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The Kitchen
in association with
Maita di Niscemi,
Dave Soldier

and
Byrd Hoffman Foundation, Inc.
presents

NAKED REVOLUTION

libretto by Maita di Niscemi
music by Dave Soldier
artistic concept by
Vitaly Komar
and
Alex Melamid



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The opera includes a sample from Phill Niblock's *Early Winter*, with the permission by the composer. Performed by Susan Stenger, Eberhard Blum, and the Soldier String Quartet.

The bagpipe parts were recorded by David Watson.

Thanks to Peter Hauser. For a workshop production at the Walker Arts Center, we thank Phil Bither, Doug Benidt, and the rest of the Walker Staff; Ibrahim Quarishi, Roma Flowers, and especially Jane Bausman.

Dave Soldier extends a particular thanks to Ben Neill for invaluable support and encouragement.

Special thanks to Richard Foreman.

Cocktail Reception Video
 by Anney Bonney

Washington Square created for *Naked Revolution*
 by Leah Singer

2nd Floor projected slides by Leah Singer

Live Feed video camera operators
 Luis Valentin
 Sue Lawrence
 Roberto Guera
 directed by Anney Bonney

Animation Created for *Naked Revolution* at the Walker Art Center
 by Nadia Roden
 music by David Soldier

Special thanks to Kremlyovskaya

The Kitchen in association with Maita di Niscemi, Dave Soldier and Byrd Hoffman Foundation, Inc.
 presents

Naked Revolution

An historical opera in four acts incorporating immigrant dreams

Text and Libretto *Maita di Niscemi*
 Music *Dave Soldier*
 Artistic Concept *Vitaly Komar & Alex Melamid*
 Director *David Herskovits* Assistant Director *Trip Cullman*
 The Manhattan Chamber Orchestra with
 Musical Direction by *Richard Auldon Clark*

Production Manager *Tor Ekeland* for Crux Technical Director *Tina Fallon* for Crux
 Production Stage Manager *Darcy Stephens* Costume Design *Kaye Voyce*
 Lighting Design *Lenore Dosssee* Projection Design *Leah Singer*
 Major Props *Stephen Kornis* Sound Design *Wayne Lopes*

Principals

Tony Boutté, tenor Patient, Man in Black, Alexander Ulyanov,
 Marcel Duchamp
Dina Emerson, soprano Psychiatrist, Molly Pitcher,
 Vera Pavlovna, Isadora Duncan
Jimmy Justice, baritone Civilian George Washington, George III
Alexandra Montano, mezzo Soothsayer
Robert Osborne, bass General George Washington
Oleg Riabets, male soprano Lenin
Komar & Melamid A & B
Yuri Lemeshev Accordionist, Sailor

Ensemble

Jennifer Brown *John H. Bubb III*
Jennifer E. Gaydos *Albert Jensen Moulton*
Sarah L. Kirschbaum *Angela Parks*
Ward Saxton *Jay D. Smith*

Production

Assistant Stage Manager *Todd Tarantino*
 Assistant Lighting Designer *Julianne Seitel*
 Master Electrician *Carlos Martinez*
 Electricians *Gwen Beetle, Kim Imhof, John McConnell, Dave Mulkey*
 Set Construction *Viston Scenic Studios*
 Model Construction *Peter Feuchtwanger*
 Carpenters *Richard Burgess, Gary Levinson,*
Jamie Montgomery, Susan Weinbaler
Susan Weinbaler

Scenic Charge Artist *Massimo Boccuni, Richard Burgess, L. Tom Wheeler*
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 Projectionists *Olga "Sue" Patino*
 Jumbotron Operator *Todd Tarantino*
 Rehearsal Pianist *Celeste Crosby*
 Photographer *Erica Rubl*
 Props *Alexis Kelly*
 Special hair & makeup

NAKED REVOLUTION

Program

Prologue

A patient is complaining to his doctor about his anxieties. When he was an artist in Russia working with Nikolai Tompski, the noted sculptor, he never dreamed at all. Now that he has become a taxi driver in New York City, George Washington (1732-1799) haunts his waking and sleeping. While answering her patient's complaints, the doctor steps on stage and becomes Molly Pitcher - legendary heroine of the American Revolution - who may or may not have been John Hays, the butcher's wife, or Mary Hays McCouley (1744-1832), and who may or may not have replaced her wounded husband in the battle of Monmouth, New Jersey.

Act 1

Bowling Green in New York City on July 9, 1776. A gilded equestrian statue of George III (1738-1820) dominates the scene. (The historical statue made of gilded lead depicted the monarch as a Roman emperor. It was one third larger than life and stood on a marble pedestal 15 feet high.) Encouraged by Molly Pitcher, three Sons of Liberty start dismantling this hated symbol of tyranny. The patient, now a Tory dressed in black, tries to stop them. Failing to do so, he runs off with the statue's head. Enter General Washington who discovers that the statue is made of lead. (The actual statue was melted down in Litchfield, CT, yielding ten ounces of gold and 42,088 bullets for the revolutionaries' cause.) The Sons of Liberty are dispatched to bring back the man in black. They capture him but the king's head is on its way to England (where in later days it was displayed by Lord Townsend as a "Relic of American Loyalty.") Among the crowd's rejoicing, the Tory is hanged. Washington then reflects upon how far fate has brought him, while the disembodied head of the King George statue rises like the moon in the heavens to mourn the loss of his colonies.

Act 2

Russia, 1886. Two workers, A&B, finish off the installation of a bronze statue of Tsar Alexander III (1845-1894). A disembodied voice reads out the first Article of the Fundamental Laws of the

Todd Tarantino - (Rehearsal Pianist/Asst. Stage Manager). Todd Tarantino is a graduate of Bennington College with concentrations in composition, piano, and pilgrimage. Recent compositions include a *Cello Sonata* for Michael Finckel and an in-progress work for orchestra, *Ma Fin*. He is currently staff accompanist at Bennington College.

Kaye Voyce - (Costume Designer) previously designed *Cymbeline* for David Herskovits (Target Margin). Recent credits include *Tartuffe* (Court Theatre, Chicago), *Arms and the Man* (Williamstown Theatre Festival), and *Therese Raquin* (Classic Stage Company). She has designed for Alvin Ailey American Dance Theatre, Bill T. Jones, Shapiro and Smith Dance, Deb Margolin, the New Group, Women's Project, and many regional theatres. Upcoming work includes *Missionaries* (BAM Next Wave Festival), *Mud River Stone* (Playwrights Horizons), and *Merry Wives of Windsor* (Shakespeare Theatre, Washington, DC).

Nadia Roden is an English artist now living in New York. Her work as a painter has led her to the fields of film and animation, as well as textiles and fashion design. Commissions include album covers for RCA and BMG Records, operatic theme scarves for the Metropolitan Opera and silk ties for the Guggenheim Museum. She was awarded the Tom Philips Drawing Prize in London, and was chosen by Absolut Vodka for their promotion of innovative designers.

The Byrd Hoffman Foundation seeks to develop new approaches to the arts; to provide young people with opportunities for artistic growth; and to document the work of the Artistic Director, Robert Wilson, and his contemporaries. The foundation pursues this mission within the spirit of innovation encouraged by Wilson in his own work, which blurs genres and encourages interdisciplinary collaboration. The Foundation's programs include workshops, educational programs, and residencies at the Watermill Center, an international institute for new work in the arts; the Robert Wilson Archive, a collection of papers, videotapes, and artifacts documenting the activities of Wilson and his collaborators; and the Watermill Collection, whose stage pieces, furniture, and art objects focus on aesthetic and formal themes in the world of art.

Biographies provided by the artists.

Wayne Lopes - (Sound Designer) has been composing and designing sound installations in and around New York City since the late 1970s while working with Improvising Artists Inc. In the 80s, he went on to develop, along with composer Sylvie Degiez, a format dedicated to performing large scale experimental operas and improvised pieces. Out of this collaboration came the Gift of the Eagle Orchestra, an improvisational performance group including many of New York's top musicians, dancers and poets. Wayne can also be heard improvising on banjo and guitar with Perry Robinson's Jug Jam, a free folk quartet, and on the Chapman stick with The Experimental Ensemble (NY Research and Development.) Wayne is currently the "in house" sound designer at The Kitchen Center for Video, Music, Dance, Performance, Film and Literature.

Leah Singer - (Production Designer) Known for her characteristic film technique of shooting 16mm motion picture film in a still camera, Leah's films have appeared in live performances, music video's, and gallery installations both here and abroad. She has collaborated with musicians Elliot Sharp, Ikue Mori, Zeena Parkins, and Lee Ranaldo. Her work has shown at The Long Beach Museum of Art as part of the traveling exhibition, *The Art of Music Video*, New Music America, The Kitchen, Rotterdam's *Ein Abend in Wein*, the *Next Festival* in Tel Aviv and The Great American Music Hall in San Francisco among others. PS1 and Basilico Fine Arts have presented her installation work. Recently she contributed photographs to and collaborated on the design of a number of book projects with Sonic Youth's Lee Ranaldo. She has just completed archiving the century-old photograph collection at the *New York Daily News*.

Darcy Stephens - (Production Stage Manager). Off-Broadway: *Clean, Edmund, Dangerous Corner* (directed by David Mamet), *Luck, Pluck and Virtue* (directed by James Lapine), and the upcoming *Mojo* (Atlantic Theater Company). *A Winters Tale* (Pearl Theatre); *Hundreds of Hats* (WPA Theatre). Regional: *Picasso At The Lapin Agile*, *Nonsense II* (Theatre On the Square), *Uncle Vanya*, *Pecong*, *The King Stag* (American Conservatory Theatre). She is a native Oregonian.

Empire (pub. 1892). A soothsayer addresses a crowd of peasants. Three provincial maidens reflect upon their unhappy lives. Alexander Ulyanov (1866-1887) and his muse, Vera Pavlovna, (the imaginary heroine of Nikolai Chernyshevsky's novel *What is to be Done?*), proclaim their revolutionary fervor. (Alexander, a student of chemistry, was found with a bomb in a book and hanged in Schlussenburg Fortress on May 8th, 1887.)

Interlude I

A&B recite Article One.

Act 3

Alexander Ulyanov's younger brother, Vladimir (1870-1924) now known as Lenin, is in Russia in October 1917, and he is about to seize power. He sings first of his brother's death but soon reveals his thirst for power. The people cheer him on.

Interlude II

Dark is the night, cold is the ground.

Act 4

On October 31, 1917 in New York City's Washington Square, the two statues of George Washington which decorate the square's commemorative arch come to life to reminisce about the winter of 1753. The Civilian (1791) Washington reminds his military (1776) alterego of events he recorded in 1754, at the request of Governor Dinwiddie of Virginia. Lenin enters and asks the two Washingtons to help him with Isadora Duncan (1878-1927), who is still seeking his support for her ballet school as she did in Moscow (1921-1923). Rebuffed, Lenin retreats to memories of his pre-Revolutionary childhood but cannot resist proclaiming his superiority. The Washingtons are amused by his pretensions. Marcel Duchamp (1887-1968) crosses and recrosses the stage first alone and then to introduce Isadora who, seeking Lenin's support, forms an aria from Fibonacci's (1180-1250) numerical sequences. Lenin rejects her and is rejected by the Washingtons who multiply until they dominate the whole scene. Duchamp and Duncan waltz themselves back to where the doctor and patient started off. Lenin hails a cab.

Epilogue

The session is resumed, and the opera ends.

Biographies

Maita di Niscemi - (Libretto and Text) was born in Italy and educated in the United States. A long time collaborator of Robert Wilson, the well known theater artist, Maita di Niscemi wrote for Wilson's *Edison* and *Death Destruction and Detroit* (I+II). She went on to become co-librettist with Wilson of the *Rome* section of the *Civil War*, a tree is best measured when it is down (1984) and with Brad Gooch of Wilson's productions *T.S.E. Come in under the shadow of this red rock* (1994) and *Persephone* (1995). She is also the author of *Manor Houses and Castles of Sweden* (1986) and *Splendori di Sicilia* (1987). A New York City resident, Maita di Niscemi would like to thank Mark Piel and the staff of the New York Society Library and Don McCormick and the staff of the Rogers and Hammerstein Archives of Recorded Sound at the Lincoln Center Branch of the New York Public Library for their help on this project.

Dave Soldier's music fuses and confuses classical and pop traditions. Growing up in Southern Illinois, he toured for two years with a western swing band and played electric guitar with Bo Diddly prior to moving to New York in 1981. Dave studied composition with Roscoe Mitchell of the Art Ensemble of Chicago and the electronic music pioneer Otto Luening. In 1985 he founded the Soldier String Quartet in which he plays violin -- a group that has premiered nearly one hundred contemporary works and collaborates with a wide range of performers. He leads a Memphis rock band, the Kropotkins, featuring singer Lorrete Velvette and drummer Maureen Tucker. He has performed and collaborated with Leroy Jenkins, Tony Williams, Henry Threadgill, Bill Laswell, Amina Claudine Myers, Robert Dick, Richard Hell, Pete Seegar, Ticco da Costa, Trisha Brown, Susan Dethim, Bob Neuwirth, Shelly Hirsh, Myra Melford, Regina Carter, Teo Macero, and Butch Morris. Recent projects are an album of songs with Kurt Vonnegut (*Ice-9 Ballads*) and orchestra arrangements for the films *I Shot Andy Warhol* and Julian Schnabel's *Basquiat*. Dave's compositions appear on nine CD's and he appears as a performer or arranger on over thirty more. Recordings of Dave's music include *Sequence Girls* (1988, Rift) and *Sojourner Truth* (1992, Newport Classic) for the Soldier String Quartet; *Romances from the Second Line* (1992, Newport Classics); solo keyboard works for organ, piano, and accordion; *The Apotheosis of John Brown* (1993, Newport Classic), including an oratorio for baroque orchestra setting the writings of Frederick Douglas, and a Duo Sonata for violin and cello; *Smut* (1994, Avant), with Chorea Lascivia, including a setting of hetero and homoerotic Medieval poetry written in Latin by Monks and Matarile, and a piece for school children from Harlem; Mark Twain's *War Prayer* (1995, Newport Classic), an oratorio for

the Ground Floor Theatre Lab, and he has worked with The Butane Group in Los Angeles in *Semi-Automatic III : Hermaphrodite!*, *The Haunting*, and *Leopold and Loeb : A Goddamn Laff Riot*. Musical Theatre roles include Carl-Magnus in *A Little Night Music* and Grovsnor in *Patience*.

Crux is a producing and production management company dedicated to high quality projects in theater and film. Crux is currently production managing off Broadway for the Atlantic theater and Primary Stages, as well as managing the feature film *Hide in* post production. Last August Crux concluded a successful run of the *24 Hour Plays* at P.S. 122, as part of the New York International Fringe Festival.

Special thanks to Asaf & Merav at Oggi Lighting, Elliot Fox & York
The Signature Theater Company, The Atlantic Theater Company &
Bass Mind Studios.

Lenore Doxsee - (Lighting Designer). Lenore is the resident lighting designer for Target Margin Theater. Designs for David Herskovits and Target Margin include *Strictly Dishonorable*, *South*, *Mother Courage*, *India Song*, *Young Goodman Brown* and many others. Other recent designs include *Hamlet* for Singapore Repertory Theatre, *Tomorrowland* for New Georges, and *Partenope* at Skylight Opera Theatre in Milwaukee.

Stephen Korn's - (Major Props). Trained as a geographer and ecologist, sculptor Stephen Korn's is best known to New Yorkers for his large-scale installations on the land, including his painting of Lines on 2 miles of the West-Side Elevated Highway, and his Installation of Floating Lights on 27 acres of the Hudson River in Lower Manhattan. He has created projects and proposals for sites in New Mexico, Virginia, Texas, upstate New York, Mexico City, and the Hawaiian Islands, as well as for each of the boroughs of New York City. His work with the Tibetan community has taken him repeatedly to Northern Italy, Mexico, and New England, where the pieces for *Naked Revolution* were created. Stephen Korn's work in performance and video has included roles as staff video producer for artists' performances at the Franklin Furnace Archive, and Assistant to the Director at The Kitchen at its former location on Broome Street. In recent years his work in the theatre has included collaborations with Robert Wilson on *T.S.E. Come in under the shadow of this red rock* for Gibellina Sicily, and two years at Mr. Wilson's Watermill Center working on projects in theatrical and architectural design. Mr. Korn's is currently working on a "breathing building" for a waterfront site in Houston, and an 18-foot-tall free-standing wave of water for a pier in Lower Manhattan.

Sarah Kirschbaum is happy to be back on the theatrical scene after completing her M.F.A. in Acting at Columbia University, where she worked with Andrei Serban, Anne Bogart, and Robert Woodruff. Prior to Graduate school, she worked extensively in Washington, DC and Chicago, and at Williams College.

Yuri Lemeshev - (Accordionist, Sailor) has been hailed as one of New York City's most zany and entertaining cabaret musicians. His Broadway experience includes *Chronicle of a Death Foretold*, for which he was in an eight-man orchestra, and *Victor, Victoria*. In 1996, he released a solo accordion album, *Yuri, that crazy accordion guy: Live at Jules*, and he created his own part for the *German Circus Pomp Duck and Circumstance*, while the show was in New York City. Yuri performs on a regular basis at several restaurants and cabaret venues and at opening events in the fashion and art circus tours.

Albert Jenson-Moulton - (Baritone) can be seen in an upcoming production of opera scenes at the Manhattan School of Music, where he is pursuing his Masters degree. Last year he covered the roles of Mr. Gudge in *Albert Herring*, and Dr. Rappaccinni in *La Hija de Rappaccinni* for the school's mainstage productions, and participated in its opera outreach program. This past summer, Albert sang the roles of Papageno and Count Almaviva in concert with the New York Opera Forum, and he was a participant at Orchard Hill Chamber Music Festival in Brattleboro, Vermont.

Angela Parks has been seen recently in New York City as Desdemona in the Columbia production of *Othello*, and as Lorianne in the original cast of *Have A Nice Day* at Theatre East. She has worked regionally at Connecticut Repertory Theatre, Merrimack Repertory Theatre, and Seven Angels Theatre. Originally from Carmel, IN, Angela is an Alumna of Illinois Wesleyan University and the University of Connecticut, and she is a company member of The Metropolitan Playhouse.

Ward Saxton has appeared with Rutgers Opera in *La Boheme*, *Don Giovanni*, and *Die Fledermaus* (Dr. Blind and Frosch). He has appeared on Broadway in *Evita* and Off Broadway in *Richard III* and *Coming of Age in Soho* (NYSF). His regional work includes Puck in Britten's *Dream* with the Opera Theatre of St. Louis. He has also worked in television as a regular in *Sesame Street* and in the title role of HBO's *Brotherly Love : The Trevor Ferrell Story*.

Jay Smith was last seen as Mack Sennet in Anne Bogart's *American Silents* at Raw Space. Prior roles include Hamm in *Endgame* and Lear in *King Lear* at Columbia, where he completed an M.F.A. in May. He has appeared in *Whore Dervishes* at

gospel choir and orchestra; *Ultraviolet Railroad*, violin and cello concertos; *The Kropotkins* (1996, Koch), the punk Delta blues; *Jazz Barbeque on Mars* (1997, Enja), arrangements for Robert Dick and the string quartet; and *The People's Choice* (Dia, 1997) -- another project with Komar and Melamid that premiered as a work of art at the 1997 Venice Bienale.

Komar & Melamid - (Story and Stage Production Concept) have been collaborators ever since they met at a Moscow morgue in 1968 when they were both studying anatomy at art school. In the early 1970s, the artists came to world attention as participants in the celebrated Beljaevo Bulldozer art show made famous on the front page of the New York Times. Not long after, they were expelled from the Moscow Union of Artists. After arriving in New York in 1978, they became known for their fresh and funny satires of the Soviet Realism they had left behind. During the 1980s, Komar & Melamid enjoyed growing critical and commercial success with projects ranging from composing sonatas by coding into musical notation the regulations found on the back of their former passports to creating color codes to displaying slogans from their business of buying and selling souls on the Times Square electronic billboard. They have made blue prints for magical objects, created fictional artists with complex stories and complete bodies of work, and painted the lost lands of their imagination. More recently they have sponsored *The People's Choice Project* to create works of art based on preferences expressed in consumer research public opinion polls. For each country the artists paint the "Most Wanted" and the "Most Unwanted" paintings and have thus far polled over one third of the world's population. Komar & Melamid's art work and installations have been used again and again as insights to our social and political lives in the 20th century. Their images have been published in art history and history publications around the world, and their interviews on paper and video are often put into academic curriculums. Their works can be found in The Metropolitan Museum, The Museum of Modern Art, The Guggenheim Museum, The Whitney Museum, The Jewish Museum and The Brooklyn Museum in New York City, as well as many prestigious museums across the country and abroad.

David Herskovits - (Director) most recently directed *Strictly Dishonorable* by Preston Sturges for Target Margin Theater at the Vineyard Theatre. David is the Artistic Director of Target Margin where his productions include *Titus Andronicus*, *Mother Courage* (with original score by Thomas Cabaniss), *South* by Julien Green, and the world premiere of *Young Goodman Brown*, an opera by Phillip Johnston and Richard Foreman. He has also directed Steven Dickman's opera *Tibetan Dreams*, and plays for The A.C.T. Conservatory, The Juilliard School, Tiny Mythic Theatre, and many others.

Richard Auldon Clark - (Conductor and Artistic Director of the Manhattan Chamber Orchestra) is one of the youngest conductors ever to appear on the stage at Carnegie Hall. Originally from Appalachia, NY, Mr. Clark studied violin and viola in New York City with Raphael Bronstein, Ariana Bronne, and Lillian Fuchs. In addition to his conducting, Mr. Clark is an active recitalist and chamber musician. A fervent proponent of American music, he has committed the MCO to premiering and recording the music of young composers, as well as that of more established artists whose works have been overlooked or forgotten. He has currently recorded over 30 CD's as a conductor, including albums devoted to works by Henry Cowell, Alan Hovhaness, Jaques Ibert, David Amram, Otto Luening, Dave Soldier, and Victor Herbert. Mr. Clark is on the faculty of the Manhattan School of Music, where he received both his Bachelors and Master's degrees.

The Manhattan Chamber Orchestra was founded in 1987 by its artistic director and conductor, Richard Auldon Clark. Hailed by the media as an "extraordinary ensemble of virtuosos", and credited with providing the "definitive versions of forgotten American masterpieces," the MCO has been dedicated to innovative, exciting and multi/cultural programming. The MCO has premiered and recorded the music of such diverse composers as William Grant Still, Alec Wilder, Victor Herbert, Henry Cowell, Alan Hovhaness, Otto Luening, Randall Thompson, David Amram, and Dave Soldier. The MCO performs music of all genres with a special emphasis on 20th-century American music. In addition to touring and a heavy recording schedule, the MCO is regularly heard in the New York area. The orchestra has been featured at Carnegie Hall, Lincoln Center, Symphony Space, Weill Recital Hall, Merkin Hall, and the United Nations. The orchestra received the 1995 NAIRD "Indie" Award for Best Classical Album for its CD, *Mountains and Rivers Without End*, which also received a Grammy pre-nomination. In 1995 the MCO was awarded the Lincoln Center Arts Project Award and performed at Alice Tully Hall. The MCO can be heard on the Newport Classic, KOCH International, AVANT, VOX, and Helicon labels.

Robert Osborne - (General George Washington). His operatic repertoire includes over forty roles in operas by Bernstein, Blitzstein, Britten, Cimarosa, Copland, Donizetti, Menotti, Mozart, Puccini, Purcell, Rameau, Rossini, and Weill, which he has sung with companies in Paris, Berlin, New York, Houston, Santa Fe, and Los Angeles. His career has taken him to Carnegie Hall, Lincoln Center, London's Royal Albert Hall, and Moscow's Tchaikovsky Hall; and he has sung under such conductors as Leonard Bernstein, Michael Tilson Thomas, John Williams, Seiji Ozawa, and Dennis Russell Davies. His opera recordings include Meredith Monk's *Atlas*, Viktor Ullmann's *The Emperor of Atlantis*, Hindemith's *Hin und Zuruck*, Elias Tanenbaum's monodrama *Last Letters from Stalingrad*, and Stewart Wallace's *Kaballah*. He has appeared with the Tanglewood, Schleswig-Holstein, Nakamichi, USArts/Berlin, Redwoods, Cape May, Aspen, and Marlboro Festivals, as well as on several celebrated telecasts for the BBC, PBS, and French, German, Russian and Austrian televisions. His first solo recording, *My Love Unspoken: Songs of Leo Sowerby*, was released last October. Two upcoming solo CD's are *Songs of Henry Cowell* (Albany), and *Orchestral Songs of Shostakovich* (Arabesque).

Ensemble

Jennifer Brown is completing the first year of her Masters degree in Vocal Performance from the Manhattan School of Music. She has been a soloist with the John Oliver Chorale and the Tanglewood Festival Chorus, and she recently completed a full length recording of *Symphony for Voice* by Boston area composer, Jeff Flaster.

John Bubb is a New Jersey native, who studied opera and musical theatre at Indiana University. He came to NYC three years ago and has been studying voice with Monte Ralstin and acting with Marsha Bagwell and Jack Allison. John Bubb would like to thank Donald Jackson and his family and friends for support and encouragement.

Jennifer Gaydosh is happy to be a part of *Naked Revolution*. She has appeared in NYGASP's *The Gondoliers* and the New York Fringe Festival. Most importantly she is happy to have finally landed an apartment, a process she found more greuling than any audition, ever.

Tony Boutté - (Patient, Man In Black, Alexander Ulyanov, Marcel Duchamp) is a singer and performing artist who interprets a wide variety of material spanning over six centuries. He has appeared frequently at the Aldeburgh Festival in England, singing roles in Mozart's *Don Giovanni*, Berlioz's *L'Enfance du Christ*, and in the world premiere of Benjamin Britten's *Everyone Sang*. This past season, Tony appeared as the title character in Bernier's *Apollon* with the Concert Royal; as Gilbert Murray in *The Elektra Fugues* by Matthew Pierce & Ruth Margraff, premiered at HERE Center for the Arts; and in John Kelly's *Find My Way Home*. Tony also writes and performs his own material, including *Eloquent Gestures*, a chamber opera co-created with Dina Emerson, and most recently *And yes I said yes I will Yes*, which premiered at the 1997 American Livingroom Festival. Other highlights of the past season include Haydn's *L'Infedelta Delusa* at the Bard Music Festival; Handel's *Messiah*; the role of the Evangelist in Bach's *St. John Passion* with Dallas Bach Society; and Owen Burdick's *And Death Shall Have No Dominion*, which received its world premiere in Paris with l'Orchestre du Conservatoire de Reims. This Winter, Tony will originate roles in Fred Ho's new opera, *Warrior Sisters*.

Dina Emerson - (Psychiatrist, Molly Pitcher, Vera Pavlovna, Isadora Duncan) performs and tours internationally in dance, music, and theater pieces with such artists as John Kelly, Tan Dun, Muna Tseng, Tom O'Horgan, Travis Preston, Ken Butler, La Compagnie de Cecile Proust based in Paris, and Dave Soldier. In addition to appearing in numerous concerts and productions by Meredith Monk, she most recently performed Ms. Monk's *The Politics of Quiet* in the Next Wave Festival at Brooklyn Academy of Music, and the Encarte Festival in Lisbon, Portugal. She will also tour the New York area schools with Theo Bleckmann performing Ms. Monk's *Facing North*. Dave Soldier and Dina Emerson first worked together on Dave's recordings and performance of *War Prayer*, a gospel oratorio based on the writings of Mark Twain. This year Dina performed and recorded Dave Soldier's *Most Unwanted Song*, the first conceptual art collaboration between Dave and Komar & Melamid. Dina also works closely with Will Pomerantz, with whom she created a body of multidisciplinary theater pieces based on Goethe's *Faust*, Buster Keaton, silent films, and the major plays of Chekov.

Oleg Riabets - (Lenin) is one of Russia's most celebrated young singers. This is not the first time Oleg has flown in from Moscow on demand for a specific production. In fact, his voice has taken him around the world and just recently to a television audience in *The Sensation in Opera - Oleg Riabets*.

The Western press has called Oleg "utterly amazing" and "absolutely beautiful," and we are lucky to have him here. He is also a partner in Rare Voice Ltd. in Moscow.

Jimmy Justice - (George Washington-civilian) is an actor, singer, pianist, and composer originally from Erie, PA. A graduate from The Juilliard School of Music, Jimmy has sung everywhere from Italian restaurants in Los Angeles to the Kennedy Center in Washington. He has been mixing gospel Baptist roots with classical music since the time he studied voice at the Philadelphia Conservatory of Music. Prior to this, he spent two years in the U.S. Army Special Services, where he won every singing contest in his way. Jimmy has played Leon in the off-Broadway production of *Dementos*, composed by Marc Shaiman, and in Lenny Pickett's critically acclaimed *The Man Who Never Was*. Eventually it was inevitable that Dave Soldier and Jimmy would join forces, and today Jimmy tours with the Soldier String Quartet all over Europe. Jimmy has also toured with John Cale and the Velvet Underground throughout Europe. He has enjoyed performing with "Cab" Calloway, Geraldine Fitzgerald, Pearl Bailey, Eartha Kitt, Estelle Parsons, Lauren Bacall, as well as Jackie the piano man in *Sweet Bird of Youth*, and the *De Obeahmon* by Charles Douglas, which Jimmy composed, scored and starred in with Tony award winner Delores Hall.

Alexandra Montano - (Soothsayer) made her Broadway debut in the fall of 1996 in *Juan Darien*. She also appears in New York's cabarets with her women's a cappella trio *Cascabel* and her Brazilian Jazz ensemble *Cayenne*, playing her own compositions on guitar and piano. A mezzo-soprano, Alexandra appears frequently in opera houses and on concert stages on four continents. In addition to her work with *Voices of Ascension* and *Concert Royal*, she has performed music of the medieval, renaissance, and baroque periods with the *Waverly Consort*, with which she has toured South America, Asia, and America. An extremely versatile artist, she sang the role of The Beauty in Philip Glass's *La Belle et la Bete* on tour in the U.S., Canada, Mexico, and Europe, and the title role in the European premiere of Tan Dun's opera, *Marco Polo*, which was successfully performed in Hong Kong in 1997. This season Ms. Montano will sing Ravel's *Chansons Madecasses*, a cycle of de Falla songs, and cabaret songs by Britten in a chamber music concert. She will perform in Portugal in Meredith Monk's *Politics of Quiet*, Philip Glass' and Robert Wilson's *Monsters of Grace*, which will premiere at UCLA on April 15, 1998, and the *St. Matthew's Passion* by Bach with *Ascension Music*.