 

**ON SITE OPERA PRESENTS   
THE US PREMIERE OF   
DARIUS MILHAUD’S *THE GUILTY MOTHER*AT THE GARAGE, JUNE 20 & 20-24, 2017**

*OSO partners with the Darius Milhaud Society and the International Contemporary Ensemble (ICE) to celebrate the 125th birthday of Milhaud. The production will mark the completion of   
OSO’s acclaimed three-year Figaro Project*

**New York, NY** — Known for staging “the ultimate in intimate productions” (*The New York Times*), **On Site Opera** (OSO) presents the U.S. premiere and new site-specific production of Darius Milhaud’s *La mère coupable* (*The Guilty Mother*). For the premiere, OSO partners with the Darius Milhaud Society and the award-winning International Contemporary Ensemble (ICE). The site-specific production celebrates the 125th birthday of Milhaud and is dedicated to Katharine Warne, composer and founder of the Darius Milhaud Society. *La mère coupable* also marks the completion of OSO’s three-year Figaro Project, in which the company is staging lesser-known operatic adaptations of French playwright Beaumarchais’ (1732-1799) famed trilogy of Figaro plays.  
  
Audiences will enter The Garage, and walk into the quickly-declining world of the Almaviva family. The raw and cavernous space will echo the isolation and broken qualities of the characters as we now find them. Audiences will observe the narrative from two different locations with the venue, and will always be surrounded by the characters as they continually inhabit the space.

### [**Darius Milhaud’s** **La mère coupable** **(The Guilty Mother)**](http://osopera.org/productions/guiltymother/) **U.S. PREMIERE** **Libretto by Madeleine Milhaud** **Dedicated to Katherine Warne** **Partnership with the Darius Milhaud Society**

**DATES & LOCATION:**  
June 20 & 22-24, 2017 at The Garage  
611 West 50th Street (Between 11th & 12th Avenues)  
  
Tickets: $60; on sale April 4, 2017 at [osopera.org/guiltymother/](http://osopera.org/productions/guiltymother/)

**PRODUCTION TEAM & ORCHESTRA:**  
Conductor: Geoffrey McDonald  
Director: Eric Einhorn  
Costume Designer: Beth Goldenberg  
Lighting Designer: Shawn Kaufman  
Orchestra: International Contemporary Ensemble (ICE)

**CAST:**  
Rosina: Jennifer Black, soprano  
Florestine: Nicole Haslett, soprano  
Suzanne: Marie Lenormand, mezzo-soprano  
Leon: Andrew Owens, tenor  
Count: Philip Cutlip, baritone  
Figaro: Jeffrey Mattsey, baritone  
Bégearss: Matthew Burns, bass-baritone  
Master Fal: Christian Zaremba, bass

**ABOUT ON SITE OPERA**

Over the course of five short seasons, **On Site Opera (OSO)** has established itself as one of New York City’s most imaginative, cutting-edge opera companies. As *The New York Times* wrote:“On Site Opera presents the ultimate in intimate productions by performing works in spaces that fit the setting of the story.” OSO’s immersive, site-specific performances have taken place in venues ranging from the the Bronx Zoo to the Cotton Club to Madame Tussauds Wax Museum, pushing the boundaries of what opera can do and be and blurring the lines between performer and audience to create a uniquely powerful musical experience.

Upcoming performances include Mozart’s *The Secret Gardener* at the West Side Community Garden (May 11-13, co-produced with The Atlanta Opera’s Discoveries series), the U.S. premiere of Milhaud’s *La mère coupable* at The Garage, a Hell’s Kitchen industrial space owned by fashion designer Kenneth Cole (June 20, 22-24), and the world premiere of John Musto’s *Rhoda and the Fossil Hunt* at the American Museum of Natural History’s Hall of Saurischian Dinosaurs (Sept-Oct, co-commissioned and co-produced with Lyric Opera of Chicago’s Lyric Unlimited and Pittsburgh Opera).

Founded in 2012, OSO’s team of General & Artistic Director, **Eric Einhorn** and Music Director, **Geoffrey McDonald** are dedicated to producing site-specific opera in nontraditional venues throughout New York. Dubbed “So much more than *Sleep No More*” by *The New York Observer*, OSO molds its productions to specific locations using physical space to create an environment in which the concept, storytelling, music, and performers unite to form an immersive, cohesive, and meaningful whole. OSO, a registered 501(c)(3), is a proud member of Opera America and the New York Opera Alliance. [www.osopera.org](http://www.osopera.org)

**ABOUT THE VENUE**

### **About The Garage:** The Garage is located at 611 West 50th street between 11th and 12th, in the midtown west section of New York. Located just off the Joe Dimaggio [West Side Highway] and mere blocks from the piers 92/94, The Garage is owned by famed designer and activist Kenneth Cole. The Garage reflects his sharp, modern style and sports a decidedly new york edge. Situated on the ground level, the industrial styled venue occupies a historical 18th century piano factory, now converted and restored to a 6,775 sq. ft. venue space. The garage retains its original polished concrete floors, blank white walls, and high ceilings featuring state-of-the-art AV and lighting. The multipurpose white box space is ideal for exhibitions, corporate and private events, meetings/seminars, consumer product launches, media and press events, pop-up marketing initiatives, in addition to fashion shows and film/photo shoots. [www.thegarage611.com](http://www.thegarage611.com/)

**ARTIST BIOS**

**Rosina: Jennifer Black, soprano**

Lyric soprano Jennifer Black is “gleaming and glorious, with wonderful nuances of light and shade and complete dynamic control.” (*Santa Fe New Mexican*) This season Black can be seen as Merilee the Giantess in *Sherlock Holmes and the Case of the Fallen Giant* with American Lyric Theatre and as soprano soloist for Strauss’ *Four Last Songs* with Ridgefield Symphony, Arnod’s *Tristan und Isolde* with Chamber Orchestra of San Antonio, and Beethoven’s Symphony No. 9 with Phoenix Symphony. She also returns to The Metropolitan Opera for their production of *Jenufa*.

Recent seasons saw her Munich Philharmonic début performing Musetta in *La bohème*; débuted with the New York Philharmonic as Amanda in Ligeti’s *Le grand macabre*, made her Santa Barbara Symphony début performing Mahler’s Symphony No. 2; and a return to the Castleton Festival as the soloist in Mahler’s Symphony No. 4.  On the opera stage, she performed the role of Mimì in *La bohème* in her Seattle Opera début; Bea in Jake Heggie’s *Three Decembers* with Atlanta Opera; Juliette in *Roméo et Juliette* in a return to Arizona Opera; Norina in *Don Pasquale* in a return to the Théâtre du Capitole de Toulouse in her role début; and she dazzled audiences in her show-stopping performance as Lida in *La battaglia di Legnano* with Sarasota Opera.

[Website](http://www.jenniferblack.com) | [Facebook](https://www.facebook.com/Jennifer-Black-207719059248968/)

**Florestine: Nicole Haslett, soprano**

Hailed by the *New York Times* for her “technically accomplished coloratura” and “floating lyricism,” soprano Nicole Haslett makes a number of role and company debuts in the 2016-17 season: the title role of Lucia di Lammermoor with Utah Opera, Zerbinetta in Ariadne of Naxos with Berkshire Opera Festival and Florestine in La mere coupable with On Site Opera. In addition, she joins the Lyric Opera of Chicago for its production of Lucia di Lammermoor. Future seasons include returns to Deutsche Oper Berlin in two new productions as Adele in Die Fledermaus and Berthe in Le prophète. Last season, she made her European debut at the Deutsche Oper Berlin, where she sang Papagena in Die Zauberflöte*,* First Niece in Peter Grimes, Semele in Die Liebe der Danae, and Frasquita in Carmen as well as sang her first performances of Adele in Die Fledermaus with Cincinnati Opera.

Ms. Haslett recently joined the roster of the Metropolitan Opera for its production of Iolanta and sang Chloé in Offenbach’s Daphnis et Chloé with Heartbeat Opera. Other recent performances include: Sophie in Picker’s Emmeline and Echo in Smetana’s The Kiss (Opera Theater of Saint Louis); Nannetta in Falstaff (Martina Arroyo’s Prelude to Performance); Sarah and the cover of the title role of The Ballad of Baby Doe (Chautauqua Opera); Susanna in Le nozze di Figaro (Opera in the Ozarks); Yan Jinxuan’s The White-Haired Girl (I SING BEIJING at Alice Tully Hall); and Handel’s Messiah with the New Choral Society. She was a 2014 Metropolitan Opera National Council Auditions grand finalist, 2015 second place winner of the Gerda Lissner International Vocal Competition, and Encouragement Award winner of the George London Foundation Competition.

[Website](http://www.nicolehaslett.com/read-me/)

**Suzanne: Marie Lenormand, mezzo-soprano**

Masterful French mezzo-soprano Marie Lenormand has been praised for her performances on the operatic and concert stage. After completing a dazzling turn in the title role in Ambroise Thomas’ *Mignon* at l’Opéra comique de Paris, her performance was met with popular and critical accolades. In recognition of her portrayal, the French national press awarded her the honor of “2010 Musical Revelation.” She was the first vocal artist in six years to win the award after a string of renowned conductors and a string quartet. She is also a Grammy Award Winner for best opera recording 2015 (*L’enfant et les sortilèges*, conducted by Seiji Ozawa, Decca).

Last season, Ms. Lenormand brought her Marguerite in *Le Pré aux clercs* to the Wexford Festival, sang Hansel in *Hansel and Gretel* with Angers-Nantes Opera, *Cassiope* in Lully’s *Persée* with the Chateau du Versailles Spectacles and Théâtre des Champs-Elysées, Paris, Orlovsky in a tour of *Die Fledermaus* with Seiji Ozawa’s Music Academy in Japan, Phèdre in *Hippolyte et Aricie ou La Belle-mère amoureuse* with Théâtre Impérial de Compiègne, France, and Campra’s *Le carnaval de Venise* with the Fondazione Palazzetto Bru Zane in Prague. In the 2016-2017 season, she sings the title role in Ravel’s *L’enfant et les sortilèges* with Opera Köln and the Seiji Ozawa Matsumoto Festival, *Atys en Folie, (opera parody d’après Lully)* at the Valleta International Baroque Festival in Malta, *Pierrot Lunaire* with Festival Marto and the Théâtre de l’Athénée, Paris, Berlioz’s *Les nuits d’été* with Printemps des Arts de Monaco and Suzanne in Milhaud’s *La mère coupable* with Onsite Opera in New York.

[Website](http://www.marielenormand.com)

**Leon: Andrew Owens, tenor**

American tenor Andrew Owens has quickly built a reputation as one of the most promising singers of his generation, exhibiting a beautiful Italianate timbre, soaring top notes, and effortless agility.

The 2016-2017 season included numerous debuts, including Virginia Opera and Opera San Antonio (*Il barbiere di Siviglia*) the Concertgebouw in Amsterdam (*I due Foscari*)the Orquestra Filârmonica de Minas Gerais in Brazil(*Così fan tutte*)and Arizona Opera (*La Cenerentola*)Healso returned to Theater an der Wien in Vienna as Mads in Werner Egk's *Peer Gynt*.

In the 2015-2016 season, Andrew debuted with Florida Grand Opera and North Carolina Opera in *Il barbiere di Siviglia* andSeattle Opera as Leicester in *Maria Stuarda.* He also debuted with the Caramoor Music Festival as the title role in Rossini's *Aureliano in Palmira* and as Jaquino in *Fidelio.*

Andrew is a recent graduate of the Junges Ensemble at Theater an der Wien where he appeared in a number of productions including *La bohème*, *La cambiale di matrimonio*, *La Cenerentola, La clemenza di Tito, La Mère coupable,* and *Semiramide* (Vinci).At the Bayerische Staatsoper as part of the Opernstudio, Andrew appeared in *Les contes d’Hoffmann*, *Sigurd der Drachentöter*, and *Das schlaue Füchslein*. As a member of the Young Singers Project at the Salzburg Festival, he appeared in concert performances of Haydn's *Die Jahreszeiten* and Stravinsky's *Le rossignol.*

Andrew is an award recipient from the Francisco Viñas Competition, Marilyn Horne Foundation, Mario Lanza Competition, Gerda Lissner Foundation, and the George London Foundation.

[Website](http://www.andrewowenstenor.com) | [Twitter](https://twitter.com/PhillyTenor?lang=en) | [Instagram](https://www.instagram.com/phillytenor/)

**Count: Philip Cutlip, baritone**

Philip Cutlip has garnered consistent critical acclaim for his performances across North America and Europe. Established on both concert and opera stages, he has performed with a distinguished list of conductors that includes Nicholas McGegan, Charles Dutoit, Miguel Harth-Bedoya, Osmo Vänskä, and Donald Runnicles. His appearance as Joseph De Rocher in Heggie’s *Dead Man Walking*,with Houston Grand Opera, has been released on Virgin Records. His engagements in the 2016-17 season include Don Alfonso in *Così fan tutte* with Opera Omaha, Sprecher in *Die Zauberflöte* with Clarion Opera, Méphistophélès in *La damnation de Faust* with Eugene Symphony, Haydn’s *The Creation* with Back Bay Chorale, *Messiah* with Minnesota Orchestra, *Carmina Burana* with National Philharmonic, Beethoven’s Symphony No. 9 with Portland Symphony Orchestra, and Mozart’s Mass in C minor and Bruckner’s Te Deum with Oratorio Society of New York. Recent engagements include the title role in *Don Giovanni* with New York’s Venture Opera, the title role in *Sweeney Todd* with Tri-Cities Opera, the title role in *Le nozze di Figaro* with Sarasota Opera, Stanley in Previn’s *A Streetcar Named Desire* with Opera Grand Rapids, and multiple roles in Weill’s *The Road of Promise* with New York’s Collegiate Chorale. Mr. Cutlip’s opera highlights include the title role in Glass’ *Orphée* with Glimmerglass Opera and Portland Opera (CD Orange Mountain label), Maurice Bendix in *The End of the Affair* and Enrico in *Lucia di Lammermoor* with Seattle Opera, Eisenstein in *Die Fledermaus* with Minnesota Orchestra, and Zurga in *Les pêcheurs de perles* with Minnesota Opera.

[Website](http://www.barrettartists.com/artist.php?id=pcutlip)

**Figaro: Jeffrey Mattsey, baritone**

Jeffrey Mattsey is renowned worldwide for the signature baritone roles that have defined his prominent career. A house favorite at The Metropolitan Opera, after making his company début in their production of *Les contes d’Hoffmann,* he returned as Marco in *Gianni Schicchi*, Mercutio and Paris in *Roméo et Juliette*, Silvano in *Un ballo in maschera*, Schaunard in *La bohème,* Hermann/Schlemiel in *Les contes d’Hoffmann*, Joe Castro in *La fanciulla del west*, Marullo in *Rigoletto*, and in productions of *Doctor Atomic, Die Zauberflöte, Il barbiere di Siviglia, Andrea Chenier, Carmen, La traviata, Billy Budd, L’elisir d’amore, Francesca da Rimini, Die Fledermaus, Così fan tutte,* among many others. Jeffrey also toured with The Met to Japan for their productions of *Don Carlo* and *La bohème*. After enjoying his 100thperformance with the company as Señor Cascada in *The Merry Widow*, Mr. Mattsey returned to The Met as Montano in Bartlett Sher’s new production of *Otello*, Marullo in the Rat-pack inspired setting of *Rigoletto*, and for their productions of *Die Fledermaus*, and *L’elisir d’amore.* This season with the esteemed opera house, Mattsey will reprise the role of Marullo in *Rigoletto*, Marchese in *La traviata*, and will be involved in their productions of *L’italiana in Algeri*, *Die Zauberflöte*, and *Cyrano de Bergerac*.  He will also perform the role of Figaro in Milhaud’s *La mère coupable* with On Site Opera.

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[Website](http://www.jeffmattsey.com)

**Bégearss: Matthew Burns, bass-baritone**

Declared as “having a beautiful bass-baritone voice” by the *New York Times,* Richmond-nativeMatthew Burns is a dynamic performer known for his unique portrayals of opera’s most acclaimed bass-baritone roles. This season, Mr. Burns performed the role of Dr. Bartolo in *Il barbiere di Siviglia* with his home town opera company, Virginia Opera. Then, he performed his signature role of Leporello in Utah Opera’s production of *Don Giovanni*. This season marked several role debuts for Mr. Burns, including Gus O’Neill in John Musto’s *Later That Same Evening,* Pistacchio in Donizetti’s *Il campanello di Notte* (both with Opera Memphis), and Bégearss in Milhaud’s *Mere Coupable* in NYC with On Site Opera. Recently, Mr. Burns made his Austin Opera début in the role of Leporello in *Don Giovanni*, which he also sang with Arizona Opera and Opera Memphis. He also appeared as Sir John Falstaff in *The Merry Wives of Windsor* at Fargo Moorehead Opera; Otec in Smetana’s *The Kiss* and Rambaldo in *La rondine* at Opera Theatre Saint Louis; Bartolo in *Il barbiere di Siviglia* with the Orlando Philharmonic, and Don Basilio in the same opera with Sarasota Opera; Alidoro in *La Cenerentola* with Palm Beach Opera; the title role in *Le nozze di Figaro* with Virginia Opera; Raimondo in *Lucia di Lammermoor* with Dayton Opera; Sparafucile in *Rigoletto* with the Crested Butte Music Festival; and in a workshop of Jake Heggie’s *Great Scott*. Mr. Burns is proud to have recently been appointed to the voice faculty of his alma mater, VCU. In addition to an active singing and teaching career, Matthew Burns is Founder and Executive Director of MAGNVM OPVS tasting concerts.

[Website](http://www.mattburns.com)

**Master Fal: Christian Zaremba, bass**

Praised by the New York Times as “a stage animal with a big bass voice,” Mr. Zaremba’s engagements in the 2016-17 season include performing Colline in *La bohème* with Opera Omaha and for his Portland Opera debut. He also appears as soloist in Portland Opera’s “Big Night” opera gala, as well as their production of David Lang’s *The Difficulty of Crossing a Field* and *The Little Match Girl Passion*, and he joins the Metropolitan Opera for its production of *La traviata*. Mr. Zaremba recently performed Collatinus in *The Rape of Lucretia* and Passagallo in Gassmann’s *L’Opera Seria* with Wolf Trap Opera, Jake Wallace in *La fanciulla del West* with Opera Omaha, and Commendatore in *Don Giovanni* with New York’s Venture Opera. Mr. Zaremba’s recent opera highlights include the roles of Il Re in *Aida* and Bartolo in *Le nozze de Figaro* with Wolf Trap Opera, David Lang’s *The Little Match Girl Passion* with Glimmerglass Opera, Don Basilio in *Il* *barbiere di Siviglia* with Long Island Opera, and Pistola in *Falstaff* with the Martina Arroyo Foundation. As a resident artist with Minnesota Opera, Mr. Zaremba’s performances included General Tracy in the world premiere of *The Manchurian Candidate*, Sarastro and Sprecher in *Die Zauberflöte*, Ashby in *La* *fanciulla del West*, Zuniga in *Carmen*, Count Lamoral in *Arabella*, and The Lawyer in *Dream of Valentino*. In concert, Christian Zaremba has performed Handel’s *Messiah* and Bach’s *St. John Passion* with Annapolis Chorale, Mozart’s Requiem with St. Cloud Orchestra, and repertoire of Purcell with Metamorphoses Orchestra.

[Website](https://www.christianzaremba.com)

**About the Creative Team**

Hailed by *The Philadelphia Inquirer* as a “promising and confident” member of the new generation of American conductors, **Geoffrey McDonald (Conductor, *The Secret Gardener |* Music Director, On Site Opera)** commands a broad repertoire with extensive experience in operatic, symphonic, and choral works. He is steadily gaining recognition for his versatility – “an agile conductor…whose pacing is sure in both reflective and restless passages” (*The New York Times*) – and for his “original and flexible musical imagination” (*The New York Observer*). Geoffrey’s passion for promoting new or neglected pieces and his enthusiasm for fresh, innovative presentation combine in his work as Music Director of On Site Opera, whose immersive production of Paisiello’s *Barbiere di Siviglia* in the summer of 2015 earned wide critical acclaim. *Opera News* wrote: “[McDonald] led with brio and admirable ensemble,” while *The New York Times* noted, “the conductor, Geoffrey McDonald, drew stylish, nimble playing”. This success followed recent productions of Handel operas, *Orlando* and *Alcina*, for which he partnered with director R.B. Schlather to create inventive art-installation-opera: “Conductor Geoffrey McDonald repeated the miracle of nuanced coordination [in On Site Opera's production of Paisiello's *Barber of Seville*] between orchestra and singers he recently accomplished with *Orlando* downtown” (*The New York Observer*). He has acted as Assistant Conductor for Opera Philadelphia, the American Symphony Orchestra, and Gotham Opera. A dedicated educator, he has served on the faculties of Bard College and the Longy School of Music, and was Music Director of the Philadelphia Young Artists Orchestra and the Columbia University Bach Society. He is an active composer, and an original member (cellist/songwriter) of indie rock band Miracles of Modern Science. He earned his Masters in Conducting at Mannes College, and his Bachelors in Music at Princeton University. [www.geoffreymcdonaldmusic.com](http://www.geoffreymcdonaldmusic.com)

**Eric Einhorn** **(Stage** **Director, *The Secret Gardener* | General & Artistic Director, On Site Opera)** has been praised by *The Austin Chronicle* as “a rising star in the opera world” and by *Opera News* for his “keen eye for detail and character insight.” He is the co-founder of On Site Opera, a company dedicated to immersive, site- specific productions. Mr. Einhorn has directed productions for Chicago Lyric Opera, Glimmerglass Opera, Pittsburgh Opera, Ft. Worth Opera, Wolf Trap Opera, Florentine Opera, Austin Lyric Opera, Utah Opera, Michigan Opera Theater, the Pacific Symphony, and Gotham Chamber Opera. He has been a member of the stage directing staff at the Metropolitan Opera since 2005. *The Pittsburgh Post-Gazette* named Mr. Einhorn’s production of *Dialogues des Carmélites* for Pittsburgh Opera one of the top ten classical music performances of 2011. He originally created the production for Austin Lyric Opera in 2009 and was awarded “Best Opera” at the Austin Critics’ Table Awards in addition to garnering him a nomination for “Best Director.” During summer of 2014, he directed Rameau’s *Pygmalion* at Madame Tussauds New York and the Lifestyle-Trimco mannequin showroom. This production featured the world’s first implementation of supertitles for Google Glass. Recent engagements include the world premiere of *Happy Birthday, Wanda June* with Indianapolis Opera, a revival staging of *Simon Boccanegra* starring Placido Domingo at the Metropolitan Opera, and a new staging of *The Flying Dutchman* for Austin Opera.

**Piper Gunnarson | Executive Director** is a seasoned nonprofit arts administrator, with a background in theater administration for organizations spanning all manifestations of the art form including classical plays, new work, musicals, and children’s theater. Prior to joining the team at On Site Opera, Piper was the Managing Director for the Random Farms Kids’ Theater, a prominent youth-focused theater institution in Westchester, NY, where she steered strategic plans to establish and strengthen the administrative functions of the company. Prior to that, Piper served as the General Manager / Producer for the Gallatin Arts Festival,  the Director of Development for the Abingdon Theatre Company, and has consulted for numerous nonprofit theaters on fundraising and strategic planning. She also worked in the Education/Outreach Department for the Geffen Playhouse, managed grants for the Will Geer Theatricum, and apprenticed with the Lark Play Development Center on program management. Piper holds a B.A. in Theatre from the University of California, San Diego and an M.A. in Leadership For The Arts from NYU’s Gallatin School Of Individualized Study.

**Shawn Kaufman (Lighting Designer**) is the Director of Lighting Design at CS Lighting, a firm specializing in providing lighting design and lighting resources for theatre, film, television, special events and fashion. Shawn created this new division for CS Global in 2010 after working for the last 15 years in the industry. Shawn oversees the day-to-day operations of the lighting division for all locations of CS Global from the New York office, designing all in house projects for the company as well as providing services for its own clients. Recent clients include Public School, Greg Lauren, Zimmermann, Isabel Marant, Phillips Auction House, Tiffany (Blue Book Gala Event 2013 and 2014), Celine, Givenchy, Chloe, Armani Exchange, Vogue Magazine, Estee Lauder, Kohl’s, St. John, Bombardier, Target, GQ, Hermes, Y3, The Elder Statesman, Microsoft, Ivanka Trump, Moncler, Halston, Marchesa, Macys, Lands End, Carolina Herrera, the Gap, Rockefeller Center, Tom Ford, Zegna, Oxygen Network, Hugo Boss and the Museum of Modern Art in New York. Recent theatrical work includes *Carmen* at Portland Opera, *Dialogues of the Carmelites* at Austin Lyric Opera and Pittsburgh Opera, *Orpheus in the Underworld* at Glimmerglass Opera, *I Pagliacci* and *Xerxes* at Pittsburgh Opera. Television: QVC Red Carpet Style, The Face Finale, CNBC studio relight, The Big Gay Sketch Show (Logo Channel), Wendy Williams (Fox Network), episodes of The Apprentice Martha Stewart and Donald Trump, Associate for Martha Live and Rachael Ray Live.

**Beth Goldenberg** **(Costume Designer)** is a New York based costume designer working in opera, theatre and dance. Her opera credits include: *Stabat Mater*, *the little match girl passion*, directed by Francesca Zambello, and *Macbeth* directed by Anne Bogart and co-designed with James Schuette(Glimmerglass); and *Lucia di Lammermoor*, *Kafka's Fragments*, *Daphnis & Chloé* (Heartbeat Opera). She has also designed productions with Second Stage Theatre, The New Group, Juilliard, Red Bull Theater, Ma-Yi Theatre, Lesser America, The Flea, La Jolla Playhouse, Hartford Stage, Kansas City Repertory Theatre, Asolo Repertory Theatre and Barrington Stage Co, among others. She holds an MFA from New York University. [www.bethgoldenbergdesign.com](http://www.bethgoldenbergdesign.com/)

**Orchestra: International Contemporary Ensemble, ICE**

The International Contemporary Ensemble (ICE) is an artist collective committed to transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble’s 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored ICE’s programming since its founding in 2001, and the group’s recordings and digital platforms highlight the many voices that weave music’s present. New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings. DigitICE catalogues the ensemble’s performances in a free online streaming video library. ICE’s First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. EntICE, a side-by-side youth program, places ICE musicians within youth orchestras as they premiere new commissioned works together. Inaugural EntICE partners include Youth Orchestra Los Angeles and The People’s Music School in Chicago. Yamaha Artist Services New York is the exclusive piano provider for ICE. Read more at [iceorg.org](http://iceorg.org/).