



AMERICAN OPERA PROJECTS

presents

First Glimpse 2018: Songs from the Great Room

*World Premiere Songs
from the 2017-19 Composers & the Voice series*

Composers & the Voice Artistic Director - Steven Osgood
Musical Direction by Mila Henry & Kelly Horsted

2017-19 Composers & the Voice Composer and Librettist Fellows

Laura Barati
Matthew Browne
Kimberly Davies

Pamela Stein Lynde
Scott Ordway
Frances Pollock

Sokunthary Svay
Amber Vistein
Alex Weiser

2017-18 Composers & the Voice Resident Singers

Tookah Sapper, soprano
Jennifer Goode Cooper, soprano
Blythe Gaissert, mezzo-soprano*
Blake Friedman, tenor
Mario Diaz Moresco, baritone
Adrian Rosas, bass-baritone

*Songs written for mezzo-soprano
will be performed tonight by Kate Maroney

Resident Stage Manager - W. Wilson Jones

May 19 & 20, 2018 - 7:30 PM
SOUTH OXFORD SPACE, BROOKLYN

FROM THE ARTISTIC DIRECTOR

I always have mixed emotions when a cycle of Composers and the Voice arrives at the First Glimpse concerts. It is thrilling to FINALLY throw open the doors of this room and share some of the wonderful pieces that have been written since last Fall. But it also means that my time working so regularly and directly with a family of artists is drawing to a close.

It takes a huge team of people to make a program like Composers and the Voice work, but I would like to thank two who have stepped into new and significantly larger roles this year. Mila Henry, C&V Head of Music, has overseen the musical organization of the entire season, while also preparing several pieces for each of our workshop sessions. Matt Gray, as C&V Head of Drama, has brought his insight into character and operatic narrative into every element of the program. The improv games, acting training and libretto development parts of the C&V season represent about 75% of our work together. Having Matt as Head of Drama has brought a new level of coordination between all of these individual courses, and has enriched our work together greatly.

One of my greatest joys in leading Composers and the Voice since 2003 has been watching each group of artists—creators and performers—become a tight-knit family. Each family has a vast collection of shared experience. Each family has developed a shared language with which to discuss each other's work. And within these families each member's voice remains as individual and unique as ever. Welcome to First Glimpse. I know you will enjoy hearing each of these fascinating voices!

Steven Osgood
Artistic Director, Composers and the Voice



Steven Osgood

STEVEN OSGOOD is entering his third season as General and Artistic Director of the Chautauqua Opera Company. He made his L'Opera de Montreal debut in January 2018 with the first revival of *JFK* by David T. Little and Royce Vavrek. In recent seasons Steve conducted the world premieres of *Breaking the Waves* at Opera Philadelphia, *JFK* at Fort Worth Opera, *The Scarlet Ibis*, *Thumbprint*, and *Sumeida's Song* for the PROTOTYPE Festival, as well as *Missy Mazzoli's Song From the Uproar* with Beth Morrison Projects. From 2001 to 2008 Steve was Artistic Director of American Opera Projects, where he conducted numerous developmental workshops. He founded the company's Composers and the Voice workshop series and remains Artistic Director of the fellowship program, currently in its 9th season. He conducted the world premiere of Paula Kimper's *Patience and Sarah* at the 1998 Lincoln Center Festival. In 2014 he conducted the world premiere of *As One* by Laura Kaminsky, Mark Campbell and Kimberly Reed in its sold out run at BAM. Steve has been an Assistant Conductor with the Metropolitan Opera since 2006. www.srosgood.com

Composers & the Voice

First Glimpse 2018: Songs from the Great Room

PROGRAM ORDER

Music by Alex Weiser

<i>Self-portrait</i>	text: Edward Hirsch	Friedman / Henry
<i>Thursday</i>	text: William Carlos Williams	Sapper / Henry
<i>Herzl's Plea to Pope Pius X</i>	text: Ben Kaplan	Moresco / Horsted

Music by Amber Vistein

<i>tenterhooks</i>	text by the composer	Sapper / Horsted
<i>a hundred tiny mouths</i>	text by the composer	Cooper / Henry

Music by Frances Pollock

<i>Grandfather</i>	text: Laura Barati	Rosas / Horsted
<i>Refugee Instructional</i>	text: Sokunthary Svay	Friedman / Horsted
<i>In Twenty Minutes</i>	text: Frances Pollock and Emily Roller	Maroney / Henry

INTERMISSION

Music by Scott Ordway

<i>music from Spring</i>	text: Meryem Belkaïd	
<i>And then there was him</i>		Cooper / Horsted
<i>Nothing Will Be As Before</i>		Friedman / Horsted
<i>The Revolution Hasn't Changed</i>		Moresco / Henry

Music by Pamela Stein Lynde

<i>Reincarnation</i>	text: Sokunthary Svay	Maroney / Henry
<i>Sleep</i>	text: Laura Barati	Sapper / Henry
<i>Feels Like Old Times</i>	text: Kim Davies	Rosas / Horsted

Music by Matt Browne

<i>Feels Like Old Times</i>	text: Kim Davies	Maroney / Horsted
<i>Beat! Beat! Drums!</i>	text: Walt Whitman	Moresco / Henry

2017-19 COMPOSERS & THE VOICE FELLOWS



l. to r.: Laura Barati, Kim Davies, Alex Weiser, Sokunthary Svay, Scott Ordway, Pamela Stein Lynde, Amber Vistein, Matt Browne, Frances Pollock. Photo by Steven Pisano

COMPOSERS:

New York-based composer **MATT BROWNE** (b. 1988) strives to create music that meets Sergei Diaghilev's famous challenge to Jean Cocteau: "Astonish me!", through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous eclecticism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its "unbridled humor" (*New Music Box*) and described as "witty" (*The Strad*) and "beautifully crafted and considered" (*What's On London*). Matthew has had the privilege to collaborate with such ensembles as the Minnesota Orchestra, Alarm Will Sound, Albany Symphony, Harold Rosenbaum and the New York Virtuoso Singers, New Jersey Symphony, Milwaukee Symphony, the New England Philharmonic, the Villiers Quartet, the Donald Sinta Quartet, the Tesla Quartet, the PUBLIQuartet, and SEVENJSUNS. Recently, Matthew's music has received honors such as winner of the ASCAP Foundation Rudolf Nissim Prize (2017), an ASCAP Morton Gould Young Composers award (2014), a BMI Student Composer award (2015), a residency at the Mizzou International Composers Festival, fellow at CULTIVATE Copland House (2017), winner of the New England Philharmonic Call for Scores (2014), a residency at the Minnesota Orchestra Composers Institute (2016), winner of the American Viola Society's Maurice Gardner Composition award (2014), and a residency at the Milwaukee Symphony Orchestra's First Annual Composers Institute (2013). Matthew holds a Doctorate of Musical Arts in Music Composition from the University of Michigan-Ann Arbor and a Bachelor of Music from the University of Colorado at Boulder. Previous teachers include Michael Daugherty, Kristin Kuster, Carter Pann, and Daniel Kellogg. www.mattbrownecomposer.com.

SCOTT ORDWAY (1984, Santa Cruz, California) is a composer, conductor, and Assistant Professor of Music Composition at Rutgers University. From 2014–17, he was a member of the faculty of the Curtis Institute of Music. In recent years, Ordway has created a series of extended works fusing vocal and instrumental music with original text, video, digital

soundscape, and experimental theater. These compositions explore a diverse array of contemporary themes, including natural landscape, protest and revolution, and the lives of cities. His music has been called “exquisite” by *The New York Times*, “a marvel” by *The Philadelphia Inquirer*, and “an American response to Sibelius” by *The Boston Globe*, and has been presented by leading American and international festivals and institutions with projects in Berlin, Beijing, Tunis, Mexico City, New York, Los Angeles, Chicago, and Boston. In 2016, his debut recording with the Hong Kong Philharmonic was released on NAXOS Records.

Known for her “bold and bracing” (*Baltimore Sun*) opera writing, **FRANCES POLLOCK**’s music “pulls no punches and never flinches.” (*City Paper*). Originally from North Carolina, Frances’ music digs its roots into jazz, blues, gospel, folk, and a variety of other styles. Her music has been performed all over the country by the Bridge Ensemble, Prima Volta, The North Carolina Governors’ School, Divine Waters Ensemble, and many others. Frances was the composer in residence for the Divine Waters Ensemble from 2016-2017. In 2016, Frances was commissioned by Washington National Opera to write a one-act opera entitled “What Gets Kept” as part of the Kennedy Center’s “American Opera Initiative” Festival. Frances is a founding member of the new music non-profit, Prima Volta. She holds a M.M. from Peabody Conservatory in Vocal Performance. She currently studies with composition Christopher Theofanidis at Yale University. Frances is a composition fellow with American Opera Projects’ Composers and the Voice where she is developing a new opera entitled “Transference” and will be a composition fellow at the Aspen Music Festival Summer of 2018.

Praised for her “rich dramatics” (*The Boston Globe*), **PAMELA STEIN LYNDE** is a versatile singer, composer, and music educator. She was a featured guest composer on the 2015 OME New Music Festival in Phoenix, and has had works commissioned by Patchwork American Song Project, Guided Imagery Opera, Contemporary Undercurrent of Song Project, Poor Puppet, and many others. She has written works for TEDx Carnegie Lake, New Hope Sound(e)scape Festival, and IVY Connect’s debut concert at the DiMenna Center. Her recent composition for mezzo soprano Kayleigh Butcher and pianist Christopher Narloch, as part of The Schoenberg Project, had it’s debut in Chicago at Constellation, and then toured several midwest cities. As a singer, Pamela has performed with Beth Morrison Projects, American Opera Projects, CUSP, Rhymes With Opera, Saratoga Fine Arts Festival, Yamaha Concert Artists series, New Music New Haven, Gotham Arts, and Unruly Sounds. She has built a career working with contemporary composers of all levels, from students to internationally recognized artists. She appears as a vocalist on minimalist composer Alexander Turnquist’s album *Flying Fantasy*, released on Western Vinyl. As a member of experimental Princeton-based country-techno band Owen Lake and the Tragic Loves, she performs frequently throughout Philadelphia, New York, and New Jersey. Pamela is an alumna of the Bang on a Can Summer Institute at Mass MoCA, OperaWorks, SICPP, and the Britten-Pears Young Artist Programme. She received her Masters degree from the Peabody Conservatory of The Johns Hopkins University, where, upon graduation, she was awarded the Phyllis Bryn-Julson Prize for Commitment to and Performance of 20th/21st Century Music.

AMBER VISTEIN is a composer and sound artist who is intensely interested in the physicality of sound and delves deeply into the poetics of timbre, texture, and gesture. She deploys a diverse array of techniques in her compositions to create complex ‘sonic worlds’

that blossom, radiate, and continually transform. Her use of electronics and digital signal processing further expands the expressive potential immanent within her sonic materials. These tools allow her to develop an immense range of sonorities and compose music designed to envelop the listener in an immersive, evolving situation. Amber is currently a PhD student in the Computer Music and Multimedia (MEME) department at Brown University and received her MFA from the Studio for Interrelated Media at Massachusetts College of Art and Design in 2013.

Broad gestures, rich textures, and narrative sweep are hallmarks of the “compelling” (*New York Times*), “shapely, melody-rich” (*Wall Street Journal*) music of composer **ALEX WEISER**. Born and raised in New York City, Weiser creates acutely cosmopolitan music combining a deeply felt historical perspective with a vibrant forward-looking creativity. Weiser has been praised for writing “insightful” music “of great poetic depth” (*Feast of Music*), and for having a “sophisticated ear and knack for evoking luscious textures and imaginative yet approachable harmonies.” (*I Care If You Listen*). An energetic advocate for contemporary classical music and for the work of his peers, Weiser co-founded and directs Kettle Corn New Music, an “ever-enjoyable,” and “engaging” concert series which “creates that ideal listening environment that so many institutions aim for: relaxed, yet allowing for concentration,” (*New York Times*) and was for nearly five years a director of the MATA Festival, “the city’s leading showcase for vital new music by emerging composers.” (*The New Yorker*). Weiser is now the Public Programs Manager at the YIVO Institute for Jewish Research where he curates and produces programs that combine a fascination with and curiosity for historical context, with an eye toward influential Jewish contributions to the culture of today and tomorrow.

LIBRETTISTS:

LAURA BARATI is a writer, performer, and deviser of new works. She trained at Kenyon College, the National Theater Institute, and the School at Steppenwolf, and received her M.F.A. in Graduate Musical Theatre Writing from NYU Tisch. As a writer, her work has been performed at American Opera Projects, NYMF, Don’t Tell Mama, The Duplex, Barrington Stage Company, Prospect Theater Company, Two River Theater, Common Man Musicals, Stage Femmes, The Sidewalk Café, and Artemis Theatrical. Recent writing projects include the operas *Henna Leaves* and *Uprising* with composer Aleksandra Weil, the musical *How To Create A Young Girl* with composer TJ Rubin, and *The Electric Brain’s We Regret To Inform You That Reza Is Dead*. Upcoming projects include the musical *Miss Havisham’s Wedding* with lyricist David Gomez and composer Jude Obermüller and the Washington National Opera’s American Opera Initiative in 2019.

KIM DAVIES is a 2016 fellow in Playwriting from the New York Foundation for the Arts. Her play *Smoke* premiered at the Flea Theater in 2014 for a thrice-extended run, was a *New York Times* and *Time Out New York Critics’ Pick*, and has been produced in cities across the United States and in translation in Brazil. She is one of eight international writers selected by Ibsen International for their New Text, New Stage program and developed a new play with local theater artists in Beijing, Shanghai, and Guangzhou, China from 2015 to 2016 for a world premiere in Shanghai in 2017. In collaboration with the Muse Project, she wrote *Stet*, which in 2016 had its world premiere at Abingdon Theatre Company. Davies is a member of Youngblood at Ensemble Studio Theatre and the New Georges Jam, and received her MFA in playwriting from Brooklyn College.

SOKUNTHARY SVAY is a Pushcart-nominated Khmer writer and musician from the Bronx, New York. She and her family were refugees from Cambodia who survived the genocidal Khmer Rouge regime. She is the poetry editor for Newtown Literary and a founding member of the Cambodian American Literary Arts Association (CALAA). Svay was a subject in New York Magazine's "Living in a Sanctuary City" portfolio and featured in the New York Immigration Coalition's *This is Our NY*, broadcast in Times Square. Writing credits include *Homelands: Women's Journeys Across Race, Place and Time*, *FLESH*, *Prairie Schooner*, *Women's Studies Quarterly*, *The Margins*, and *Mekong Review*. Svay recently received her MA in Language & Literacy from CCNY (CUNY), where she will also be teaching college composition this fall. Her first book of poetry, *Apsara in New York*, will be published by Willow Books in September 2017.

SINGERS:



Jennifer Goode
Cooper

JENNIFER GOODE COOPER is a "lustrous soprano" (*Wall Street Journal*) with "steely eyed ferocity" (*NY Times*) who "fills the theater with her soaring soprano voice" (*Variety*). Career highlights: the title role in Floyd's *Susannah* with Toledo Opera, the premiere of Nathaniel Stookey's *Ivonne* at Opera Memphis, which she reprised at Opera America's New Works Sampler at Wolf Trap; Miss Jessel in Britten's *The Turn of the Screw* (New York City Opera), Titania/Hippolyta in the first known a cappella opera, Michael Ching's *A Midsummer Night's Dream* (Opera Memphis), Musetta in Baz Luhrmann's acclaimed Broadway and LA productions of *La Bohème*, Backup singer for Patti Lupone, Weekly Hip-Hopera singer with celebrity DJ's Ed Lover and Dr. Dre (NY's Power 105.1). Jennifer was an Arts Envoy of the US Embassy

(to Mozambique), and the recipient of a Professional Development Grant from the Weill Foundation. www.jennifergoodecooper.com



Blake Friedman

BLAKE FRIEDMAN "whose voice has a plummy fullness and dusky hue" (*The New York Times*) "with a buttery top" (*New York Classical Review*) made his Dallas Opera debut this season in the Donizetti and Company concert in addition to covering Florian in *Der Ring des Polykrates* by Korngold. Most recently, Blake performed the role of Irving Tashman in the New York City Premiere of *Morning Star* by Ricky Ian Gordon. Roles Blake has performed include Nemorino, Almaviva, and Iago in Rossini's *Otello*. He has performed as soloist with New York Choral Society, New York City Ballet, Ensemble for the Romantic Century, Choral Artists of Sarasota, Key Chorale, and York Symphony. He looks forward to covering the tenor solos in *Les*

Noces by Stravinsky and Tony in *West Side Story Suite* with New York City Ballet this spring. Blake holds a Master of Music and Professional Studies Diploma from the Manhattan School of Music and a Bachelor of Music degree from The Eastman School of Music.

Recognized for "vibrant and colorful" singing (*The New York Times*) mezzo-soprano **KATE MARONEY**'s recent soloist appearances include with Gare St. Lazare on a tour throughout Ireland of a Samuel Beckett pastiche with music by Paul Clark, the Orlando Philharmonic Orchestra, Master Chorale of South Florida, Indianapolis Symphonic Choir, Santa Fe Symphony, Berkshire Choral Festival, TENET, Acronym, Carmel Bach Festival,



Kate Maroney

with musician-husband Red Wierenga and two adorable felines, Misha and Ayler. www.katemaroney.com

Opera Grand Rapids, New York Baroque Incorporated at Trinity Wall Street, and LA Opera. In addition to noted interpretations of concert and oratorio repertoire, Kate is sought after by composers and has collaborated with Philip Glass (*Einstein on the Beach* world tour from 2012—2015), John Corigliano, David Lang, Martin Bresnick, Julia Wolfe, Missy Mazzoli, Hannah Lash, Nina Young, Dominick Argento, Christopher Cerrone, Daron Hagen, Paola Prestini, Ted Hearne, Scott Wheeler and the Experiments in Opera collective including Matthew Welch, Aaron Siegel and Jason Cady. She holds a D.M.A. from Eastman, degrees from SUNY Purchase and Yale, teaches voice pedagogy at Mannes (The New School), and resides in Brooklyn



Mario Diaz-Moresco

Ohio, in addition to Guglielmo in *Così fan tutte*, Baritone in *Hydrogen Jukebox*, William in *The Fall of the House of Usher*, playing the lead role in Robert Ashley's *Dust*, which was named one of the 10 best classical music performances of 2017 by the *New York Times*, and premiering the song cycle *The Wanderlusting of Joseph C.* by Joan La Barbara at Roulette, a performance that was repeated at the Metropolitan Museum of Art in New York.

An active interpreter of Art Song, Opera and new music, **MARIO DIAZ-MORESCO** is garnering attention for his versatility and strong stage presence. Mr. Diaz-Moresco studied at the University of Colorado, the University of Southern California and recently completed the Professional Studies Diploma program at Mannes The New School, where he is a student of Diana Soviero. He has been a young artist with Central City Opera, The Glimmerglass Festival, Chautauqua Opera, a Stern Fellow at Songfest, and this summer will be a vocal fellow at the Ravinia Steans Music Institute. Highlights from recent seasons include recitals with pianist Spencer Myer on California's "InConcert Sierra" series, the Dame Myra Hess Memorial Series in Chicago and the Rocky River Chamber Music Society of



Adrian Rosas

Center for New Music in the Czech Republic. In addition to his career as a singer, Adrian has a passion for education and entrepreneurship. As a Co-Founding Director of Arts On Site NYC (artsonsite.org), a nonprofit dedicated to the development of artists and encouraging community collaboration, he helped to create a home for the arts in the East Village of New York City, which offers artists of all disciplines affordable rehearsal studios, monthly performance events, and a residency and retreat center in upstate New York.

Hailed by the *New York Times* as "a stalwart bass-baritone with a burnished voice" and in *Opera News* as a "mellifluous bass-baritone [with] theatrical flair", **ADRIAN ROSAS** is an artist with "impressive experience and talent" (*The Boston Globe*). Mr. Rosas has performed with the Seattle Opera, Opera Theatre of St. Louis, Opera Saratoga, Houston's Opera in the Heights, and the Michigan Opera Theatre. As a champion of new and modern music, he has had the opportunity to work on a variety of newly written works, including Peter Ash's *The Golden Ticket*, Robert Xavier Rodriguez's *Frida*, Petr Kotik's *Master-Pieces*, Matt Aucoin's *Whitman*, newly written operas with the American Lyric Theater in New York City, and with the Ostrava



Tookah Sapper

Cherokee soprano, **TOOKAH SAPPER**, from Oklahoma City, holds a Master of Music degree in Vocal Performance from Manhattan School of Music and a Bachelor of Music degree in Vocal Performance with a Minor in Collaborative Piano from University of Central Oklahoma. This past summer, she performed with The Chautauqua Opera Company as a Studio Artist for their 2017 season. She will join the Princeton Singers, once again, for their 2017/18 season. She is thrilled to perform and collaborate again with American Opera Projects as a member of their Resident Ensemble. She is currently based in Princeton, NJ. She accompanies classes at the Princeton Ballet School and is a Cantor at St. John the Evangelist in Lambertville, NJ.

MUSIC DIRECTORS:



Mila Henry

Lauded for her “sublime” playing (*Feast of Music*) and heralding orchestral scores of “incredible range and color” (*OperaPulse*), **MILA HENRY** returned to Composers & the Voice for her fourth season, now as both music director and Head of Music. An integral member of New York’s contemporary opera community, she frequently collaborates with Beth Morrison Projects, PROTOTYPE, American Lyric Theater, Opera on Tap and American Opera Projects, where she was Assistant Conductor for *As One* (BAM), *The Blind* (Lincoln Center) and *Harriet Tubman* (Irondale Center). She has performed at LA Opera (*Thumbprint*), Opera Philadelphia and Dutch National Opera (*We Shall Not*

Be Moved), and the Library of Congress (OPERA America’s *Fierce Grace: Jeannette Rankin*); served as Music Director for Pittsburgh CLO’s *These Girls Have Demons* (SPARK) and Vocal Director for Ripe Time’s Obie-winning *The World is Round* (BAM); and appeared alongside Either/Or, Refugee Orchestra Project, Hotel Elephant and the band Opera Cowgirls. milahenry.com



Kelly Horsted

KELLY HORSTED enjoys an active career in NYC as an accompanist and vocal coach. Collaborations with AOP have included Sheila Silver’s *Beauty Intolerable*, Herschel Garfein’s *Rosencrantz and Guildenstern Are Dead*, directed by Mark Morris, Tarik O’Regan’s *Heart of Darkness*, and Paula Kimper’s *Patience and Sarah* for the Lincoln Center Festival. He has also collaborated with Chelsea Opera, Center for Contemporary Opera, Opera Company of Brooklyn, Wintergreen Festival, New Jersey Opera Theater, Friends and Enemies of New Music, Five Words in a Line and the Graduate Musical Theater Writing program at the Tisch School. He is a coach at the Hartt School

of Music, and has also taught at Mannes College of Music, Hunter College, Intermezzo, Five Towns College and OperaWorks. His Bachelor and Master of Music degrees are from the Eastman School of Music.

W. WILSON JONES (Production Stage Manager) has staged managed AOP's world premieres of *As One*, *Harriet Tubman*, *Out Cold*, *This is the Rill Speaking*, *Romulus*, *Patience & Sarah*, the New York and Philadelphia premieres of *Memoirs of Uliana Rooney*, and AOP workshops of *Heart of Darkness*, *Séance on a Wet Afternoon*, *Before Night Falls*, *Darkling*, *Tone Test*, *Paul's Case*, *Summer King*, among many others, as well as the eight previous seasons of *Composers & the Voice* scenes. Other New York work includes the New York premiere of Mollicone's *Hotel Eden*, United States staged premiere of Milhaud's *Christophe Colomb* and the American premiere of Sirota's *The Clever Mistress*. Among the over 100 productions stage managed with the AVA Opera Theater, Opera Company of Philadelphia, and other Philadelphia area companies are several PBS telecasts. Mr. Jones is a member of the Stage Managers' Association and a recently retired Associate Curator on the faculty of the New York University Libraries.

AOP's Composers & the Voice is a two-year fellowship for composers and librettists that provides experience writing for the voice and opera stage.

The Composers & the Voice Workshop Series is a competitive biannual fellowship offered to composers, librettists, and composer/librettist teams. Created and led by Composers & the Voice Artistic Director Steven Osgood, the two-year fellowship includes a year of working with the company's Resident Ensemble of Singers and Artistic Team followed by a year of continued promotion and development through AOP and its strategic partnerships. Since launching in 2002, C&V has fostered the development of 54 composers & librettists.

www.aopopera.org/composers_voice

Matt Gray, Head of Drama
Mila Henry, Head of Music
Mary Birnbaum, Acting Instructor
Terry Greiss, Improv Instructor
Mark Campbell, Libretto Writing Instructor

With each new group of fellows, sponsorships are named in honor of mentors and their support of Composers & the Voice. During the workshop session these "Composer Chairs" make themselves available to our fellows for one-on-one discussions and feedback.

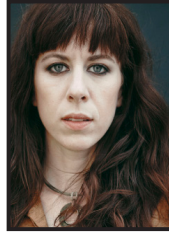
2017-19 Composers Chairs



Ricky Ian Gordon



David T. Little



Missy Mazzoli



Tobias Picker



Gene Scheer



Stephen Schwartz



Gregory Spears



Royce Vavrek

Composers & the Voice is made possible in part by a generous multi-year award from The Andrew W. Mellon Foundation. The Victor Herbert Foundation sponsors one fellowship as The Victor Herbert Foundation Composers & The Voice Chair, created in memory of longtime opera supporter Lois C. Schwartz.

