WORLD PREMIERE PRODUCTION

IRON & COAL

May 3 & 4, 2018

STRATHMORE
Between late April and early July 1944, the Nazis deported approximately 426,000 Hungarian Jews to Auschwitz. My father, Gustav Schonfeld, was a mere ten-year-old boy when the Nazis marched into his hometown of Munka, Hungary in May 1944, forcing my Dad and countless others aboard the now infamous cattle cars bound for Poland.

Of the hundreds of thousands of Jews brought to Auschwitz during those few months, 320,000 were immediately directed to the gas chambers by Hitler’s Schutzstaffel. That’s one million Jews who were killed in Auschwitz alone.

My father often described his miraculous survival as being given “bonus time.” In his memoir, Absence of Closure, Dad paintstakingly outlined this incredible journey in vivid detail. As he worked, Dad and I often discussed the important and difficult process he faced in retracing his steps. On several occasions, he would send me pages to look through for my notes and discussion. This was a big deal for me. For my father to value my opinion not just as a son, but also as a friend and fellow writer, was a huge honor. And it was through these discussions that I began to toss around my own ideas on adapting this story to the stage.

But it wasn’t until a fateful phone call from Dad months after the book was completed, that I finally felt compelled to attack this subject matter. My father suffered from a rare form of leukemia called myelodysplasia. For several years, the disease was manageable, so it came as quite a shock when Dad called to tell me he had been considering hedging his bets and taking a chance on one experimental medication that had been showing some success in fighting the symptoms of myelodysplasia. For my father, a brilliant scientist who administered these kinds of studies regularly throughout his storied career, to choose risk over safety, was a huge honor. And it was through these discussions that I began to toss around my own ideas on adapting this story to the stage.

The resulting album is a very raw and personal collection of songs illustrating the emotional landscapes I experienced and perceived growing up amongst Holocaust survivors. It is the result of love of lore, Iron & Coal roots and the fabric of the stories of my life. It is the story of my dad and his life, and the story of my story. The journey of my life is a true labor of love, and I’m honored to create this work for my father and son.

Iron & Coal

Cut to Edinburgh, Scotland August of 2016. My beautiful and talented wife, Sarah-Jane, is in a play with her theater company, One Year Lease, at the Fringe Festival. Joi Brown, Strathmore Vice President of Programming and Artistic Director, whom I have had the distinct pleasure of knowing since her days at Omaha Performing Arts, is also attending the festival. Coffee? Sure!

Joi asks about Iron & Coal. I describe the long and bumpy emotional road I have travelled with this project since its quiet, solemn release in 2011. We agree to keep talking. Director Kevin Newbury and I have already been plotting a course that leads us, in December of 2016, to a workshop of the Iron & Coal album at the prestigious Winterreise Festival at National Sawdust in Brooklyn. Joi attends and Strathmore is on board to produce. Beth Morrison joins as creative producer, and just like that—new life!

Eight years ago, I set out on an adventure: to create an album honoring the stories and history so richly engraved in the fabric of my family and the Jewish experience at large. I am immensely proud of Iron & Coal as a stand alone album, but I am even prouder of its remarkable evolution into the concert event we are presenting at Strathmore. Expanding on its roots, diving deeper and more specifically into the relationships of father and son to the past and to each other, Iron & Coal is now an exciting theatrical collaboration of sight, sound, movement, and emotion. I am in awe of my collaborators, and incredibly grateful for the opportunity to share this piece with you.

I would also like to thank Beth Morrison and the BMP team, Joi Brown and the entire Strathmore team, Kevin Newbury, David Bloom and Contemporaneous, Natalie Lomonte, Tom Seltzer, Paul Vershbow, Katy Tucker, Tyler Kieffer, The Milch Foundation, Mike Cassling, Josh Schonfeld, Miriam Schonfeld, Heidi and John Farkas, Jill Steinberg, Cantor Josh Breitzer, Rabbi Seth Wax, Martin Gellner, Werner Stranka, Rod Milam, and, of course, my amazingly patient and supportive wife, Sarah-Jane Casey.

Thank you, Jeremy Schonfeld
Composer and Lyricist

POST-CONCERT DISCUSSION
Join us for a post-concert discussion in the Concert Hall with members of the Iron & Coal creative team immediately following the Thursday, May 3 performance.
SPECIAL THANKS FROM STRATHMORE

LEADERSHIP SUPPORT
The Estate of Henry J. Schalizki

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Cathy S. Bernard
Santos, Postal & Company

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Ellen and Michael Gold
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Tina and Arthur Lazerow
Karen Lefkowitz and Allen Neyman
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Wendy and Donald Sussswein

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Charles Cooke
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Florentina Mehta
Alfred Munzer and Joel Wind
Michael Murphy
Mary and Robert Nisbet

PROMOTIONAL PARTNERS
The Defiant Requiem Foundation
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SPECIAL THANKS FROM BETH MORRISON PROJECTS

The Dr. David M. Milch Foundation
Mirem Schonfeld
Ari & Bill Steinberg
Jeanne Blaustein & Peter Bokor
Joshua and Suzanne Schonfeld

MUSIC CENTER

STRATHMORE

Presents the World Premiere Production

IRON & COAL

SURVIVOR. AND SON.

Thu & Fri, May 3 & 4, 2018

Produced by Strathmore and Beth Morrison Projects

Creator and Performer
Jeremy Schonfeld

Director
Kevin Newbury

Music Director and Arranger
David Bloom

Projection Designer
S. Katy Tucker

Animation Designer
Tom Seltzer

Lighting Designer
Japhy Weideman

Sound Designer
Tyler Kieffer

Wardrobe Designer
Paul Carey

Movement
Natalie Lomante

Production Stage Manager
Lindsey Turteltaub

Video Engineer and Programmer
Paul Vershbow

Video Assistant
Michael Clark

Featuring
Jeremy Schonfeld
Rinde Eckert
Lincoln Claus
Contemporary
Alexandria Harmonizers
Maryland Classic Youth Orchestras of Strathmore
Young Artists of America
Strathmore Children’s Chorus

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Ari & Bill Steinberg
Jeanne Blaustein & Peter Bokor
Joshua and Suzanne Schonfeld
CAST

Jeremy Schonfeld  Son
Rinde Eckert  Father
Lincoln Clauss  Young Father

PROGRAM

Mourner’s Kaddish
Aliyah / The Waiting
Save Me
Yedid Nefesh
Good Man
Bad Man
Man Questions God
Center of the Universe
Nothing Really Matters / Stop, Stop
If Ever
Piece of Me
Shema Yisrael
Time
Iron & Coal / I Gotta Song
Story of Love

ABOUT GUSTAV SCHONFELD

Gustav (“Gus”) Schonfeld, the father of Iron & Coal’s composer, Jeremy Schonfeld, was born May 8, 1934 in Munkacs, Hungary, which is now Mukachevo, Ukraine. When he was 10 years old, his family was taken from their home by cattle car to Auschwitz and separated. He and his parents never saw Schonfeld’s seven-month-old brother Solomon (Shlomo), his grandmother, or many other relatives again. With his father, Schonfeld spent time at Auschwitz, in Warsaw, Dachau, and Muhldorf. After arrival at Auschwitz, the two were separated from his mother for the year that they remained in concentration camps.

In 2009, Schonfeld published a memoir, Absence of Closure, which described in detail his experiences in the concentration camps. He donated the proceeds of his book to the Washington University School of Medicine, the St. Louis Holocaust Museum and Learning Center, and two Jewish day schools his grandchildren attended.

In the book, Schonfeld credits his father (also a physician) for saving his life by putting him to work in the dispensary, where his father treated sick prisoners, and by giving food to his son. After the war, Schonfeld and his father spent a year recovering in Czechohoslovakia (now the Czech Republic), while relatives in St. Louis acquired the necessary immigration documents to bring them to the United States. During this time, they were reunited with his mother, who had survived Auschwitz. The three Schonfelds moved to St. Louis a year after the liberation.

Schonfeld earned a bachelor of science degree in 1956 and a doctor of medicine degree in 1960, both from Washington University. He did post-graduate work at New York University, Bellevue Medical Center. He later studied lipid disorders while serving as a captain at the U.S. Air Force School of Aerospace Medicine and later at the Massachusetts Institute of Technology.

Gustav married his wife, Miriam, in 1961 and they were married for 50 years. They had three children together: Joshua (Suzanne), Julia (Michael), and Jeremy (Sarah-Jane), and nine grandchildren.

Dr. Schonfeld joined the Washington University School of Medicine faculty in 1972, becoming a full professor in 1977. He was internationally known for his research in heart disease prevention and cholesterol. In 1996, he became Chairman of the Department of Medicine at Washington University Medical School.

Among the many honors he received, in 1995, Dr. Schonfeld received an Alumni/Faculty Award from the Washington University Medical School Alumni Association, and in 2006 a special award of the American Heart Association. He also chaired the Washington University Faculty Council. He sat on the board of the Hillel of St. Louis, as well as other charities.

Colleagues and family remember Dr. Schonfeld as compassionate, intellectual, gracious, an incisive thinker, and deeply kind.

A DAY OF REMEMBRANCE

The Yiddish word “Yahrzeit” (YAR-tsite) refers to the anniversary of the death of a loved one. In Judaism, there is a focus on carrying on the memory of our lost loved ones from generation to generation. Based on Jewish law, the Yahrzeit is the day one year following the death of a loved one as calculated in accordance with the Hebrew calendar. This remembrance is performed annually by reciting the Mourner’s Kaddish and burning a Yahrzeit candle for 24 hours. Traditionally, the observance begins on the anniversary of the Hebrew date of death and the candle is lit at sunset.

Opening night of Iron & Coal coincides with the Yahrzeit of Gustav Schonfeld, composer Jeremy Schonfeld’s father, who died on May 21, 2011.
ABOUT THE CAST

JEREMY SCHONFELD (Creator and Performer) is truly grateful to Strathmore and most notably, artistic director Joe Brown, for their unwavering and inspired efforts bringing Iron & Coal to the main stage. Iron & Coal, the concept album, was originally recorded in Vienna, Austria in 2011 with producing partners BeatFleet (Martin Gellner and Werner Stranka). From Vienna to Strathmore, Schonfeld has been extremely fortunate to receive creative input from a variety of talented supporters and collaborators. Among those whose active participation Jeremy would like to note, are producer extraordinare Beth Morrison and her entire EMP team, visionary director Kevin Newbury, brilliant conductor and orchestrator David Bloom and his Contemporaneous Ensemble, and the wonderful artistic efforts of Tom Seltzer, Katy Tucker, Paul Verishow, Tyler Keiffer, and Natalie Lomonte.

Recently, Jeremy’s earlier concert-theatrical piece Drift was revived in events both in London and in Lancaster, Pennsylvania. Additional shows currently in development include Spun, Calling All Kates, and Greta. Previously, Jeremy created the album 37 Notebooks, featuring noted Broadway veterans Adam Pascal, Tracie Thoms, Julia Murney, and more. “House of Love,” recorded by Shoshana Bean for 37 Notebooks (featuring the Broadway Dreams Chorus), has been recorded and performed numerous times, and is consistently used in many diverse charitable campaigns including Defying Inequality, Rockers on Broadway, and the New York City Gay Men’s Chorus annual holiday concert at Town Hall, appropriately billed, “The Holiday House of Love.” Additional albums include Drift, Iron & Coal, and Blue Skies and All. Schonfeld wrote and performed two songs for the Clear Blue Tuesday film soundtrack (in which he co-starred), and penned Schonfeld wrote and performed two songs for the Clear Blue Tuesday film soundtrack (in which he co-starred), and penned "I Am A Child of the Storm," recorded by the Broadway Dreams Chorus for the benefit album "A Children’s Songbook," which features noted Broadway singers chosen by Renée Fleming to perform solo concerts at the BBC Philharmonic. In the spring of 2017, he was one of five Eckert has appeared as a principal soloist with the New York Philharmonic, as well as with the BBC Philharmonic. In the spring of 2017, he was one of five singers chosen by Renée Fleming to perform solo concerts at the Kennedy Center as part of her Voices Festival. That same season, he performed the solo role in Aging Musician (Eckert’s libretto), a collaboration with composer Paola Prestini and designer and director Julian Crouch. This spring, he toured with the Kronos Quartet in My Lai, a mono-opera written for him by Jonathan Berger. His new solo recording The Natural World will be released this August as a stongute production in association with National Sawdust Tracks.

RINDE ECKERT (Father) is a writer, composer, singer, actor, and director whose music and music theater pieces have been performed throughout the United States and abroad. Among them are: And God Created Great Whales (Obie Award); Horizon (Lucille Lortel Award; and Drama Desk nomination for Outstanding Play), and Orpheus X’2007 Pulitzer Prize finalist). He is a recipient of a MacArthur Grant, six Time Out New York “Best of the Week,” The Natural World was originally recorded in Vienna, Austria (2007) and has been performed at events both in London and in Lancaster, Pennsylvania. Additional shows currently in development include Spun, Calling All Kates, and Greta. Previously, Jeremy was involved in the 42nd Annual Humana Festival of New American Plays at Actors Theatre of Louisville as part of the cast of Evocation to Visible Appearance, directed by lso Waters. Other regional credits: Burn All Night (World Premiere) at American Repertory Theatre. Readings: Sun’s Room (National Alliance for Musical Theatre), Alan Menkin’s The Apprenticeship of Duddy Kravitz (York Theatre Company). Concerts: Best of Broadway with Sutton Foster (Cincinnati Pops, Times Has Changed (Andy’s Pub); Proud Lincoln Clauss (Young Father) is a New York-based actor and singer. Previously, Clauss was involved in the 42nd Annual Humana Festival of New American Plays at Actors Theatre of Louisville as part of the cast of Evocation to Visible Appearance, directed by Les Waters. Other regional credits: Burn All Night (World Premiere) at American Repertory Theatre. Readings: Sun’s Room (National Alliance for Musical Theatre), Alan Menkin’s The Apprenticeship of Duddy Kravitz (York Theatre Company). Concerts: Best of Broadway with Sutton Foster (Cincinnati Pops, Times Has Changed (Andy’s Pub); Proud musical theatre graduate of Ball State University. performance “(The New York Times). Contemporaneous performs and promotes the most exciting work of living composers through concerts, commissions, recordings, and educational programs.

Based in New York City and active throughout the United States, Contemporaneous has performed for many notable presenters, including Lincoln Center, Park Avenue Armory, PROTOTYPE Festival, Merkin Concert Hall, MATA Festival, St. Ann’s Warehouse, and Bang on a Can. The ensemble has worked with a wide range of artists, including David Byrne, Donna Schenley, Yotam Haber, David Ushaped, and Julia Wolfe.

Contemporaneous has premiered more than 125 works, many of them large-scale pieces by emerging composers. Through its commissions and readiness to play challenging music, the ensemble encourages composers to take risks and defy constraints. Contemporaneous’s debut album, Stream of Stars—Music of Dylan Mattingly (Innova Recordings), has been featured on radio programs around the world, and the ensemble’s recordings also appear on the New Amsterdam, Leaf, and Raven labels, and in the feature film QUEST.

Contemporaneous leads participatory programs for students, designed to instill a passion for new music and to convey the power of careful listening and meaningful expression through music. The ensemble has held residencies at such institutions as City University of New York, the University of New Orleans, Williams College, SUNY Binghamton, and Bard College, where the group was founded in 2010. Read more at contemporaneous.org.

MARYLAND CLASSIC YOUTH ORCHESTRAS (MCYO) is the resident youth orchestra program of Strathmore. It’s mission is to nurture and develop talented young musicians and enrich the community with quality orchestral experiences. Now in its 72nd year, the program—formerly known as the Montgomery County Youth Orchestra—creates a seamless connection between the artistic and the educational experience and is highly regarded regionally and nationally as one of the nation’s top youth orchestras serving almost 600 students annually, MCYO offers seven orchestra levels for students in grades 2–12, several small instrumental ensembles, a chamber music program and a summer strings program. MCYO provides master class experiences for students, collaborative performances with dance, choral, theater, and other arts organizations, and also offers its students national and international concert tours.

Abigail Kosklera, bass Stephanie Wang, viola
John Park, bass Dana Wolpe, viola
Philip Lee, cello Rebecca Bennet, viola
Ryan Kim, cello Vivian Dong, viola
Samuel Cho, cello Anna Kellesier, violon
Elena Riel, cello Jaimie Lewin, violon
Jihwan Kim, cello Connie Sun, violon
Jonathan Shi, cello Kayleigh Kim, violon
Beatrice Chung, violon Eve Crompton, violon
Vivian Li, cello Jasen Chu, violon
Catherine Gordon, clarinet Beth Jacobo, violon
Anoushka Sharma, clarinet Darren Chang, violon
Bradley Woods, clarinet Zach Zhao, violon
Zach Zhao, violon Alfred Ruan, violon
Jennifer Santora, horn Amy Chai, violon
Mara Sundel, horn Charlene Shiu, violon
Giovanna Eichner, horn Elisa Pierpaoli, violon
James Allsve, trumpet Will Joself, violon
Grace Tifford, viola Laura Engin, violon
Rebecca Marr, viola Isabelle Park, violon
Dana Wolpe, viola Steven Wang, violon
Grace Ma, violon Rebecca Herr, violon
Alanna Li, violon

INDIVIDUAL ARTISTS
Mark Liffton, bassoon
Jacob Dalager, trumpet
James Martin, trombone
Bryan Woodward, bass trombone
Joey Pappas, bass
Whitney Maxmore, bass
Eliana Schenk, cello
David Lu, percussion
Adam Rosenblatt, timpani
The ALEXANDRIA HARMONIZERS are celebrating their 70th anniversary educating, entertaining, and enriching lives around the world. Noted by Broadway World as offering “some of the best choral singing” in the area, the Harmonizers specialize in one of a cappella’s most challenging forms, four-part close harmony.

The chorus is made up of volunteer singers from age 12 to 85 and performs dozens of times each year.

The Harmonizers credit their participation in Strathmore’s I Am Anne Hutchinson / I Am Harvey Milk production as among the most enriching experiences of their history and are honored to collaborate on the world premiere of Iron & Coal. They were responsible for recruiting an ensemble of female vocalists for this meaningful project and were overwhelmed by the community's enthusiastic response. The Harmonizers thank all those who joined for their hard work and participation in this production.

Joe Cerutti, Artistic Director
SOPRANO
Heather Allan
Reese Andrews
Ruth Bennett
Hannah Jacobson Blumenfeld
Katie Rey Bogdan
Patricia Chow
Elizabeth Colosimo
Andrea Constantine
Solenia Dukewych
Meredith Rib
Sara Hagighi
Laurie Jennings
Mindy Kerne
Madeline Koon
Jen Kaethe
Sharyl Lam
Justine Springberg
Rose Stadie

ALTO
Cindy Austin
Anne Bouhour
Mary Bramley
Lori Brush
Catherine Colosimo
Rebecca Conner
Lori Crauter
Rinn Delaney
Vickie Dennis
Cadence Flaherty
SOPRANO
Krissi Folsom
Carol Fuller
Mihal Gross
Brie Hebron
Cindy Krohe
Katelyn Neumann
Elizabeth Rytkyrsy
Rachel Rytkyrsy
Deanna Howes Spiero
Debra Timmons

TENOR
Brian Ammerman
Carlos Barillo
Rob Barnovsky
Rob Blair
Gary Cregan
Clyde Cruesenberg
Josh DosPutes
Randall Ellison
Frank Podarco
Tom Frederick
Drew Fuller
Stepio Garling
Conner Goss
Kellen Hertz
Chuck Hunter
Brad Jones
Carl Kaufmann
Jim Kirkland
Mark Klostermeyer
Alan Kousin
Craig Kupawa

BASS
Randy Lazar
Nick Leiserson
Kevin McKenzie
Art Medici
Nick Murnane
Howard Neelrod
Chuck Powell
Stan Quick
Bob Rhone
Mickey Roberts
Josh Rootz
Rick Savage
Aaron Simoneone
Antony Takahashi
Shawn Tallant
Noah Van Gilder
Ben Watasky
Bob Wells

YOUNG ARTISTS OF AMERICA AT STRATHMORE (YAA) provides a pre-professional choral experience to students ages 7–18 from diverse backgrounds. Founded by Artistic Director Emeritus Christopher G. Guerra, and led by Artistic Director Michael Wu, five performing ensembles (Preparatory Choir, Apprentice Choir, Treble Choir, Concert Choir, and Young Men’s Choir) promote self-expression in singers, celebrate the diverse musical traditions of the area’s residents, and engage talented youth in joy-filled and uplifting music-making. SCC also performs with professional orchestras, other choral groups, and featured artists in ensemble performances, allowing Strathmore to provide a living, breathing, singing presence in its community.

YOUNG MEN’S CHOIR
Max Powers
Antonio Rivera
Austin Zhu

CONCERT CHOIR
Susa Chudamani
Lauren Cooke
Linnea Hultman
Kayla Laws
Maggie McHugh
Dhruv Pai
Sophia Parker
Geneva Reese
Lana Anderson
Sophie Bagheri

YAA Company vocal director
Kristofer Sanz, music director

Alto
Shanna Kachuriner
Abby Garelick
Allison Fitzgerald
Abby Garelick
Shanna Kashuriner

SOPRANO
Helena Barsotti
Annabel Cromwell
Antonia Lay
Olivia Massiah
Gabriela Sanchez
Bella Zindash

TENOR
Esther Markov
Hannah Markov
Allison Mintz
Emily Ott
Elizabeth Rentch
Cecilia Smith

ALTO
Shara Fink
Allison Fitzgerald
Abby Garelick
Shanna Kashuriner
ABOUT THE CREATIVE TEAM

JEREMY SCHONFIELD See cast bio.

KEVIN NEWBURY (Director) is a theatre, opera, and film director based in New York City. Kevin’s work has been seen at the Park Avenue Armory, Carnegie Hall, The Kennedy Center, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, The Santa Fe Opera, Barcelona Liceu, Opera Theatre of St. Louis, Minnesota Opera, The San Francisco Symphony, L’opéra de Montréal, The Prototype Festival, Bard Summerscape, Portland Opera, Opera Philadelphia, Philadelphia Orchestra, Seattle Opera, Glimmerglass Opera, The Virginia Arts Festival, The Wexford Festival, Center Theatre Group, and American Repertory Theatre, among many others. Recent premieres: Fellow Travelers (Cincinnati, Prototype/NYC, and Chicago), The Revolution of Steve Jobs (Santa Fe Opera, upcoming: Seattle Opera and San Francisco Opera), Kansas City Choir Boy starring Courtney Love (Prototype/NYC, Boston, LA, and Miami), Bel Canto (Lyric Opera of Chicago and PBS' Great Performances). Theatre includes the GLAAD Media Award Winner Candy & Dorothy. Films include Monsuora Is Waiting, Stug, and Ephiphany V.

DAVID BLOOM (Music Director and Arranger) is the founding co-artistic director of Contemporary Opera, a New York-based ensemble of 21 musicians dedicated to performing the most exciting music of the present moment. Noted for his “enthusiastic commitment and exactness” (Shepherd Express) as well as his “gracious sensitivity” (I Care If You Listen), Bloom has conducted over 200 world premieres at such venues as Carnegie Hall, Lincoln Center, Merkin Concert Hall, and New York’s Museum of Modern Art. Bloom has been a guest conductor for NOW Ensemble, Present Music, ensemble mise-en, JACK Quartet, and Mantra Percussion, among others, and has worked with such composers and artists as David Byrne, Donnacha Dennehy, Lacy Deyges, Dylan Mattingly, Misay Mazzini, Andrew Norman, Irla O’Lionard, Dawn Upshaw, and Julia Wolfe. Especially active as a conductor of new opera, Bloom serves as music director on projects with Experiments in Opera, Beth Morrison Projects, PROTOTYPE Festival, New Amsterdam Presents, and Pig Iron Theater Company, among others. He has recorded for the Innova, New Amsterdam, Mexican Summer, Mona, Roven, and Starkland labels.

Also a passionate educator, Bloom is the orchestra conductor for Special Music School High School and the nation’s only new music youth orchestra, Face the Music. Along with Contemporary Opera, he has led residencies at such institutions as City University of New York, the University of New Orleans, Williams College, and his alma mater, Bard College. Read more at davidbloomcomposer.com.

5. KATY TUCKER (Projection Designer) is a video and projections designer based in NYC: Tucker began her career as a painter and installation artist, exhibiting her work at a variety of galleries, such as the Corcoran Museum in Washington, DC and Artista’s Space in New York City. Her work in theatre and opera has been seen around the world, including Broadway, Off-Broadway, the Metropolitan Opera, the Sydney Opera House, Carnegie Hall, the New York City Ballet, the Kennedy Center, BAM, and the Park Avenue Armory, among others. Recent productions include Dmitri Trenin’s Volar and Acrodrick at the Dutch National Opera and Metropolitan Opera, The Flying Dutchman with the Atlanta Opera, West Side Story at the Kennedy Center, and La Coiuciara at Tettro Lirico di Cagliari. Upcoming: The Ring Cycle at San Francisco Opera, The Flying Dutchman at Houston Grand Opera, If You Listen with R.B. Schlatter and the Brooklyn Youth Chorus, and Rigoletto at Wolf Trap Opera.

THOMAS SELTZER (Animation Designer) was born in University City, Missouri in 1969. He moved to New York to attend Columbia University, where he earned a BA in history, in which he still swears up and down will be useful someday. Largely self-taught as an artist—he dropped out of Pratt after one year—he started out doing design and illustration for several investment banks before moving on to art direct various publications around New York. In 2003, he founded Seltzer Creative Group, a digital design studio that creates work for a deliberately eclectic range of clients, including Fortune 500 companies, small businesses, a host of nonprofits, and Grammy-winning recording artists. His last one-man gallery show was of a series of original prints of jazz artists. He has lectured on design and animation at Washington University and Columbia University. He lives in Brooklyn, New York, with his wife Inés, his daughter Iliana, and their dog Jane.

JAPHY WEIDEMAN (Lighting Designer) Broadway: Dear Evan Hansen, The Visit, The Nance, Of Mice and Men, and Airline Highway all received Tony Nominations for Best Lighting Design. Opera: Charleston and the Chocolate Factory, Lobby Hero, Bright Star, Sylvia, Old Times, The Heidi Chronicles, Macbeth (Drumma Desk Nomination), Cyrano de Bergerac, and The Snow Goose. Off-Broadway: Lincoln Center Theatre, The Public Theatre, NTTW, Second Stage, Playwrights Horizons, MTV, MCC, Lab/履约, and The Vineyard West End: A Nice Fish (Harold Pinter Theatre), Blackbird (Albery Theatre). Opera: Bluebird’s Castle III Prigioneri (La Scala, Nederlands Opera), The Revolution of Steve Jobs, Don Giovanni, Life is a Dream (Santa Fe Opera), Max Emanuel Candidate, Doubt (Minnesota Opera), Don Giovanni (Opera Lyon).

TYLER KIEFFER (Sound Designer) is a Brooklyn-based sound designer whose recent works include Sound House (The Flea); Counting Sheep (Kilkenny Arts Festival, Ireland); The Reception (HERE Arts Center), Made in China (Wakka Wakka), A Dog Story (The Davenport Theatre), Every Morning I Wake Up and Scream to Forget (Body & Soul Music Festival, Ireland); Little Shop of Horrors (Berkeley Theatre Group), The History Boys (Palm Beach Drama Works); I Wasn’t Going to Tell Anybody and Then I Told Everybody. Buried Child, and All’s Well that Ends Well (NYU Tisch); Dead and the Lovers, Peter Pan, and The Troublehouse Reign of King John, (Yale School of Drama); Aracdia (Yale Repertory Theatre); Ain’t Gonna Make It (Ars Nova). Tyler is a graduate of the Yale School of Drama class of 2015. tylerkieffer.com

NATALIE LOMONTE (Movement) is a choreographer, performer, and teacher. She toured with Moom, Pilobolus, CBR and Parsons Dance and danced with Liza Minnelli in Sex and The City 2. Lomonte was in the original Broadway cast of Spiderman. Turn Off The Dark, also serving as dance captain and dance supervisor. Lomonte is the movement director for One Year Lease Theater Company, an adjunct professor of dance at Fordham University, and she has led movement workshops at Harvard University, PACE University, and Vassar College. She received a San Francisco Dance Film Festival Award for Alver Ego and an Edinburgh Stages Award for Please Excuse My Dear Aunt Sally (OYL): Commissions: Within Parsons Dance, Common Heart (Alfrey Fordham BFA Concert), The Calling (Houston Dance Theatre). Lomonte was assistant stage director and choreographer for the 44th National Day Abu Dhabi live-broadcast event and assisted Mia Michaels in creating the New York Spectacular starring the Radio City Rockettes.

BETH MORRISON PROJECTS (Creative Producer) was founded in 2006 to support the work of living composers and their multi-media collaborators. The company encourages risk-taking, creating a structure for new work that is unique to the artist, and allows artists to feel safe to experiment and push boundaries.

Noted as “the edge of innovation” (Opera News), Beth Morrison Projects is a “contemporary opera maestrandi” (Los Angeles Times) and “its own genre” (Opera News). Projects have been performed in numerous premier venues around the world including Brooklyn Academy of Music, Bucine Hall, The Barbican, Lincoln Center, The Walker Art Center, The Beijing Music Festival, The Holland Festival, and more. Since 2014, BMP has been a bi-coastal company based in New York and Los Angeles. Los Angeles partners include the LA Opera, LA Phil, Center Theater Group, Ford Theatres, wild UP, and RVCC. Morrison co-founded the PROTOTYPE Festival in New York City in 2013, which showcases seven boundary pushing contemporary opera-theatre and music-theatre projects over 19 days each January. The New Yorker recently wrote that the festival is “essential to the evolution of American Opera,” and The New York Times called the festival “bracingly innovative… a point of reference.”

www.bethmorrisonprojects.org www.prototypefestival.org

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www.bethmorrisonproductions.org
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Screen Actors Guild American Federation of Television and Radio Artists (SAG-AFTRA)

STRATHMORE Annual Spring Gala
MICHAEL FEINSTEIN
Sat, May 12

Big band show with special guest Laura Osnes and a free after-party!