Education: MFA Yale School of Drama, BA Williams College. IG: @shiningatthetop.



ERIN GRAY (ASSISTANT STAGE MANAGER 1)

Erin Gray is a theater worker, director, interdisciplinary artist, and gardener based in Brooklyn, New York. Originally from Berkeley, California, she attended the University of California, Los Angeles where she earned her B.A. in theatre with an emphasis in directing and minor in art history. In New York Erin has worked creating and supporting theatre, dance, and performance with organizations including Mabou Mines, Object Collection, Target Margin Theater, The Brick, The Builder's Association, Performance Space New York, Yara Arts Group and more. Erin is the creator of The Living Room; an art collective which produces live and print collaborations. IG: @fairies_in_my_garden

MIRIAM HYFLER (ASSISTANT STAGE MANAGER 2)

Miriam Hyfler Select credits: Crooked Cross, Partnership, Becomes A Woman, The Rat Trap, Chains (Mint Theater Company), King James, Sense And Sensibility, The National Pastime (Syracuse Stage), In The Heights, Rock of Ages, Beautiful (The Gateway Playhouse), hang, Time Stands Still (Shakespeare & Company), Shanghai Sonatas (Master Players Concert Series), On Blueberry Hill, Maz and Bricks (Origin Theatre/Fishamble), Three Small Irish Masterpieces, It's A Wonderful Life, Woman and Scarecrow (Irish Rep), The Dingdong (Pearl Theatre), author Directing author (La Mama), How to Break (HERE), Richard III, Henry V (New York Classical Theatre), Cymbeline, Capsule 33 (Barrow Street Theater), I Call My Brothers, The Sonic Life of a Giant Tortoise, Ludic Proxy (The Play Company), several seasons with Phoenix Theatre Ensemble, Pan Asian Rep, and New Century Theatre. Love to @orangefreddy.



ETHAN KARAS (ASSISTANT DIRECTOR)

Ethan Karas is a director, projection designer, and theatremaker currently based in NYC. These days, you can find him at Playwrights Horizons as the Artistic Fellow for the 2025/26 season. A recent graduate of Northwestern University, past directing credits include *Beowulf: A Thousand Years of Baggage* and *The Future Show*. Ethan has recently assisted at Hudson Valley Shakespeare Festival, NYTW (*Under the Radar*), and Writers Theatre. Upcoming assisting: *Giulia* (PAC/NYC). He would like to thank his family for their endless love and support. ethankaras.com IG: @ethan_karas



ALAYNA KLEIN (ASSOCIATE SET DESIGN)

Alayna Klein (she/her/hers) is a New York City-based set designer whose work transforms the emotional into the physical. Select design credits include: *The Tempest* (Wirtz Center), *Antigone* (Wirtz Center), *Fully Committed* (6th St Playhouse), *Driving Miss Daisy* (Jean's Playhouse), *Leaving Eden* (NYMF), and *To Kill a Mockingbird* (6th St Playhouse). Select associate/assistant design credits include: *The Wild Duck* (Des. Andrew Boyce, TFANA), *You Will Get Sick* (Des. Andrew Boyce, Steppenwolf), *Noises Off* (Des. Todd Rosenthal, Steppenwolf), *Frankenstein* (Des. Andrew Boyce, STC), *In the Southern Breeze* (Des. Emmie Finckel, Rattlestick Theater), *Suffs* (Mimi Lien, The Public), and *The Drama Bookshop* (Des. David Korins). Alayna earned her MFA in Stage Design from Northwestern University and is a proud member of United Scenic Artists Local USA 829, IATSE. alaynaklein.com IG: @alayna.klein



VITTORIA ORLANDO (ASSOCIATE LIGHTING DESIGN)

Vittoria Orlando is a New York-based lighting and media designer, from Bayonne, NJ, whose work spans theatre, live performance, events, dance, and immersive installations. A graduate of Fordham University with degrees in Theatre Design & Production and Visual Art, her designs have appeared at venues including The Shed, Ars Nova, Jack, Repertorio Español, ArtCake, Alvin Ailey, Theatre Row, The Tank/Chain, as well as internationally at the Edinburgh Fringe Festival. Recent Assistant/Associate credits include Stephen Sondheim's *Old Friends* (Friedman Theatre, Spot Assistant), *Practice* (Playwrights Horizons, Associate LD), and *Masquerade NYC* (Associate LD). Vittoria's work is rooted in collaboration, sustainability, and equity in creative practice. Learn more at vittoriaorlando.com. IG: @vittoriaorlando



JEREMY KADETSKY (VIDEO ASSOCIATE)

Jeremy Kadetsky (they/them) is a writer, designer, and tinkerer based in Brooklyn. Recent work includes creating sounds for Stacy Grossfield (*Metamorphosis III*, Episodes 1–4 at The Collapsible Hole) collaborating with Tei Blow on video and sounds at Soho Rep (*Give Me Carmelita Tropicana*), and crafting slides and programming video for Sister Sylvester (*Constantinopoliad* at Onasis Steggi, International Theater Amsterdam, Venice Biennale). Jeremy is currently developing a performance piece (*desire lines*) with their partner RED through their performance project “doxies,” an excerpt of which was presented by Catch 80 in December 2025 at Life World. Education: Johns Hopkins University (BA), Sarah Lawrence College (MFA). kadetskyj.com IG: @kadetskyj



EVAN RILEY (COSTUME ASSISTANT 1)

Evan Riley is a recent graduate of the costume design program at Carnegie Mellon University. Originally from Texas, he has now worked coast to coast in theatre and film. Recent assistant credits include *The Baker's Wife*, *Just in Time*, *Millions*, *My First Ex-Husband*, and *Death Becomes Her*.



JOICE CALDEIRA SIMAO (COSTUME ASSISTANT 2)

Joice Caldeira Simao is a second-year MFA Costume Design candidate at Boston University, originally from Brazil. With a strong background in costume design for theater, television, and film, she has contributed to a diverse range of productions both in Brazil and internationally. Her theater credits include designing costumes for *O Último Mafagafo*, *4ever*, and *Hamlet*, as well as for the web series *Desaventureiros*. Before pursuing her graduate studies, she worked as a costume design assistant on several Broadway productions in Brazil, including *Matilda*, *Evita Open Air*, *Wicked*, *The Phantom of the Opera*, and *Sister Act*. Her television and film credits include *O Som e a Símbola*, *Mauá – O Primeiro Gigante*, *Jezabel*, *As Aventuras de Poliana*, *Volume Morto*, and *A Cidade Aqui Dentro*. At Boston University, she has designed costumes for the musical *The Rink* and the plays *One Penny Down*, *Hot L Baltimore*, *Museum*, *Mercutio Loves Romeo Loves Juliet Loves*, and *Calf Scramble*. IG: @joicaldeira_



JEREMY PITZER (CRAFT ARTISAN)

Jeremy Pitzer is a costume designer, writer, and performer based in the New York Area. He recently graduated from Carnegie Mellon with degrees in costume design and religious studies. A maker from a young age, Jeremy loves working with his hands to translate visual ideas into three dimensions. He is thrilled to join the Precipice team and the brilliant Olivera Gajic to create this work. jeremypitzer.myportfolio.com/home IG: @jeremypitzer



WILLA HART (COMPANY MANAGER)

Willa Hart is a Brooklyn-based theater technician studying Global Studies and Chinese Language at Lehigh University. She works at the Zoellner Arts Center, where she has trained in stage management, lighting, sound, and consent practices, and has supported both mainstage and student-led productions. She has also assisted with stage management, production, and lighting at The Collapsible Hole for Tomorrow Is Cancelled. Willa brings four years of technical theater experience, holds OSHA-10 certification, and has additional backgrounds in advocacy and journalism. IG: @Willaahart



ELAINA Z. KAEHLER (SUPERTITLES)

ELAINA Z. KAEHLER (she/her) is a NYC-based stage manager and surtitle operator. This is her third year with Prototype. Recent surtitle credits include Dalibor, Le prophète (The Fisher Center at Bard), Music for New Bodies, Comet/Poppea (AMOC*), and In a Grove (Prototype). Stage management credits include Spamalot (National Tour), Babbitt (Shakespeare Theatre Company), and several years working with the Bard Music Festival.

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Adrian Rosas
Rocky Sellers

PROTOTYPE

ABOUT

PROTOTYPE is produced by Beth Morrison Projects, a trailblazer in the creation and presentation of contemporary, multi-disciplinary opera-theatre and music-theatre works. The visionary festival is the only one of its kind in New York City and 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 producorial 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.

PROTOTYPE was co-founded in 2013 by Beth Morrison Projects and HERE under the leadership of Beth Morrison, Kristin Marting, and Kim Whitener.



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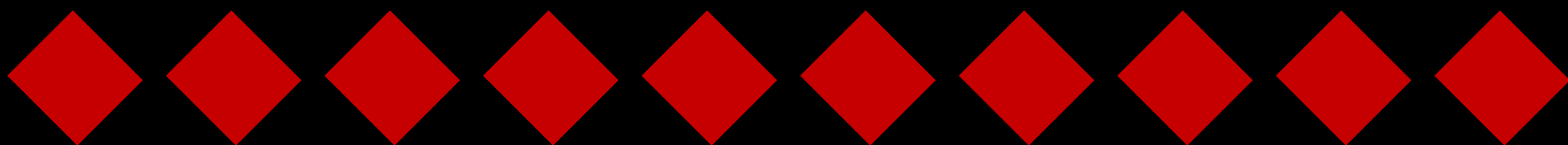
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To our PROTOTYPE seasonal staff: thank you. This festival exists because of your care, skill, stamina, and belief in the work. From the first load-in to the final curtain, your dedication makes everything possible. We are deeply grateful to build this festival with you.

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

PROTOTYPE's 2026 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 2026!

PROTOTYPE

SUPPORT

Lead support for BMP's 20th anniversary season was provided by William Kennedy and Rick & Sharon Ellingsen. Lead support for the PROTOTYPE Festival is provided by Allen and Judy Freedman.

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HERE PROTOTYPE CO-FOUNDER

---HERE builds an inclusive community from its home in Lower Manhattan, nurturing artists of all backgrounds as they disrupt conventional expectations to create innovative performances in theatre, dance, music, puppetry, media, and visual art. By providing genre-blending artists with an adaptive, flexible home for developing and producing work, HERE shares a range of perspectives reflective of the complexity of New York City. HERE welcomes curious audiences to witness groundbreaking performances that respond to the world we live in, at free and affordable prices. Committed to equity, diversity, and inclusion, HERE acknowledges the structural inequities that exclude individuals and communities based on race, gender, disability, sexual orientation, class, age, and geography, and works to counter them through intentional practice. Through sustainability and regenerative actions, HERE advances climate justice and a safe, livable planet for present and future artmakers and audiences. Founded in 1993 by Kristin Marting, Tim Maner, Barbara Busackino, and Randy Rollison, HERE has produced and presented over 1,200 original works, served more than 15,000 artists, and welcomed over 1,000,000 audience members. Its artists and productions have earned OBIE Awards, Bessie Awards, Pulitzer Prizes, and Tony nominations, and HERE remains a vital pillar of the Hudson Square neighborhood.

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