



CATAPULT OPERA PRESENTS

LA VILLE MORTE

MUSIC BY NADIA BOULANGER & RAOUL PUGNO
LIBRETTO BY GABRIELE D'ANNUNZIO

Conductor *Neal Goren*
Director *Robin Guarino*

CATAPULT

Artistic Director Neal Goren | Executive Director Ben Newman

CATAPULT

DIGITAL

REDEFINING

CATAPULT DIGITAL

THE GLITCH

by **NICO MUHLY** and
GREG PIERCE



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TELEKINETIK

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WHAT OPERA IS

AND CAN BE

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WHEN ALL I KNEW CHANGED

by **CELISSE**

OPERA UNINHIBITED

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Welcome

The **CATAPULT OPERA** Board, Advisory Council, artistic production team, and Director Neal Goren, are thrilled to be showcasing Nadia Boulanger's *La ville morte*. In January 2024, Catapult Opera and the Greek National Opera debuted this co-production at the Stavros Niarchos Cultural Center in Athens, Greece, which received enthusiastic reviews. Today, we welcome you to the New York premiere.

Our company staged its first production last year with *Hanjo*, a mesmerizing opera by Toshio Hosokawa, here at NYU's Skirball Center. As these two pieces confirm, Catapult is committed to creating a dynamic future for opera, broadening the art form in innovative productions that expand the diversity of the genre and thus its audiences. In keeping with that mission, we have commissioned short, digital operatic pieces by artists who have achieved renown in other musical genres, including rock and hip hop. To date, these works include *The Glitch* by Nico Muhly and Greg Pierce; *When All I Knew Changed* by Celisse; *Swann* by Tamar-Kali; and *Telekinetik* by Khary Laurent. We invite you to view these wonderful pieces on our website (catapultopera.org) as well as the watch parties and interviews that accompany them. We will be commissioning more of these amazing works in future seasons and will be announcing our next live production in the coming weeks. Stay tuned!

We extend grateful thanks to all our generous donors for helping to "catapult" us into action and production! We hope that you too will spread the word about our work and engage with our community.

Thank you so much for joining us! Enjoy the performance!

Domna Stanton

Domna Stanton, Board President



NYU Skirball is located in the heart of Greenwich Village, historically a center of resistance, dissent and free thinking. NYU Skirball's programming reflects this history and embraces today's renegade artists and companies, presenting works that aim to engage, provoke and inspire audiences. NYU Skirball is NYC's home for cutting-edge performance, artistic research, and discourse, holding close to James Baldwin's dictum that "artists are here to disturb the peace."

The 800-seat theatre provides a home for internationally renowned artists, innovators, and thinkers and presents ground-breaking events ranging from re-inventions of the classics to cutting-edge premieres, in genres ranging from dance, theatre, performance art, comedy, music and film.

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LA VILLE MORTE

MUSIC BY NADIA BOULANGER & RAOUL PUGNO
LIBRETTO BY GABRIELE D'ANNUNZIO

This production of *La ville morte* is made possible through a generous gift from Paul L. King and by a grant from The Stavros Niarchos Foundation (SNF) [www.SNF.org] to enhance the Greek National Opera's artistic outreach.

APRIL 19, 20, & 21, 2024

NYU Skirball Center for the Performing Arts
There will be one 20-minute intermission during the performance.

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DIRECTOR	Robin Guarino
SCENIC DESIGN	Andromache Chalfant
COSTUME DESIGN	Candice Donnelly
LIGHTING & PROJECTION DESIGN	Jessica Drayton
CONSULTING PRODUCER	Ariana Smart Truman
PRODUCER	Spencer Armstrong

CAST

HÉBÉ	Melissa Harvey
ANNE	Laurie Rubin
LÉONARD	Joshua Dennis
ALEXANDRE	Jorell Williams

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VIOLIN 1	Sunghae Anna Lim	FLUTE	Eva Ding
VIOLIN 2	Johnna Wu	OBOE	Michelle Farah
VIOLA	Leah Asher	CLARINET	Marianne Gythfeldt
CELLO	Chris Gross	BASSOON	Adrian Morejon
BASS	Greg Chudzik	HORN	Nicolee Kuester
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Lead production support provided by Seth Harrison, The Samuel I. Newhouse Foundation, Ealan & Melinda Wingate, Frayda B. Lindemann, Grant & Jacqui Smith, and Barbara Walkowski.

La ville morte, music by Nadia Boulanger and Raoul Pugno;
libretto by Gabriele D'Annunzio adapted from his play of the same name.
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TALEA ENSEMBLE



15th SEASON: 2023/24 Closing Performances

5.30.24

Talea Encores & Anniversary Celebration
Church of St. Paul & St. Andrew | 7:00 pm

Chamber works revisiting existing
composer collaborations

6.1.24

Aux Étoiles
Church of St. Paul & St. Andrew | 7:30 pm

Part of Ambassadors initiative; works by
Sanae Ishida (world premiere), George
Aperghis (US premiere), Samir Amarouch,
Kaija Saariaho, Gerard Grisey



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2024/25 season
to be announced soon!
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Synopsis

ACT 1: Héb  reads from Antigone to Anne. H b 's hair tumbles down onto Anne's face. Anne confesses her love for H b . Alexandre (Anne's husband) enters. He relates how a dead lark landed at his feet when he was riding over. They all await the return of L onard from his morning's work. He arrives breathless and overwhelmed by what he has uncovered. He shares the discovery of unparalleled riches found in a succession of sepulchers lined with an endless profusion of items of gold of "dazzling, indescribable magnificence". He has hit the motherlode and is unable to control his excitement, asserting that he must return to the dig in spite of the midday heat. Noticing how overwrought he is, H b  insists on accompanying him.

ACT 2: At the dig site, H b  admires the gold in the tomb by herself. Alexandre enters and admits his love for her. H b  responds that sacred societal laws and her love for Anne prevent any consideration of loving him in return. H b  and Alexandre concur that there's no point in him hiding Alexandre's illicit passion from his wife, since she senses everything. Anne enters. She is blind and therefore cannot see the gold. Despite her lack of sight, she discovers the ashes of Cassandre. Arriving from the Perseia fountain, L onard enters. He is alone in the tomb with Alexandre. Alexandre suggests that L onard leave the site for his sanity. L onard agrees that they should indeed escape, along with H b . (No mention is made of Anne.) At Alexandre's urging, L onard admits his uncontrollable incestuous feelings toward his sister. Both men are disgusted. They silently admire the stars together.

Act 3: Anne and L onard gaze at the stars. Anne tells L onard that she knows that her husband is in love with H b , and she surmises that Anne returns his love. She does not blame him for this: instead, she feels guilty that her presence prevents them from enjoying the love that they deserve. L onard presses Anne about her certainty that H b  returns Alexandre's love. L onard, deeply shaken, exits. H b  enters, distraught. Her time alone in the tomb of the kings has frightened her. She tells Anne that she would like to escape with her and be her slave.

L onard finds H b  alone and upset. She begs L onard to escape together. He concludes (quite rightly) that she is upset because she returns Alexandre's desires. However, he jumps to the incorrect conclusion that she has acted on her desires with their friend. In addition to his self-loathing, L onard is now possessed by jealousy. H b  recognizes these emotions, but does not understand their source or depth. L onard accuses H b  of being impure, to which she responds that she has remained a virgin. Ominously, he tells her that she will remain pure and will know no shame. He orders her to meet him by the fountain. H b  states that she is prepared for whatever may come. Upon his departure from the scene for the assignation at the fountain, H b  senses that her brother is going to murder her. In her final aria, H b  exhibits an ecstatic acceptance of her fate; even an exultation.

Act 4: L onard and Alexandre are keeping watch over H b 's recently-drowned body. L onard sings an extended mad scene while Alexander mourns. In the opera's final moments, Anne enters the scene. Touching H b 's corpse, she announces that she can now see.

Artistic Director's Notes

I was made aware of the existence of Nadia Boulanger's *La ville morte* in 2017 by Peggy Monastra, the publisher's representative in the US. I was immediately intrigued (to say the least!) by the thought of an opera composed by the most influential woman in music history that had never been performed in America. Upon receiving the piano-vocal score, I found myself sighing in ecstasy when playing through each page of its rich offerings, redolent of the best of Debussy and late Wagner.

I knew Peggy from my years with Gotham Chamber Opera. She offered Catapult Opera the premiere with the proviso that we commission an orchestration for the opera, as Boulanger's original orchestration had been lost during WWI. I consulted a group of Boulanger's last remaining protégés to learn what they believed would best represent her musical sensibilities and do justice to her musical intentions. An exquisite chamber orchestration was composed during the pandemic lockdown by Joseph Stillwell and Stefan Cwik with oversight by David Conte (one of Boulanger's last mentees) that distills the power of the music's highly perfumed, fin de siècle colors and harmonies. *La ville morte* is a twisted love story. It explores the destructive power of obsession and desire within a quartet of characters. The soprano is the object of intense physical desire for the other three characters: the mezzo-soprano (her closest friend), the baritone (husband of the mezzo soprano), and the tenor (the brother of the soprano.) Lesbianism, extramarital lust, and incestuous desire! Totally subversive, especially when you consider that it was composed over a hundred years ago.

Taking a step back to understand the social context in which *La ville morte* was created, no composer in France could claim importance without composing an opera and having it produced, a feat no female had ever achieved. Boulanger circumvented this seemingly inflexible situation by positioning herself as both a conservative and a radical at the same time. By choosing Raoul Pugno as her co-composer, she appealed to the conservative faction of French critics and music lovers. Pugno was a famous virtuoso pianist and a composer of salon music, ballets, and operettas. 35 years her senior, he is generally referred to as Boulanger's mentor, though recently it has come to light that the two were lovers. Musicologists have been unable to parse who composed what in this opera: the pair's musical scripts were very similar, and while many pages of the score show the work of two pens, we will never know whose pen was responsible for what. The musical style does not reflect any of Pugno's other compositions, whereas it can easily be seen as a logical extension of Boulanger's other compositions of the time. In choosing Gabriele D'Annunzio as the opera's librettist, Boulanger positioned herself as radical. D'Annunzio was one of the most notorious, polarizing, and subversive figures of his time and perhaps of all time. He was wildly famous as a writer, but perhaps even more so as Sarah Bernhardt and Eleanor Duse's lover, among hundreds of others. Countless women gave him their fortunes, left their families hoping to be with him, and even committed suicide over him.

We can never know whether Boulanger's strategy of being considered both conservative and radical at the same time was made consciously or unconsciously, but it worked. The opera was scheduled to premiere at the Paris Opéra Comique in 1914, but with the outbreak of WWI its premiere never occurred. Finally, after 110 years, you are among the first in America to hear and see Nadia Boulanger's stunning *La ville morte*. Thank you for joining us in the discovery.

—Neal Goren

The Artists

Conductor **NEAL GOREN** was the founder and Artistic Director of Gotham Chamber Opera, which popularized and legitimized the formerly ignored genre of chamber opera, and has now attained respect equal to the pillars of the operatic repertoire. In its fifteen years of existence, Goren conducted all of Gotham's 27 productions, which included the World Premieres of Nico Muhly's *Dark Sisters* and Lembit Beecher's *I have no stories to tell you*; and the U.S. stage premieres of works by Kaija Saariaho, Toshio Hosokawa, Bohuslav Martinu, and Xavier Montsalvatge. Gotham's productions often featured unexpected elements, such as site-specific presentations in locales thematically related to the operas, such as Cavalli's *Eliogabalo* presented in The Box, a louche Manhattan night club; Haydn's *Il mondo della luna*, presented in the Hayden Planetarium of the American Museum of Natural History; and Daniel Catan's *La hija de Rappaccini*, presented in the Rose Garden of the Brooklyn Botanical Garden and the Greystone Manor Gardens in Beverly Hills, CA. Gotham's productions were often staged by directors best known for their work in other artistic genres, such as choreographers Mark Morris, Karole Armitage, David Parsons, and Luca Veggetti; Broadway directors Moisès Kaufman and Rebecca Taichman, puppeteer Basil Twist, and set designs by internationally celebrated visual artists Georg Baselitz and Vera Lutter.

Goren conducted Toshio Hosokawa's *Hanjo*, Catapult Opera's first live production, in the fall of 2022. His other conducting credits include *Die Zauberflöte* for New York City Opera, Nico Muhly's *Dark Sisters* (European premiere) for the Trentino Festival and Opera Philadelphia; Conrad Susa's *Transformations* for the San Francisco Opera Center; Eli Marshall's *Mila* (World Premiere) for the Asia Society of Hong Kong; Louis Andriessen's *Anais Nin* and *Odysseus' Women* (U.S. premiere) for the Center for Contemporary Opera and *Le Nozze di Figaro*, *La Clemenza di Tito*, and *Cendrillon* for the Trentino Festival. A much sought-after recital accompanist, Goren was a protégé of Geoffrey Parsons and has concertized extensively with Leontyne Price, Kathleen Battle, Hei-Kyung Hong, Harolyn Blackwell, Håkan Hagegård, Lorraine Hunt Lieberson, Aprile Millo, Joyce DiDonato, and Hermann Prey, among others. He is an Associate Professor at Mannes College, The New School for Music, where has served on the faculty since 1991. He is a frequent judge of national and international vocal and composers' competitions and is a regularly featured guest on the Metropolitan Opera quiz.

ROBIN GUARINO has directed opera, musical theater, film including 60 new productions and 7 World Premieres. A frequent collaborator at Lincoln Center, she directed The Metropolitan Opera's Live in HD productions of *Così fan tutte* and *Der Rosenkavalier* and fully staged operas at Avery Fisher Hall and Alice Tully Hall. Guarino has directed celebrated productions at the Brooklyn Academy of Music, Next Wave Festival, San Francisco Opera, Seattle Opera, Canadian Opera Company, Opera Theatre of St. Louis, Virginia Opera, Gotham Chamber Opera, Skylight Opera, the Glimmerglass Festival, Bard Festival, Eos Orchestra and Juilliard Opera Theatre, the Yale Institute for Music Theatre, the Jacobs School of Music, Manhattan School of Music, Cincinnati College-Conservatory of Music (CCM), and such distinguished young artist training programs as San Francisco Opera's Merola and Adler Programs, among others.

Continued on next page...

The Artists

Guarino held the J. Ralph Corbett Distinguished Chair of Opera at the University of Cincinnati College-Conservatory of Music (CCM) 2008-2020 and was previously the Dramatic Co-Advisor of Juilliard Opera Theater from 2004-2008. Guarino has a strong commitment to developing new works and supporting the work of living composers and librettists as Artistic Director of Opera Fusion: New Works, a collaboration with CCM and Cincinnati Opera, funded by The Andrew W. Mellon Foundation, that has developed several new operas and World Premieres including: *Intimate Apparel* (Gordon/Nottage), *The Hours* (Puts/Pierce), *Eurydice* (Aucoin/Ruhl), *Hadrian* (Wainwright/MacIvor), *DOUBT* (Cuomo/Shanley), *Champion* (Blanchard/Cristofer), *ROBESON* (Richards/Cote), and *Lincoln on the Bardo* (Mazzoli/Vavrek). Guarino is a judge for the Metropolitan Opera National Council and the Lotte Lenya Competition. Upcoming productions include *Blind Injustice* (Richards/Cote) at PEAK Performances.

American lyric tenor **JOSHUA DENNIS** is renowned for his "voluptuous, elegant tone" and versatility as a well-established champion of new works. His original roles include Prince Frederic in *The Thirteenth Child* (Ruders/Starobin), Marc in *M. Butterfly* (Ruo/Hwang), "Shoeless" Joe Jackson in *The Fix* (Puckett/Simonson), Dean Clarkson in *Stinney: An American Execution* (Pollock/Price, Theodore Billings in *The Copper Queen* (Borzoni/de los Santos), Bern Venters in *Riders of the Purple Sage* (Bohmler/Kohn), and Ground Control in *Grounded* (Tesori/Brant). Notable debuts include Don José in *Carmen*, Don Ottavio in *Don Giovanni*, and the tenor soloist in Beethoven's *Symphony No. 9*. Recent highlights include Roméo in *Roméo et Juliette*, Greenhorn in *Moby Dick*, Alfredo in *La Traviata*, the Duke of Mantua in *Rigoletto*, Jaquino in *Fidelio*, and the title roles in *Werther* and *Faust*. Mr. Dennis' dynamic range and compelling stage presence spans prestigious stages such as the Seattle Opera, Washington National Opera, The Greek National Opera, Taipei National Theater, and MGM Macau.

Soprano **MELISSA HARVEY'S** impressive stylistic versatility can be heard in operatic and concert repertoire spanning over four centuries. Her 2023-24 season began with the role of Héb  in the highly anticipated World Premiere of Nadia Boulanger's *La ville morte* with Greek National Opera and a U.S. tour of 18th Century *Pardessus Duets* with the renowned Catacoustic Consort. This December, Ms. Harvey will return as the soprano soloist for a concert of arias with the Salisbury Symphony Orchestra. In recent seasons, Melissa has collaborated with the American Opera Project and NYU Tisch Advanced Opera Lab to perform new works and lead workshop discussions on composing for the voice, in addition to singing the role of Schatzi in the World Premiere of Korine Fujiwara's *The Flood* at Opera Columbus, Drusilla in *L'incoronazione di Poppea* (Florentine Opera), Echo and Zerbinetta (cover) in *Ariadne auf Naxos* (Cincinnati Opera), as well as performances with the Catacoustic Consort and Salisbury Symphony Orchestra. Other roles include Alice in Unsuk Chin's *Alice in Wonderland* (NYCO), Drusilla in Monteverdi's *L'incoronazione di Poppea* (Cincinnati Opera), the soprano soloist in Kim Arnesen's *Magnificat* with the Kentucky Symphony Orchestra, and two CD recordings with the Catacoustic Consort.

Distinguished mezzo-soprano **LAURIE RUBIN** has been hailed for her "compelling artistry" and "earthy, rich, and poignant" voice by *The New York Times* and "charismatic, multi-textured performance" by the *Los Angeles Times*. Known for her intuitive grasp of sound subtleties, her recent performance at the AT&T Center Theater in Los Angeles drew acclaim from *LA Times* critic Mark Swed for her "darkly complex and mysteriously soulful" voice.

Continued on next page...

The Artists

In addition to her vocal prowess, Rubin is an accomplished author, with her memoir "Do You Dream in Color?" chronicling her life from childhood to opera stardom, challenging perceptions of blindness and identity. Her companion album, featuring World Premiere music from Bruce Adolphe, further showcases her narrative through music. Rubin's career spans the globe from Wigmore Hall in London to Carnegie Hall in New York. As a soloist, she's graced prestigious stages interpreting works from Handel to Barber and operatic roles including Rossini's *La Cenerentola*. Beyond her musical endeavors, Rubin is a sought-after speaker, captivating audiences with her motivational talks. As a co-founder of Musique a la Mode Chamber Music Ensemble and Ohana Arts, she continues to enrich the cultural landscape with her artistic vision.

American Baritone **JORELL WILLIAMS**, known for having "a solid vocal core and easy, natural production" (Opera News), and "a deliciously resonant baritone voice" (Broadway World) has been heralded as "a rock-solid singer with a keen understanding of his own expressive depths" (The Washington Post). The 2023-24 season showcases Mr. Williams in debut engagements with Opera Omaha, Greek National Opera, Catapult Opera, Symphony Nova Scotia, The Ottawa Choral Society, and The Canadian Art Song Project, with returns to the National Philharmonic, Brooklyn Art Song Society, and Tapestry Opera. A Native of Brentwood, NY, Jorell made his Lincoln Center Theater Off-Broadway debut in Lynn Nottage and Ricky Ian Gordon's critically acclaimed *Intimate Apparel* in January 2022 (co-production with The Metropolitan Opera/PBS *Great Performances*). Mr. Williams is an artist rights advocate and serves as Chair of Finger Lakes Opera's Artistic Arts Council, a member of The Denyce Graves Foundation and On-Site Opera's Artistic Advisory Council, and the Brooklyn Art Song Society's New Music Board, using his experience to consult with arts organizations on their Diversity, Equity and Inclusion initiatives.

ANDROMACHE CHALFANT is a set designer for theater and opera based in New York City. She is the writer and director of numerous ongoing generative projects that fuse set design, performance and film with an emphasis on multidisciplinary collaboration. She is the founder of Coffey Street Studio, a performance space in Red Hook, Brooklyn which presents an eclectic mix of music, theater, and dance with a focus on new theatrical work. Learn more by visiting her websites: andromachechalfant.com; coordinatedartists.com; coffeestreetstudio.com

Lighting and Projection Designer **JESSICA ANN DRAYTON** believes that every production has a life of its own and is happy that her lighting and imagery helps tell each and every unique story. Her most recent works include *La ville morte* (Greek National Opera), *Jersey Boys* (Arts of Coastal Carolina, NC), *As You Like It* (Cincinnati Shakespeare, OH), *Cinderella* (CCM), *Young Frankenstein* (Circle Theater, TX), *Ma Rainey's Black Bottom* (Cincinnati Shakespeare), and *Pleasure Trials* (Amphibian Stage, TX). Her projection works includes designs for *Jersey Boys* (Arts of Coastal Carolina), *Dialogues of the Carmelites* (CCM), and *Fierce!* (Cincinnati Opera). Explore more work at DraytonDesignsLLC.com. Fiat Lux.

CANDICE DONNELLY has designed costumes for film, opera, Broadway, and for every major regional theater in the U.S. and in Europe. Her costumes for film include *The Chaperone*, *Dolly Madison*, *Alexander Hamilton*, *Benjamin Franklin*, and *I love you, I love you not*. She has designed costumes for numerous opera productions of New York City Opera, Opera Theatre of St. Louis, and the Flemish National Opera, among others. Her Broadway credits include *Our Country's Good*, *Hughie*, and *Fences*. Ms. Donnelly divides her time between homes in NYC and Puglia, Italy.

The Company

CATAPULT OPERA was founded by Artistic Director Neal Goren during the Covid lockdown in 2020 with a mission to create a dynamic and secure future for opera. Catapult seeks to broaden both the art form and its audience by launching innovative productions that expand the diversity of the genre and celebrate the power of the classically trained voice through both live productions and video commissions of digital opera shorts. The first of these commissions was *The Glitch* by Nico Muhly and Greg Pierce, composed and produced in 2020. The ever-expanding series builds on Artistic Director Neal Goren's approach to making opera with artists who are best known for their work in other artistic forms by exploring the intersection of opera and various popular music genres including *When All I Knew Changed* by Celisse; *Swann* by Tamar-Kali; and Khary Laurent's *TELEKINETIK*. You can enjoy the entire series of critically-acclaimed digital opera shorts by visiting catapultopera.org/digital-operas.

Catapult's live productions were inaugurated in September 2020 with the American Premiere of *Hanjo* by Toshio Hosokawa and Yukio Mishima in a co-production with the Haydn Foundation of Bolzano, Italy. Nadia Boulanger's *La ville morte* is Catapult Opera's second live production and continues its unique capacity to create international co-productions, partnering with the Greek National Opera to present five performances during the opera's World Premiere in Athens this past January. We hope that you will continue to join Catapult Opera's journey into a more dynamic and secure future of opera.



Help Compose the Future of Opera

Catapult relies on the financial support of its donors and sponsors to create historic and genre-bending productions that will inspire a new generation of opera aficionados. Accomplishments like *La ville morte* and our series of digital opera commissions are only possible because of the tremendous generosity of our supporters who believe in Catapult's vision to create a dynamic and secure future for opera. Every gift is an investment in this remarkable art form that has inspired history's greatest musical minds. Please join Catapult's mission to broaden the art form and its audience by launching innovative productions that expand the diversity of the genre and celebrate the power of the classically trained voice. We accept employer matching gifts, appreciated stocks, grants from Donor Advised Funds, and corporate sponsorships. All donations are tax-deductible.

Partner Acknowledgements

This production is made possible by a grant from the Stavros Niarchos Foundation (SNF) [www.SNF.org] to enhance the **GREEK NATIONAL OPERA'S** artistic outreach. Founding donor of the GNO Alternative Stage.



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The **TALEA ENSEMBLE'S** mission is to champion musical creativity, cultivate curious listeners, and bring visionary new works to life with vibrant performances that remain in the audience's imagination long after a concert. Recipients of the Chamber Music America/ASCAP Award for Adventurous Programming, Talea has brought to life at least 50 commissions of major new works since it was founded in 2008, including bold and inventive productions combining music and other genres such as theater and visual art. Engagements include performances at Lincoln Center Festival, Donaueschingen Musiktage, Internationales Musikinstitut Darmstadt, Warsaw Autumn Festival, Wien Modern, Vancouver New Music, Time of Music Finland, TIME:SPANS, NY Philharmonic Artist Spotlight Series, and many more. Talea's recordings have been distributed worldwide on the KAIROS, Wergo, Gravina Musica, Tzadik, Innova, and New World Records labels. Talea supports early-career composers through US school residencies, and through the growing Talea Access Project, which includes a commissioning program, a composer recording workshop, and our recent Ambassadors program, spotlighting composers of a specific geographic region each season.

Talea is a 501(c)3 non-profit organization. The Talea Ensemble's 2023-24 season projects are supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and in part by the Alice M. Ditson Fund, Amphion Foundation, Aaron Copland Fund, Howard Gilman Foundation, Fan Fox & Leslie R. Samuels Foundation, Ernst von Siemens Musikstiftung, and generous donors like you. Talea's season is also made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Judith Auchincloss Production Fund

A longtime supporter and lover of opera, Judith Auchincloss was a board member of The Metropolitan Opera Guild, Gotham Chamber Opera, the Maysles Institute, and the Venice Music Festival. After her passing in 2022, Catapult Opera established the Judith Auchincloss Production Fund to ensure future generations of music lovers can experience the joy of opera. We graciously thank the following individuals for honoring her legacy with their donations.



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