



The Kitchen

Center for video, music, dance, performance, film, and literature

Fall 2011

Joe Winter: *The Stars Below*
September 8-October 29

Opening Reception, Thursday, September 8, 6-8pm
FREE

Curated by Matthew Lyons

In this new series of sculptures **Joe Winter** juxtaposes conventions of information display against ways of reimagining and representing extended notions of geologic and astronomic time.

Jennie C. Jones: *Absorb / Diffuse*
September 8-October 29

Opening Reception, Thursday, September 8, 6-8pm
FREE

Curated by Matthew Lyons

Jennie C. Jones re-contextualizes the material output of sound recording in order to explore how we listen and how sound operates physically and metaphorically. Accompanying this sound score is a new series of "Acoustic Paintings" made with soundproofing materials (also known as absorbers and diffusers) typically used in audio engineering and studio recording.

Pioneers of the Downtown Sound:

Tony Conrad, Pauline Oliveros, Joan La Barbara, Laurie Spiegel, and Rhys Chatham

Friday-Saturday September 9-10, 8pm, \$12

Curated by Rhys Chatham

PROGRAM I: Friday, September 9: Pauline Oliveros, Joan La Barbara, and Rhys Chatham

PROGRAM II: Saturday, September 10: Tony Conrad, Laurie Spiegel, and Rhys Chatham

On the occasion of The Kitchen's 40th Anniversary, legendary experimental musician and composer **Rhys Chatham** curates a shared program of music from his time as a performer and music curator at The Kitchen during the 1970s. Featuring avant-garde luminaries **Tony Conrad, Pauline Oliveros, Joan La Barbara, and Laurie Spiegel** who debuted canonical experimental music pieces at The Kitchen in the 1970s.

The Kitchen Block Party

A FREE Neighborhood Street Fair

Saturday, September 17, 11am-4pm

Kick off the Fall season with a free, family-oriented street fair featuring an afternoon of dozens of artist-led activity booths, alongside live music and dance performances. Come take part in a zany assortment of kid-friendly activities, including face-painting, puppet and mask-making, temporary tattoos, hula-hoop and drumming workshops, cookie decorating, and unusual photo booths, among many, many more!

Wally Cardona and Jennifer Lacey with Jonathan Bepler: *TOOL IS LOOT*

Thursday-Saturday, September 22-24 and September 29-October 1, 8pm, \$15

Curated by Yasuko Yokoshi

TOOL IS LOOT is a one-year process of disorientation resulting in a duet. Working apart, in the U.S. and France respectively, **Wally Cardona** and **Jennifer Lacey** each solicited week-long encounters with non-dance experts. Featuring original music from composer **Jonathan Bepler** and lighting design by **Thomas Dunn**.

A.Bandit: *Experiments from The [Space] Between*
featuring **Glenn Kaino** and **Derek DelGaudio**

Wednesday-Thursday, October 5-6, 8pm, \$12

Los-Angeles based conceptual artist **Glenn Kaino** has teamed up with magician **Derek DelGaudio** to form the experimental performance art group, **A.Bandit** as they present a hybrid of magic, music, and performance experiments from their laboratory called *The [Space] Between*. Featuring **DJ Rhettmatic**, and special guest **China Chow**.

Faustin Linyekula/Studios Kabako: *more more... future*

Wednesday-Saturday, October 12-15, 8pm, \$15

Co-presented with French Institute Alliance

Française's Crossing the Line 2011.

Choreographer and director **Faustin Linyekula** creates intricate, powerful performance works that reflect the sociopolitical and cultural history and present struggles of his native Democratic Republic of Congo. Driven by the rhythms of **Flamme Kapaya** and his five-member on-stage band, the piece is a fierce celebration of hope in the face of despair.

International Contemporary Ensemble

Thursday-Friday, October 20-21, 8pm, \$15

PROGRAM I: Thursday, October 20: *ICElab*

PROGRAM II: Friday, October 21: *Convergence*

On Thursday as part of the **SONIC festival**, **ICE** presents the **ICElab 2011** composers: **Marcos Balter, Du Yun, Steve Lehman, Phyllis Chen, Nathan Davis, and Mario Diaz de León**. Then on Friday, **ICE** performs Edgard Varèse graphic scores from the fifties along with new commissions from trumpet virtuoso **Peter Evans** and master sound-sculptor **Alvin Lucier**. Featuring guest cellist **Fred Sherry's** incendiary performance of **Jason Eckardt's *A way [tracing]*** for solo cello, and Eckardt's powerful *Aperture*, a tightly knit instrumental poem from his song cycle, *Undersong*. **Steven Schick** serves as guest conductor.

(continued on last page)

A Performa 11 Premiere co-presented with The Kitchen

That Morning Thing

An opera by Robert Ashley

Saturday, November 19, 8pm
Sunday, November 20, 3pm & 8pm
Monday, November 21, 8pm

Director **Fast Forward**

Sound processing & mixing **Tom Hamilton**

Lighting design **David Moodey**

PERFORMERS

The Speaker **John Hagan**
The Men **Brian McCorkle, Paul Pinto, Dave Ruder, Aaron Siegel**
The Women **Gelsey Bell, Amirtha Kidambi, Samantha McHale, Megan Schubert, Aliza Simons, Samita Sinha, Madeline Wilcox, Kimberly Young**
The Singer **Imani Uzuri**
The Synthesizer Player **"Blue" Gene Tyranny**
The Dancer **Kimberly Bartosik**
The Director **Fast Forward**

CREDITS

Glasses: designed & made by **James Lo**
The recorded voice Act II, Sc 2 **Cynthia Liddell**
The song in Act III, Sc 3
composed and performed by **Carl Spelbring**
Stage manager **Betsy Ayer**
Assistant lighting designer **Nick Kolin**
Assistant to Mr. Tyranny **Sime Viduka**

Curated by **Mark Beasley**

Produced by Performing Artservices, Inc. and Performa 11

Major support for Performa 11 provided by Toby Devan Lewis; Lambent Foundation; Andy Warhol Foundation for the Visual Arts; National Endowment for the Arts; David and Elaine Potter Foundation; Performa Board of Directors; and Performa Producers Circle.

Music programs at The Kitchen are made possible with generous support from The Amphion Foundation, the Mary Flagler Cary Charitable Trust, The Aaron Copland Fund for Music, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



◆ PERFORMA 11

Act I: Frogs

The Speaker, The Men, The Women

Act II: A Cool, Well-Lighted Room

The Synthesizer Player, The Singer, The Dancer

Act III: Four Ways

The Men, The Women, The Director

Epilogue

The Speaker, The Women

Program Note

"Once Group's *That Morning Thing* Electrifies," by Andrew Lugg, for *The Michigan Daily*, February 8, 1968:

Devised by Robert Ashley, *That Morning Thing*, which is being presented at the Union Ballroom by the Once Group, shows that the group is all that it is cracked up to be. It is two-and-a-half years since this local group last did a piece in town. Some will remember their performances on top of the Maynard Street parking structure. *That Morning Thing* is more modest in certain respects but more devastating in others. This scratched at your soul.

I feel much better now that it is all over. As I see it (and this, no doubt, is only one of many possible interpretations), this event is about a woman's suicide: about getting up in the morning and facing it again: about going through another day.

Afterwards someone told me that it was about memory, beautiful people, reflecting on unattainable ends, magazines, selling cars, the animal world, frogs, and so on.

One performer told me that she felt it was like working in a swamp. It was the "darkest" piece that they had ever done. What is sure however is that *That Morning Thing* is very scary.

We saw ordinary, well-known imagery gently transformed and interlocked in an extraordinarily controlled manner. At the end, everyone was quiet, sub-

dued by a weird, mysterious synesthetic outpouring or by the fear that all "private" emotions are, ultimately, public.

Let me give a few (from many) impressions. I was impressed by the rostrum speaker, who not only defined a structure for the performance – that is, verbally defined it – but also discussed the process of its creation. He told us that the American composer comes to terms with himself late in life, at that time when he reflects on death. Thus he combines happiness with nostalgia.

Or again, at the end, a voice repeats over and over, "She was a visitor" ... The suicide over ... Or the motor car commercial, as recorded with all the retakes ... The everyday world encroaching ... Or the frog people at the beginning ... Conveyers from one zone to another. Or the singer, counting to four and the pianist responding, as though from another world ... perhaps communicating.

Although the rostrum speaker announced that the performance was to be symbolic and gave us the "key," no easy answers were apparent. *That Morning Thing* has a complexity and a monumentality that makes it a hard nut to crack.

Biographies

Robert Ashley is known for his work in new forms of opera. In the 1960s, Ashley organized Ann Arbor's legendary ONCE Festival and directed the ONCE Group. During the 1970s, he directed the Center for Contemporary Music at Mills College, toured with the Sonic Arts Union, and produced and directed the 14-hour opera for television, *Music with Roots in the Aether*. His *Perfect Lives*, an opera for television produced with The Kitchen, is widely considered the precursor of "music-television." *Perfect Lives*, *Atlanta (Acts of God)* and the monumental tetralogy *Now Eleanor's Idea* have toured throughout Europe, Asia and the United States. He wrote *Balseros* for Florida Grand Opera, *Dust* for premiere at the Kanagawa Arts Foundation in Yokohama, and *Celestial Excursions* for the Berlin Festival. His latest opera, *Made Out of Concrete*, was premiered at La MaMa E.T.C. in 2009 and will be reprised at Roulette in April 2012. Kyle Gann's biography of Ashley is forthcoming from the University of Illinois Press.

Betsy Ayer has spent the past four years as Stage Manager at New York City Ballet. Other favorite projects include Susan Marshall & Company; Buglisi Dance Theater; Kaija Saariaho's opera *La Passion de Simone* in Vienna, London, Helsinki, Stockholm, and New York; and Nakamura-Za's Kabuki production *The Summer Festival of Osaka* at the Lincoln Center Festival.

Future projects include *Ainadamar* at the Teatro Real, Madrid. She is a graduate of Smith College.

Bessie Award-winning performer **Kimberly Bartosik** creates viscerally provocative choreographic projects built upon the development of a virtuosic movement language, rigorous conceptual explorations, and the creation of highly theatricalized environments. Her work has been presented by Dance Theater Workshop, Danspace Project, Artdanthé Festival (France), The Kitchen, La Mama, Mount Tremper Arts, Barnard College, and Movement Research. In 2011 she premiered two works during *Crossing the Line* Festival sponsored by French Institute Alliance Française (FIAF). Bartosik has received support from the MAP Fund, Foundation for Contemporary Arts, Jerome Foundation, Mid-Atlantic Arts Foundation (USAI), NYFA (BUILD) and FUSED. From 1987 to 1996 Bartosik danced with Merce Cunningham. Website: www.daela.org.

Gelsey Bell is a singer, songwriter, and scholar. She has four albums of original work and recently appeared on Jay Vilnai's *Shakespeare Songs*. Earlier this month, she premiered a new song cycle, *SCALING*, as part of the Vital Vox festival at Roulette, and performed the site-specific adaptation of Robert Ashley's *Perfect Lives* with Varispeed as part of Performa 11. She has premiered over a hundred works by contemporary composers as a core member of thingNY. She is also a PhD Candidate at NYU in performance studies currently writing her dissertation on American experimental vocal performance, and the Critical Acts Editor for *TDR/The Drama Review*. Website: www.gelseybell.com.

Fast Forward works with aural, visual and sensual media. He recently composed the group works *Typhoon Shelter* in Hong Kong and *Musique a la Mode* in Berlin. His culinary concert *Feeding Frenzy* for 5 musicians, 5 cooks, 5 waiters and the audience was performed for the 15-year celebration of Freunde Guter Musik at Hamburger Bahnhof in Berlin and ran for three seasons in New York at The Kitchen. He toured extensively as a musician with The Merce Cunningham Dance Company for the past 17 years. In the 1970s, he studied with Robert Ashley and David Behrman at The Center for Contemporary Music, Oakland CA. Forward is an advisor for the UMAMI food and art festival in New York, a DAAD fellow and a regular guest professor at Kunstakademiet Bergen in Norway. His essay *Musical Taste* can be read in *Arcana IV* in John Zorn's series on new music theory and practice in the 21st century. Website: www.mrfastforward.com.

John Hagan has worked with David Bailin and Geoff King, Steve Buscemi and Mark Boone, Jr., DANCENOISE, Richard Foreman, Mimi Goese, Yolanda Hawkins, William Niederkorn, Stuart Sherman, and Ann Wilson, among many others. He has appeared as Chang in John Jesurun's serial play, *Chang in a Void Moon*, since 1983 – as well as in his plays, *Dog's Eye View*, *Number*

Minus One and *Deep Sleep* – and will be seen in his forthcoming web serial, *Shadowland*. In 2009, he curated, with Yolanda Hawkins and John Maturri, an exhibit of Stuart Sherman's work at NYU's 80WSE Gallery, for which the catalog will be published next month.

Tom Hamilton is an active participant in new music, both as an audio producer/engineer and as a composer/performer of electronic music. Since 1990, Hamilton has been a member of composer Robert Ashley's touring opera ensemble, creating sound processing, electronic orchestration and mixes for recordings and performances. His audio production can be heard in many recordings of New York based artists and ensembles. As a composer, Hamilton's work has most notably developed in forms that lie outside the traditional concert format. He contrasts structure with improvisation and textural electronics with acoustic instruments and voices, often exploring the interaction of simultaneous layers of activity to prompt the use of "present-time listening" on the part of both performer and listener.

Amirtha Kidambi is a vocalist, educator and scholar invested in the performance and promotion of new and innovative music across a diverse array of styles and genres. As a soloist and ensemble member in projects such as the BACK Voice and Percussion Duo or the early music inspired experimental band Seaven Teares, Amirtha has performed in a variety of non-traditional venues from DIY spaces to concert halls in Brooklyn and Manhattan. Amirtha serves on the board for Performers Forum, a monthly series at Exapno that connects music makers of any kind to engage in non-threatening discussion and dialogue, and as a curator and performer for the Sweat Lodge.

Nick Kolin's recent work includes *Antigone*, *Jesus Hopped the 'A' Train* and *Nathan the Wise* (Hunter College), *The Who's Tommy* and *Cabaret* (NYU). Nick has also worked as lighting assistant for the New York City Opera, Glimmerglass Opera, Mark Morris Dance Group and City Center's "Fall for Dance" festival. MFA, NYU Tisch School of the Arts.

Brian McCorkle was born and raised in Michigan. He is a composer, musician, and digital artist. He is co-Director of the Panoply Performance Laboratory, currently in residence at University Settlement developing their fourth full length opera, *NATURE FETISH*. Other projects include: *Big Plastic Finger*, *Manzana Carnal*, *Varispeed*, and *What Color Is Your Machine Gun*. He can be seen in PS122's COIL Festival as part of *Too Shy to Stare* by Davis Freeman in January 2012. Website: www.panoplylab.org/brianmccorkle/

Samantha McHale, a Nashville, Tennessee, native, completed her BFA in Dance on scholarship at Arizona State University in May 2011. Upon graduation, Samantha relocated to New York City where she has had the privilege of performing at City Center Studios for Ekilibre Dance Company and Dance

The Epilogue

Members of the audience are asked to join in making the chorus sounds in the Epilogue.

The women performers will be in the aisles and speaking to small groups in the audience. The women will be speaking phonemes from the repeated phrase, "she was a visitor." The women performers will choose the phonemes randomly. Each phoneme will be sounded for one full breath.

An audience member can simply follow a woman performer's choice of phoneme and speak that phoneme for one full breath. In other words, echo the sound the woman performer near you makes. Do this at an ordinary voice level or softer.

There are twelve phonemes as spelled out below.

She . . .		Was			A . . .	Visitor					
(sh..)	(eve)	(foot)	(sofa)	(z..)	(account)	(victor)	(ill)	(z..)	(charity)	(tom)	(maker)
sh	ee	oo	a	z	a	v	i	z	i	t	er

New Amsterdam for Ori Flomin. In 2007, Samantha performed Jose Limon's legendary duet *The Exiles* at the Annual Congress on Research in Dance Conference as restaged by Nina Watt. While residing in Arizona, Samantha performed at the Tempe Center for the Arts, the *Xenakis Festival*, the *Phoenix Fringe Festival*, the Alwun House, the Phoenix Art Museum, Nelson Fine Arts Center, and Margret Gisolo Theater. She is very excited to be a part of the restaging of Robert Ashley's *That Morning Thing* and is thankful for this opportunity.

David Moodey has collaborated with Robert Ashley since 1999. He was part of the *Dust* tour (New York, Warsaw, Paris and Lisbon), the creation of *Celestial Excursions* and *Made Out of Concrete*. David has designed for and toured with Molissa Fenley and Dancers since 1986. His design for Fenley's *State of Darkness* earned him a Bessie award for lighting design. He has also designed and toured numerous shows for Paul Lazar and Annie-B Parsons and their company, Big Dance Theater, and for David Neumann's *feedforward* at DTW. He designed the lights for Peter Boal's three seasons at the Joyce Theater in New York, and a gallery installation with sculptor Carol Hepper at the Maryland Institute for the Arts. He also works full time for the Metropolitan Opera in the electrics department, engineering and designing special effects.

Paul Pinto is a composer, vocalist and founding artistic director of thingNY. He has collaborated with and written music for such performers as Pauline Oliveros, the BBC Scottish Symphony, the Cuarteto Latinoamericano, load-bang, the ai Ensemble and IKTUS Percussion Quartet. At the helm of thingNY (called an "inventive new music cabal" by Time Out New York) Paul has premiered hundreds of new compositions. Paul is also a member of Varispeed, the collective that mounted *Perfect Lives Manhattan* earlier this month. Paul has five albums: *ADDDDDDDDD*, *The Gentlemen*, *Every Note on the Piano*, *NUDES*, and *For Stefanos Tsigrimanis*.

Dave Ruder is a creative type based in Brooklyn. He is a member of Varispeed, who earlier this month performed Ashley's *Perfect Lives* as part of Performa 11. He also performs as half of the duo Why Lie? with Aliza Simons, and presents concerts, forums, and multimedia events as part of both Sweat Lodge and Performers Forum. Dave primarily works as a clarinetist, guitarist, vocalist, and composer, but likes to keep things open. Website: www.daveruder.com.

Megan Schubert, soprano, is a devoted ambassador of new and experimental music of the 20th and 21st centuries. Schubert's tribute to Cathy Berberian at John Zorn's venue The Stone was listed as a Critic's Pick in TONY. Schubert recently created the role of Saint Francis in a world premiere of Sasha Zamler-Carhart's opera *I Fioretti* at La Mama E.T.C., the role of Scientist/Athena in Likeness to Lily's *COMMAND VOICE*, sang in the world pre-

miere of James Ilgenfritz's opera *The Ticket that Exploded*, and performed and produced the NY premiere of Georges Aperghis's *Sextuor: L'origine des espèces* with Avant Media.

Composer and percussionist **Aaron Siegel** has most recently worked on GROUP, a public, iPhone-based collective sound piece presented by the River-to-River Festival and Make Music New York. His CD *Science is Only a Sometimes Friend* for eight glockenspiels and organ was released in May 2011 on LockStep Records and hailed as "one continuous ecstatic sonic event." He is currently working on an opera for percussion, strings, singers and actors called *Brother Brother*, based on the lives of Orville and Wilbur Wright. Excerpts from this work will be previewed at the inaugural *Experiments in Opera Festival* in January and at a composer portrait concert given by Mantra Percussion in June 2012.

New York City native **Aliza Simons** wears many different hats: composer, transmission artist, musician, oral historian, and champion whistler. A graduate of Wesleyan University, she was awarded a Thomas J. Watson Fellowship in 2010 to spend a year conducting oral history interviews with community radio broadcasters in Northern Canada, South America and Western Africa. On November 6th, she collaborated in arranging and performing a site-specific adaptation of Robert Ashley's *Perfect Lives* with composer-collective Varispeed as part of Performa 11. She is also a member of Why Lie? the band, WHY LIE? the ensemble, and transmission art collective Cough Button.

Samita Sinha is a vocal artist and composer who combines tradition with experiment to create new forms, drawing from a deep grounding in North Indian classical music, a contemporary vocabulary, folk and ritual music, and songs and texts in several languages. She has performed her solo and ensemble work internationally, and has received awards and residencies from the Fulbright Foundation, NYSCA, Urban Artists Initiative, Queens Council on the Arts, Watermill Center, and Millay Colony. She received her MFA in Music/Sound from Bard and studied post-colonial Literature at Yale.

"Blue" Gene Tyranny, composer and pianist specializing in the avant-garde, has toured extensively in solo and group concerts throughout the U.S., Europe, Canada, Mexico and Brazil. He has composed over fifty works for electronic, instrumental and vocal ensembles, over thirty film and video soundtracks, and fifty scores for dance and theater productions. He has performed on many albums and performed with such diverse performer-composers as Robert Ashley, Peter Gordon, Laurie Andersen, John Cage, Leroy Jenkins, David Behrman, Brenda Hutchinson, Jon Gibson, William Duckworth (The Cathedral Band), Phil Perkins, Ben Manley, Carla Bley, Iggy Pop, Lise Vachon and many others. He has created live electronic and acoustic music for dances by Stefa Zawerucha, the Creach/Koester Co., Timothy Buckley, Trisha Brown

and Steve Paxton. His music is the subject of chapters in Cole Gagne's *Sonic Transports* (de Falco) and *Soundpieces 2: Interviews with American Composers* (Scarecrow Press) and W. Duckworth's *Talking Music* (Schirmer Press).

Recently featured in the *New York Times*, innovative vocalist/composer **Imani Uzuri** is an eclectic artist who creates and performs across various genres including concerts, recordings, experimental theater, performance art and sound installations. Her collaborators include Herbie Hancock, Wangechi Mutu, Vijay Iyer, Sanford Biggers, Talib Kweli and John Legend. She has performed at numerous international venues/festivals from Morocco to Moscow; from Lincoln Center to the United Nations including a recent special solo performance at the MoMA. *New York Magazine* has called her work "stunning." Her critically acclaimed debut album "Her Holy Water: A Black Girl Rock Opera" will soon be followed by her forthcoming new album "The Gypsy Diaries." Website: www.imaniuzuri.com.

Madeline Wilcox is a freelance dancer in New York City, who earned her BFA in dance performance and BS in Communication (*summa cum laude*) from Arizona State University in 2011. While in New York, Madeline has had the pleasure of performing at the Joyce Theater for Ashleigh Leite Dance, and Dance New Amsterdam for Kendra Portier. In 2011, she was given the opportunity to perform with Matthew Westerby Company for the premiere of *Saturn Sky*. While in Arizona, she performed at the Margret Gisolo Theater, Orpheum Theater, Phoenix Art Museum, Phoenix Little Theater, the *Xenakis Festival*, the *Herberger Arts Festival*, the *Phoenix Fringe Festival*, and Tempe Center for the Arts. Madeline currently dances for Spark Movement Collective, and is thrilled to be a part of Robert Ashley's *That Morning Thing*.

Kimberly Young is a performer/choreographer based in Brooklyn. Her work has been presented by ISSUE Project Room, Movement Research at the Judson Church, in association with Joyce SoHo, at venues including SUNY Stony Brook's Staller Center (Stony Brook, NY), Studio 121 (Freeport, IL) and by Summer Stages Dance at Concord Academy (Concord, MA) where she received a Choreographers' Project Fellowship in 2008. As a performer, Young is honored to have worked with Yanira Castro, Tere O'Connor, Helene Lesterlin, Heather Olson, Todd Williams, Jennifer Schmermund, Paul Singh and the Jen Mesch Dance Conspiracy.

**THE KITCHEN GRATEFULLY ACKNOWLEDGES THE FOLLOWING
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