



MAGDALENE

CO-PRESENTED BY ROY AND EDNA DISNEY CALARTS THEATER (REDCAT)

PERFORMER/CREATOR: DANIELLE BIRRITELLA

DIRECTOR/CREATOR: ZOE AJA MOORE

POET: MARIE HOWE

COMPOSERS:

LEILA ADU, RUBY KATO ATTWOOD, DANIELLE BIRRITELLA, SHEENA BIRRITELLA, CHRISTINA COURTIN, GABRIELLE HERBST, MOLLY JOYCE, EMMA O'HALLORAN, TANNER PORTER, ELLEN REID, KAMALA SANKARAM, BERGRUN SNÆBJÖRNSDÓTTIR, ANNIKA SOCOLOFSKY, GYDA VALTYSDÓTTIR

CONDUCTOR/MUSIC DIRECTOR:

MILA HENRY



**ROY AND EDNA DISNEY
CALARTS THEATER**

PERFORMERS

M.....DANIELLE BIRRITELLA

M. (dancer).....ARIANA DAUB

CREATIVE & PRODUCTION TEAM

CREATIVE PRODUCER: BETH MORRISON

CO-SCENIC DESIGNER: HANA KIM

CO-SCENIC DESIGNER: RANDY WONG-WESTBROOKE

VIDEO DESIGNER AND DIRECTOR: EMILIE SABATH

VIDEO DESIGNER AND ENGINEER: KEITH SKRETCH

LIGHTING DESIGNER: CHRIS KUHL

COSTUME DESIGNER: REBECCA GRENELL

AUDIO ENGINEER: DREW SENSUE-WEINSTEIN

ART DIRECTOR FOR VIDEO: CHRIS LAEL LARSON

ASSISTANT DIRECTOR: TIARA PARTSCH

ASSOCIATE PRODUCER: SOPHIE COBARRUBIA

STAGE MANAGER: MARIA OLIVEIRA

MOVEMENT COLLABORATOR: ARIANA DAUB

INSTRUMENTALISTS

VIOLIST: TESS SCOTT

CELLIST: JOO LEE

1ST VIOLINIST: MICHELLE SHEEHY

2ND VIOLINIST: JORDAN WARMATH

HARPIST: LIZA WALLACE

REHEARSAL PIANIST: VALERIE STERN

REPETITEUR: BENJAMIN BARAHONA GINSBERG

SOPRANO COVER: ABI LEVIS

MOVEMENTS

MUTE WITH DESIRE 1-4, ELLEN REID

BEFORE THE BEGINNING, BERGRUN SNÆBJÖRNSDÓTTIR

HOW THE STORY STARTED, SHEENA BIRRITELLA

LOW TIDE, LATE AUGUST, CHRISTINA COURTIN

THE LANDING, LEILA ADU

WHAT I DID WRONG, KAMALA SANKARAM

THE ANIMA ALONE, RUBY KATO ATTWOOD

WALKING HOME, ANNIKA SOCOLOFSKY

THEIR BODIES, TANNER PORTER

MAGDALENE: HER DREAM OF INTEGRATION, GABRIELLE HERBST

TWO ANIMALS, GYDA VALTYSÐOTTIR

THORNS, MOLLY JOYCE

THE TEACHER, DANIELLE BIRRITELLA, arranged by SHEENA BIRRITELLA

MAGDALENE AFTERWARDS, EMMA O'HALLORAN

SUPPORT FOR MAGDALENE

Lead production support provided by Nancy & Barry Sanders; production support provided by Charlotte Isaacs, Rick & Sharon Ellingsen, and Marian Godfrey. Composer participation sponsored by Kiki Ramos Gindler & David Gindler. Additional support provided by Chris Ahearn & Marla Mayer, Miles Benickes, Susan Feder & Todd Gordon, Bill & Priscilla Kennedy, Sandy & Barry Pressman, Geoff & Koni Rich, Linda & David Shaheen, Kamala Sankaram, Dr. Michael S. Siegal & Nomi Ghez, Gregory Spears, and Mark Wanek.

Magdalene was originally produced as part of the PROTOTYPE Festival (**Beth Morrison** and **Kristin Marting**, Founding Directors)

WELCOME TO MAGDALENE!

When I founded BMP in 2006, I did so within an operatic industry that I felt had no place for me. I knew that opera had a power beyond any other art form to stir our hearts, souls, and minds—but so much of what I saw left me cold and unmoved. I loved the boundarybreaking, genre-defying work being made by contemporary composers and theater artists, who used music and performance to tell important, relevant stories. Yet, the field's myopic vision only had room for the inherited repertoire, making opera a museum piece rather than a living, breathing reflection of life. And while women were lauded for their turns on stage, I saw too few women writing the music, leading a cast, an orchestra, or a company.

Thankfully, the field has transformed significantly in the last 18 years. Work by living composers can be seen in the world's largest and most historic opera houses, as well as in productions by countless new independent companies. Women are not only stars on stage, but also on the podium and in artistic leadership. I'm beyond proud that BMP has played a role in ushering in this sea change—and grateful that there are more opportunities for the art works, artists, and art form I love to create transformative, inspiring, and provocative experiences for audiences around the globe.


But even in this new world, Magdalene is a rarity. This piece doesn't feature the music of one woman composer; it features the work of fourteen women- Leila Adu, Ruby Kato Attwood, Danielle Birrittella, Sheena Birrittella, Christina Courtin, Gabrielle Herbst, Molly Joyce, Emma O'Halloran, Tanner Porter, Ellen Reid, Kamala Sankaram, Bergrun Snæbjörnsdóttir, Annika Socolofsky, Gyda Valtýsdóttir - women that I believe represent the future of opera.

It is created, directed, conducted, and performed entirely by women. I'm proud to showcase these talents to the national and global operatic community, who are here this week for the Opera America Conference and the World Opera Forum. Creating this platform for artists like Zoe Aja Moore, Danielle Birrittella, and the rest of the team is how BMP continues to foment change.

It's especially thrilling that this is all happening here in Los Angeles! Through our longstanding partnership with LA Opera and REDCAT, and our work with CAP UCLA, The Broad Stage, the LA Phil, and countless other institutions, LA has become BMP's second home. LA is a perfect fit for BMP because Angeleno audiences aren't afraid of the new and nontraditional—in fact, they're hungry for it. And, this West Coast premiere of *Magdalene* is an all-too-rare chance for LA-based artists to present their work to and for their own Community. Beth Morrison Projects exists to foster continual innovation in opera and music-theatre. Whether you're new to our work or a BMP super-fan, an opera aficionado or a first-time audience member, I'm so glad you're here to support our movement. If you're interested in the work we do, and want to help widen our reach and grow our impact, I invite you to get in touch at **info@bethmorrisonprojects.org**.

Enjoy the show!

Cheers,

A handwritten signature in black ink that reads "Beth Morrison". The signature is fluid and cursive, with the first name "Beth" and the last name "Morrison" clearly legible.



Danielle Birrittella is a California-based performer, creator, and composer of new operatic work. Danielle's extensive background in opera and experimental theatre yield an artist with an instinct for pushing the boundaries of contemporary classical music. Her dual roles as creator and performer of new operatic works deliver a distinctive level of authenticity and intimacy to her pieces. In addition to being co-creator of *Magdalene*, she is the creator of *Sonnets To Orpheus*, an immersive song cycle set to Rainer Maria Rilke's poetry; her forthcoming project, *Sentinel*, tells the story of a woman confronting her traumatic memories in virtual reality. Danielle's "radiant, nearly angelic presence" and "high, crystalline soprano" have been said to be "mesmerizing... as hypnotic to watch as she is to hear" (*Financial Times*, *The Wall Street Journal*, *Parterre*). As a performer, she is "exposed, intelligent, earnest... powerful and persuasive" (*The New York Times*). In addition to composing and performing classical music, Danielle records and tours with her experimental baroque-pop project, *Dia*, which sets her contemporary folk songs to ethereal vocal textures. She holds degrees from California Institute of the Arts (MFA), Pacifica Graduate Institute (MA), and New York University (BA), and is a member of SAG/AFTRA and ASCAP. In addition to her endeavors as an artist, Danielle maintains a practice as a licensed depth psychotherapist. [**daniellebirrittella.com**](http://daniellebirrittella.com)



Zoe Aja Moore is an artist and director who makes new performance, theater, opera, and participatory events for spaces that span from rooftops to galleries and concert halls. Zoe's work has been described as "moving and electrifying," "razor smart and disarmingly disruptive," and "a breath of pure creative power." Her work has been presented by LACMA, REDCAT, Prototype Festival, Long Beach Opera, Studio Teatrgaleria Warsaw, Beth Morrison Projects, The Ford, SFMOMA, Los Angeles Philharmonic, National Sawdust, HERE Art Center, CalArts' Center for New Performance, National Gallery of Singapore, Williamstown Theater Festival, LAX Festival, the Tank, home LA, and the Theater at the Ace Hotel among others. As an educator Zoe has taught and been a guest artist at institutions that include University of Michigan, NYU, UCLA, and CalArts. Originally from New York City, Zoe is a member of the Lincoln Center Director's Lab and holds an MFA in Directing from the California Institute of the Arts. zoeajamoore.com



Marie Howe is the author of four volumes of poetry, *Magdalene: Poems*; *The Kingdom of Ordinary Time*; *The Good Thief*; and *What the Living Do*, and she is the co-editor of a book of essays, *In the Company of My Solitude: American Writing from the AIDS Pandemic*. Her poems have appeared in *The New Yorker*, *The Atlantic*, *Poetry*, *Agni*, *Ploughshares*, *Harvard Review*, and *The Partisan Review*, among others. She has been a fellow at the Bunting Institute at Radcliffe College and a recipient of NEA and Guggenheim fellowships, and Stanley Kunitz selected Howe for a Lavan Younger Poets Prize from the American Academy of Poets. In 2015, she received the Academy of American Poets Poetry Fellowship which recognizes distinguished poetic achievement. From 2012-2014, she served as the Poet Laureate of New York State.



Ariana Daub is a movement artist, bodyworker and practitioner of visual and fiber arts. She has lived in and been a part of the creative fabric of Los Angeles since 2013. Much of her creative practice began in New York where she spent her younger years. Ariana began her west coast journey at CalArts where she graduated with a BFA in dance in 2012. She has had the pleasure of creating and performing with Los Angeles artists and organizations, such as Industry Opera, HomeLA, Szalt, Ate9 dANCEcOMPANY, and an ongoing creative partnership with Jordan Saenz. She has performed at many venues including Here Arts, Jacob's Pillow, White Bird Dance, American Dance Festival, the American Platform for Dance at The Joyce and Context Vishneva Fest in Moscow, Russia. Ariana had the honor of being a collaborator in 'Magdalene' an original opera created by Danielle Birrittella which premiered in NYC in 2020 and most recently a series of collaborations with musical artists, Meernaa, Mega-Bog, Fell Runner and Art Feynman. Ariana is deeply connected to her bodywork practice which informs and weaves through her relationship to dance and art making. She is grateful to be able to practice movement arts with artists who hold reverence for the body and its stories.



Recipient of the Musical America Award for Best Artist of the Year and Agent of Change and a Kennedy Center Next50 Honoree, **Beth Morrison** is hailed as a “contemporary opera mastermind” (LA Times) and “a powerhouse leading the industry to new heights” (WQXR). GRAMMY-Nominated Beth Morrison is an opera and theatre producer, President and Creative Producer of Beth Morrison Projects, and Founding co-Director of the PROTOTYPE Festival. Beth created Beth Morrison Projects (BMP) in 2006 to identify and support the work of emerging and established living composers, and to create a new kind of opera (“Beth Morrison is her own genre”-Opera News). BMP is celebrated as having been an industry disruptor and is now a tastemaker at the forefront of musical and theatrical innovation by commissioning, developing, producing and touring the groundbreaking new works of a diverse group of living composers and their collaborators, which take the form of opera-theatre, music-theatre, and vocal-theatre.



Leila Adu is an astonishing force in the space where electropop, avant-classical and singer-songwriter meet. Exploring her roots in New Zealand, Britain and Ghana, Adu is an international artist who has performed at festivals and venues across the world. Compared to Nina Simone and Joanna Newsome by WNYC, Adu has released five acclaimed albums, and has given visionary solo BBC and WQXR performances. Adu's credits include Ojai Music Festival, Bang on a Can, the New Jersey Symphony Orchestra, Late Night with David Letterman, and composing for a Billboard charted album. She received BMus from Victoria University of Wellington, and her doctorate in music composition at Princeton University, and is currently an assistant professor in the music technology program in the music and performing arts professions department at Steinhardt, New York University. In 2022, she was awarded a Charles Ives Composer Fellowship's from the American Academy of Arts and Letters. In 2023, The Crossing choir's album, with her Schirmer published song "Coloring-In Book," was nominated for a Grammy. In 2024, album Moonstone & Tar Sands was released on digital and vinyl by Leila Adu Trio feat. PUBLIQuartet, the highly acclaimed New York string quartet.



Ruby Kato Attwood (b.1980, Canada, BFA 2006, Studio Arts, Concordia University)is an artist living inTio'tia:ke (Montréal, Canada). Ruby's practice engages interdisciplinary media techniques, collaboration and political and historical discourses in the milieus of new and rock music.



Sheena Birrittella is a Los Angeles based composer. A graduate of California Institute of the Arts and of the UCLA Film Scoring Program, she has applied her versatile composing abilities to an array of works for film, media and live performances. In addition Sheena composes for production company We Are All In, Bleeding Fingers Music and Imaginary Friends Music Partners.



Christina Courtin is a multi-instrumentalist, singer/songwriter, composer, and arranger. She has released four solo recordings of her original songs, one recording with her synth band 'Pilot Violet', several recordings as a member of the Knights (including a Grammy Nomination in 2016) and has contributed to multiple film scores, commercials, tv shows, concerts, and artistic endeavors in a plethora of ways.



Gabrielle Herbst is a composer, and vocalist. She's received commissions from Roulette and the Jerome Foundation, the Nouveau Classical Project, Duo Noir, Experiments in Opera, Fresh Squeezed Opera, The Knights, and contributed to the opera Magdalene as part the Prototype Festival 2020 in NYC. She's been composer-in-residence at the Watermill Center, Exploring the Metropolis, Inc., Atlantic Center for the Arts, Avaloch Farms, Roulette and Pioneer Works. She has had her compositions presented at venues including National Sawdust, The Stone, Issue Project Room, HERE Arts Center, the National Guitar Society, MATA, and Lincoln Center Atrium. Under the moniker GABI she released her debut album *Sympathy* on Software Recording Co. in 2015. Tour highlights included David Byrne's Meltdown Festival, London, Pop Kultur Festival, Berlin, Andy Warhol Museum, Muziekgebouw, Amsterdam, The Great Escape, UK, Marfa Myths Festival, The Wick presented by Pitchfork, and a series at Roulette with Missy Mazzoli curated by Meredith Monk. She released her second GABI album, *Empty Me*, on Double Double Whammy in 2018 and toured the US opening for the band Mutual Benefit. She was a 2021-2023 fellow with the American Opera Project's Composers & the Voice program and a 2023 Composition fellow at the Aspen Music Festival.



Molly Joyce has been deemed one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” by The Washington Post. Her work is concerned with disability as a creative source. Her work is concerned with disability as a creative source, and her most recent album, *Perspective*, featuring voices and viewpoints of disabled interviewees, was praised by Pitchfork as “a powerful work of love and empathy that underscores the poison of ableism in American culture.” Molly’s creative projects have been presented and commissioned by Carnegie Hall, GM Europe, TEDxMidAtlantic, SXSW:EDU, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, and Classical:NEXT. She is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, and alumnus of the YoungArts Foundation. She holds an Advanced Certificate and Master of Arts in Disability Studies from City University of New York, and is a Dean’s Doctoral Fellow at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York University, Wagner College, and Berklee Online. For more information: www.mollyjoyce.com



Emma O'Halloran is an Irish composer interested in joy, wonder, hope, and connection, and her music is driven by a desire to capture the magic of what it means to be human. Freely intertwining acoustic and electronic music, she has written for folk musicians, chamber ensembles, turntables, symphony orchestra, and theatre, and her work has been described as "intensely beautiful" (Washington Post) and "unencumbered, authentic, and joyful" (I Care If You Listen). In recent years, Emma's passion for storytelling has led her to explore multidisciplinary projects such as soundwalks and opera. She has written works for Irish National Opera, Boston Lyric Opera, Beth Morrison Projects, and her recent operas, *TRADE* and *Mary Motorhead*, received rave reviews from their performances at LA Opera and New York's PROTOTYPE Festival with the LA Times calling her "a kind of modern-day Monteverdi". Emma loves working with people to explore and create music, and she has served as a mentor for various composition programmes in Ireland and the United States. In 2021, she founded the Creative Lab, an award-winning mentorship programme for young composers from traditionally underrepresented groups. Emma holds a Ph.D. in Music Composition from Princeton University and works as a freelance composer.



Tanner Porter is a composer-performer and songwriter. In her songs “that are by turns seductive and confessional” (Steve Smith, *The New Yorker*), Tanner explores her passion for storytelling. Her orchestral music, described as “drop-dead gorgeous” (Jim Munson, *Broadway World*), has been commissioned by the Louisville Orchestra (LOCC), Albany Symphony Orchestra, San Francisco Ballet (“Kin,” choreography by Claudia Schreier), and orchestrated for the Boston Ballet (“Slipstream,” Schreier), among others. She is currently in the Broadway cast of *ILLINOISE* (music by Sufjan Stevens, choreography and direction by Justin Peck, a book by Jackie Sibblies Drury/Peck), where she is the understudy for two voice/guitar roles played by Tasha Viets-Vanlear and Shara Nova (*My Brightest Diamond*), running through August 10th at the St. James Theatre. Tanner holds degrees in composition from the University of Michigan’s SMTD (BM) and the Yale School of Music (MM). Photo credit Titilayo Ayangade.



Ellen Reid is one of the most innovative artists of her generation. An American composer and sound artist whose breadth of work spans opera, sound design, film scoring, avant-pop, ensemble and choral writing, she was awarded the Pulitzer Prize in Music for her opera, *p r i s m*, in 2019.



Kamala Sankaram Praised as “strikingly original” (NY Times), Kamala Sankaram moves freely between the worlds of experimental music, creative music, and contemporary opera. Known for pushing the boundaries of form and style, she has created work for the Brooklyn Botanic Garden (as 2023 artist-in-residence), an opera for the trees of Prospect Park, a techno-noir featuring live datamining of the audience and a chorus of 25 singing tablet computers, and the world’s first virtual reality opera, among other pieces. She has been commissioned by the Glimmerglass Festival (as 2022 artist-in-residence), Washington National Opera, Houston Grand Opera, the PROTOTYPE Festival, and Creative Time, among others. As a biracial Indian-American and trained sitarist, Kamala has drawn on Indian classical music in many of her works, including *Thumbprint*, *A Rose*, *Monkey* and *Francine in the City of Tigers*, and *the Jungle Book*. Dr. Sankaram is currently a member of the composition faculties at the Mannes College of Music and SUNY Purchase. www.kamalasankaram.com



Begrún Snæbjörnsdóttir hails from the peripheries of Iceland, with an “elemental style” (Steve Smith, *The New Yorker*) and follows inner logics when approaching composition, often integrating sound and other phenomena into an indivisible whole - creating mutable, breathing, living structures through experimental performance practices and notation. Her work has been presented by renowned groups such as the Iceland Symphony Orchestra, Oslo Philharmonic, International Contemporary Ensemble, Ensemble Musikfabrik, Esbjerg Ensemble, Norrbotten NEO, Decibel, Avanti!, Distractfold, Nordic Affect, Cikada and KNM Berlin to name a few, while featured in major festivals and events such as Lincoln Center’s Mostly Mozart, Tectonics, Nordic Music Days, Only Connect, Ultima, Sigur Rós’s Norður og Niður, KLANG, SPOR, ISCM’s World New Music Days, Sound of Stockholm, Prototype, Sequences Art Biennial and more. Bergrún holds a master’s degree in composition from Mills College (2017) and since 2022 she is Assistant Professor of Composition at the Iceland University of the Arts in Reykjavík, where she currently resides.



Annika Socolofsky is a composer and avant folk vocalist who explores corners and colors of the voice frequently deemed to be "untrained" and not "classical." Described as "unbearably moving" (Gramophone) and "just the right balance between edgy precision and freewheeling exuberance" (The Guardian), her music erupts from the embodied power of the human voice and is communicated through mediums ranging from orchestral and operatic works to original queer Country songs and unapologetically joyous Dolly Parton covers. Recordings of her music are available on New Amsterdam, Bright Shiny Things, Carrier, Naxos, and Innova record labels. She is Assistant Professor of Composition at the University of Colorado Boulder, and is the recipient of the 2021 Gaudeamus Award. She holds her PhD in Composition from Princeton University.
www.aksocolofsky.com



Gyda Valtýsdóttir has an extraordinarily unique musical background, from founding the electronic dream-pop band múm in her teens, to gaining a double master degree in classical cello performance and free improvisation. She has composed for dance, film and theatre. Aside from her many collaborations, she has created a distinctive voice with her solo albums, all which have won her several awards, including the prestigious Nordic Council Music Prize in 2019, for her “deeply personal and organic performance, fragile and subtle, yet powerful and temperamental.”



Maria V. Oliveira is a freelance stage manager, performer, and energy healer. She has been working in theater for over 10 years and is an alum of Santa Barbara City College and UC Irvine. The most recent productions she has worked on are Cornerstone Theater Company's Pedro Play and tour of Wicoun. She also regularly stage manages for CalArts Center for New Performance and is currently a member of the Stage Management Faculty in the CalArts School of Theater.



HANA S. KIM she/her (Projection Design) Broadway: The Old Man And The Pool, Summer 1976, The Outsiders Off-Broadway/New York: The Harder They Come (The Public Theater) The Visitor (The Public Theater, Lucile Lortel Nom), Eve's Song (The Public Theater), Everything Rises (BAM), Magdalene (Prototype Festival) New music/opera: L'Orfeo (Santa Fe Opera), Sweet Land (The Industry), The Anonymous Lover (LA Opera) Regional: Geffen Playhouse, OSF, South Coast Rep, Magic Theatre, A.C.T, among others. Awards: Princess Grace Award, Sherwood Award from CTG, Helen Hayes Award, LA Drama Critics Circle Distinguished Achievement Award among others www.hananow.com



Drew Sensue-Weinstein (he/him) is a sound designer and sonic artist whose work explores sound as a dramaturgical tool. His practice draws from a multifaceted artistic background including contemporary and physical theatre, performance art, classical theatre, Spanish guitar, ambient music, death metal, and more. Drew's recent work combines ecological Field Recording, extended vocal technique, and live hydrophone in conjunction with environmental research to explore connections between capitalism, Earth's decaying ecosystems, and the decline in our collective mental health. Drew currently resides in Los Angeles and is a recent graduate of California Institute of the Arts with a graduate degree in Composition and Experimental Sound Practices. Before moving to LA, he spent nearly a decade in New York City where he worked as a theatre sound designer, director, and audio engineer. He has designed and composed music for companies including LEIMAY, HERE Arts Center, Oye Group, BRIC, the Brick, the Shakespeare Theatre of New Jersey, and many more. He has also engineered a variety of concerts at the Kitchen. Drew continues to work as a sound designer and electronics artist across the country and has recently created work for Beth Morrison Projects, Emory University, and Visions 2030's Earth Editions festival. Image Credit Cheryl Mann.



Christopher Kuhl is an acclaimed theater, dance, opera, installation artist and designer. Kuhl has developed work which has been produced and presented at such venues as Santiago a Mil Chile, Queer Zagreb, Sydney Festival, Hebbel am Ufer, Centre Pompidou, Hong Kong Arts Festival, Edinburgh International Festival, On the Boards, Fusebox Festival, Walker Arts Center, Sundance Film Festival, and Santa Fe Opera, among others. Recent work includes *Trade / Mary Motorhead* (Prototype Festival, REDCAT), *Human Measure* (HOME Manchester, Canadian Stage), *Confederates* (Oregon Shakespeare Festival), *The Carolyn Bryant Project* (REDCAT), *Voices from the Killing Jar* (Long Beach Opera, Los Angeles Philharmonic), *The Hunger* (Abbey Theatre, BAM), *The Object Lesson* (New York Theatre Workshop), *Home* (BAM), *The Institute of Memory* (Under the Radar), *Straight White Men* (Young Jean Lee's Theatre Company, The Public Theatre, Kaai Theater) and *The Elephant Room* (St. Ann's Warehouse). His work has been recognized with two Bessie Awards, two Los Angeles Ovation Awards, and the Center Theatre Group's Sherwood Award. Kuhl is an Assistant Professor at UC San Diego in the Department of Theatre and Dance. He is from New Mexico and a graduate of California Institute of the Arts.



Emile Sabath is an award-winning cinematic storyteller working across film, theater, and fine art. Called “a distinctive voice” from the Sundance Screenwriting Labs, her multidisciplinary film works have appeared in *The New York Times*, *The Wall Street Journal*, *Slamdance*, *Film de Femmes Paris*, *Rolling Stone Magazine*, *Cannes Court Metrage*, *Edinburgh International Film Festival*, and *The Hammer Museum*. She holds an MFA in Film/Video from the California Institute of the Arts. By day she works as a Clio Grand winning Executive Creative Director, making disruptive entertainment marketing for major film studios such as Netflix, Amazon, Disney and others. Emile grew up on a farm in the Ozark mountains, a beautiful and contradictory place. She revels in creating work that intersects the dark poetry of the natural world with the dangerous complexities of womanhood.



Keith Skretch is a media artist and designer whose work spans theater, installation, and mixed-reality experiences. Stage designs include work with Big Dance Theater, Mallory Catlett, Palissimo, Phantom Limb Company, Zoe Aja Moore, Daniel Fish, CalArts CNP, and WNYC's Radiolab. His installations have been presented at Studio Teatrgaleria in Warsaw, San Diego International Airport, Bohemian National Hall in NYC, HERE Arts Center, Automata, EMPAC, and Occidental College. Skretch has received Ovation, Bessie, and Henry Hewes design awards, and is a creative director at LA-based interactive media company NightLight Labs. He holds degrees from CalArts and the University of Chicago.
www.keithskretch.com



Tess Scott-Suhrstedt is a deeply emotional and musical violist, committed to performing a wide range of musical styles. Experienced in chamber music, studio work, and orchestral playing, she aims to tackle the vast landscape of musical genres. She recently had the honor of performing in Netflix's Los Angeles run of the "Bridgerton Experience". She performed in the Pulitzer Prize winning opera Prism, composed by Ellen Reid, presented by the LA Opera and Beth Morrison Productions. Ms. Scott-Suhrstedt spent six summers as an orchestral fellow at the Aspen Music Festival and School. Born and raised in Los Angeles, CA, she began her studies at the Colburn School of Music and the Kadima Conservatory of Music. She received her Bachelors Degree from Boston University School of Music under the instruction of Michelle LaCourse, then moved to New York City to begin her studies with the esteemed Patinka Kopec of Manhattan School of Music. In addition, she received her Masters in Viola Performance at New York University under the tutelage of Shmulikk Katz. She is a frequent familiar face at many of the scoring sessions at Warner Brothers, Sony, and Fox. She can currently be seen performing around the greater Los Angeles Area, with groups such as The New West Symphony, San Bernardino Symphony, and Hollywood Chamber Orchestra.



Joo Lee is an LA-based cellist who loves to balance performances and life. She performs with many ensembles in Los Angeles such as Delirium Musicum, and in various orchestras including the San Bernardino symphony, Santa Barbara symphony, and LA Opera. Joo has been involved in recordings for TV shows and movies including Family Guy, American Dad, the Star Trek series, Onward, and The Call of the Wild. Teaching has been her passion for the last 24 years, and she has been invited to give masterclasses and cello coaching, as well as to judge for numerous competitions in Southern California. In her free time, Joo enjoys visiting national parks, hiking and running. She received honors at Juilliard School Prep., a BM from the New England Conservatory, and an MM from University of Southern California. Joo lives in South Pasadena with her family.



Michelle Sheehy is a multi-genre violinist currently based in Los Angeles. She is a longtime advocate and performer of contemporary classical music, having been taken to avant-garde concerts around New York City by her eclectic father when she was just young. She has collaborated with members of the world's leading contemporary music ensembles such as the Kronos Quartet and JACK quartet, and performed in venues throughout New York City such as le poisson rouge and Carnegie Hall. Recent engagements have included performing with Jacaranda Music, Monday Evening Concerts, LA Phil's Noon to Midnight festival, and Candlelight Concerts. In addition, she was appointed to the New West Symphony in 2023. Aside from her ventures in modern classical violin, Michelle is an avid Irish and Old-Time fiddler, and frequently plays with her Celtic band Bus Fare to Dublin. While at UCLA, she joined the Early Music Ensemble playing baroque violin and vielle, and has since performed with the LA Camerata, traveling with them to the Berkeley Early Music Festival in June 2022. Michelle earned a Bachelor of Music at the New England Conservatory of Music and a Master of Music at the University of California, Los Angeles, where she was a Graduate Teaching Assistant for the Strings Department. Outside of music, she can be found knitting or playing chess.



Jordan Warmath is a Violist/ Violinist who received her DMA in Viola Performance from UCSB in 2017. As a sought after performer and collaborator she has appeared on stage with internationally acclaimed pop artist Sting, soprano Renée Fleming, the Takács Quartet, cellist Carter Brey, pianist Emanuel Ax, and violinists Ray Chen, Anne Akiko Meyers, Glenn Dicterow, and Gil Shaham. As a lover of orchestral music she regularly performs with the Pasadena, New West, and Bakersfield Symphonies in addition to serving as Principal Viola for the Westside Chamber Orchestra and associate principal viola for the Pacific Opera Project. A passionate promoter of modern compositions, Dr. Warmath has premiered solo viola works by contemporary composers Charles Peck, Arthur Gotschalk, Joel Feigin, Hillary Purrington, Jennifer Dirkes, and Marc Evans at Rice University, the University of Texas at Austin, UCLA, and UCSB. As an advocate for modern viola and violin literature, she continues to commission, seek, promote, and perform contemporary music (and opera!) as frequently as possible. However, her favorite part of working in Los Angeles has been performing in the studio where she can be heard on the soundtracks to Obi-Wan, Star Trek, Black Adam, Lego Movie 2, and many more.



Liza Wallace brings a new dimension to the harp's role in contemporary music, striving to expand the possibilities for this unique instrument in a variety of musical settings. As a performer and composer, her influences include Venezuelan joropo and Brazilian choro as well as jazz and classical genres. Liza has released three albums of her music; *Carousel* in 2009, *Waken* in 2013, and *Ao Outro Lado* in 2021. Her latest album is an exploration of the harp in Brazilian styles of music including choro, baião, and Brazilian jazz. Liza is an active freelance musician in Los Angeles and has performed with such artists as Sir Elton John, Kristin Chenoweth, Gonzalo Grau, Pablo Aslan, Sylvia McNair, Miguel Atwood-Ferguson, and Gerald Clayton. She is an award-winning composer and has presented her compositions at harp festivals in Brazil, Chile, Mexico, and Germany. In addition to performance, Liza is a dedicated music educator and works as an elementary music instructor and harp instructor. For more information about Liza's work, please visit lizawallace.com.



Abi Levis has been named “Debut Artist of the Year” by the Joy in Singing Foundation, and has appeared as a soloist with the Toronto Symphony, the Handel and Haydn Society, Florida Symphony, Philharmonia Baroque, Portland Baroque, Utah Opera/Symphony, Opera Parallele, Deutsche Oper Berlin, Wolf Trap Opera, Los Angeles Opera, Opera Philadelphia, and The Dallas Opera. She is also a prize winner of numerous competitions both at home abroad, including the Klaudia Taev Competition, the William Mattheus Sullivan Foundation, The McCammon Competition, and the Classical Singer Competition. She enjoys exploring all genres of music from popular to ancient, and recently released her debut album “Songs of Dominick Argento” with collaborator, Peter Walsh. A native of Portland, Maine, Ms. Levis holds degrees from the Eastman School of Music, the University of Houston, and Bard College. She currently resides in Southern California with her husband - celebrated author David Treuer. She is a stepmom to three children, is obsessed with her pets, and is a musical leader at a local church. Her hobbies include arguing, beer tasting, wandering aimlessly through foreign cities, all things food, knitting/crocheting/hoarding yarn, and True Crime. She is an obnoxious Boston Red Sox fan and proud of it. Follow her on Instagram @tessitourist and TikTok @abilevis!

Rebecca Grenell is a Los Angeles fashion designer. She is the founder and former owner of LACAUSA clothing, and currently developing her family heritage brand, Joshua Tree (est. 1968). Rebecca has always designed silhouettes that allow the body to move and breathe freely, which lends itself to the poetic expressive movements of *Magdalene*.

Chris Lael Larson is a Portland-based artist working in the overlap of painting, photography, and assemblage to create new perceptual experiences. His subject matter is the everyday absurd – the strange, curious, and confounding ways we connect to each other, the things we consume, and the environments we inhabit. In his work, Chris constructs temporary altar-like installations utilizing found objects, reclaimed materials, natural elements, cheaply printed photographs, and paint to accentuate their latent qualities and reframe their meaning. Sometimes, the installation is the final piece, and sometimes, the final piece is a blend of paintings and large-format photographs of his constructions using a hyperreal lighting technique to create images that confound expectations. Chris has shown work in over 30 cities across the US, with notable exhibitions at the Berkeley Museum of Art, Portland Institute of Contemporary Art, and The Portland Art Museum NW Film Center. Chris is a member of Carnation Contemporary and Wave Contemporary in Portland, OR. Chris received a BS in Earth Sciences and a BA in Photography from the University of California at Santa Cruz, where he was awarded the Irwin Scholarship for the Visual Arts.

Benjamin Barahona Ginsberg: Repetiteur has coached singers, actors and instrumentalists across many different genres for over 15 years in Southern California, New York City and Seattle. He has served as music director and/or accompanist for numerous arts organizations, including 5 Star Theatricals (Thousand Oaks), Center Theatre Group (Los Angeles), The Gay Men's Chorus of Los Angeles, Landmark Opera, The Los Angeles Children's Chorus, Pepperdine University, The SoCal Symphony Society, and The Wallis Annenberg Center for the Performing Arts (Beverly Hills). With the Santa Barbara Youth Ensemble Theatre, he has music directed and performed twice for Ms. Oprah Winfrey. He was nominated for a Broadway World Award for Best Musical Direction For the Southern California premiere of Carrie at Out Of The Box Theatre (Santa Barbara). He earned his Bachelor of Fine Arts at California Institute of the Arts, where he gave the Wild Beast Music Pavilion concerto premiere with Saint-Saëns' Piano Concerto No. 2; and he most recently graduated with distinction from California State University, Northridge, with a Master of Arts in Music Industry Administration.

Tiara Partsch Born and raised in Luxembourg, Tiara is a writer and director; specializing in the creation of devised work, she focuses primarily on new works and physical theater practices. After graduating from the International School of Luxembourg, Tiara obtained a Directing BFA in Theatre Performance at the University of Michigan, with a Creative Writing Minor and a focus on Sociological Studies. She recently served as the local Ann Arbor parade director for the Little Amal Initiative in September 2023, devised and directed the show *People are Things* (Based off of Nina Bouraoui's writings). She also directed *Attempts on Her Life* alongside Rude Mechanicals. She has worked as an intimacy director on numerous projects and continues to devote this practice to developing a safe, trusting and inspiring creative process. She would like to thank Zoe for this incredible experience and opportunity!



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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Co-presented by Roy and Edna Disney CalArts Theater (REDCAT)

