

IDEAS PERFORMANCE SERIES 2015

Emily Grenader, Danilo Gasques Rodrigues, and Nadir Weibel

CrowdCAVE

Monday, June 15, 2015

5:00pm-7:00pm

Calit2 Theater/Vroom/StarCAVE

Paul Hembree

Generative Music Using Biological Metaphors

Monday, June 29, 2015

5:00pm-7:00pm

Calit2 Theater/Vroom

Amy Alexander and Curt Miller

Rockets' Red Glare

Thursday, September 3, 2015

5:00pm-7:00pm

Calit2 Auditorium

Katharina Rosenberger, Jan Schacher and Daniel Bisig

Immersive Lab

Friday, October 9, 2015

5:00pm-7:00pm

Performative Computing

Anthony Davis and Allan Havis

Lilith

Thursday, November 12, 2015

5:00pm-7:00pm

Calit2 Theater/Vroom

Ryan Welsh

Stilhouette

Thursday, January 21, 2016

5:00pm-7:00pm

Calit2 Theater/Vroom

Grady Kestler, Anne Gehman, Justin Humphres

Head Over Heels

Thursday, March 31, 2016

5:00pm-7:00pm

Calit2 Theater/Vroom

Kyle Johnson

Past Teton Gap

Thursday, June 9, 2016

5:00pm-7:00pm

Calit2 Auditorium



IDEAS Workshop Performance
Lilith, an Opera
by Anthony Davis and Allan Havis

Thursday, November 12, 2015
5:00pm-7:00pm
Calit2 Theater
Atkinson Hall, UC San Diego

The Controversial Myth

Inspired by the ageless myth of Adam's first companion, Lilith, in the Garden of Eden, I want to explore the paradoxical and lyrical aspects of this character within an experimental musical framework. Lilith has two fascinating faces and her archetype prepares us for the inheritance given to Eve. We can imagine two fates in the life of Lilith but neither fate feels quite just and unfettered by bias. Her sense of absolute freedom is a great threat to the human race, yet we all crave that divine right to be totally free of morality.

Lilith, a female spirit, holds a central position in Western demonology and Jewish mythology. Midrashic literature expands the legend of Adam and Eve, identifying Lilith as Adam's first wife, created from earth at the same time as Adam, and who, unwillingly to forgo her equality, disputed with him the manner of their bedroom intercourse. Defiantly pronouncing the Ineffable Name, she flew off into the air. On Adam's request, the Almighty sent after her three angels, Snwy, Snsnwy and Smnglf. (No typos here!) Finding Lilith in the Red Sea, the angels threatened that if she did not return 100 of her sons would die every day. She refused, claiming that from this day forward she was expressly created to harm newborn infants. However, she had to swear that whenever she saw the image of those angels in an amulet, she would lose her power over the infant or child.

From various ancient traditions and most certainly in Hollywood, from Jean Harlow to Madonna, the image of Lilith – dark alluring woman's face, long silky hair and the ability to sprout wings – has two primary roles: the abductor of children and the seducer of men from whose nocturnal emissions she bears an infinite number of demonic sons. From the sixteenth century, it was commonly believed that if an infant laughed in his sleep, it was an indication that Lilith was playing with him and it therefore was advisable to tap him on the nose to avert danger. It was also believed that if a young man slept alone in a house, Lilith would steal his semen through the most devious means.

For countless decades beginning with Jean Harlow, Hollywood reversed Lilith's hair color portrayed the dangerous lone female as a glamorous blonde while the brunette was the safe, domesticated wife. In more recent years, we have seen evidence of Lilith in the films *Lilith* (Jean Seberg), *The Hunger* (Catherine Deneuve), *Fatal Attraction* (Glenn Close), *The Hand the Rocks the Cradel* (Rebecca de Mornay) and *Single White Female* (Jennifer Jason Leigh).

Allan Havis

Lilith

Anthony Davis • Allan Havis

Cast

(In order of Vocal Appearance)

<i>Lilith/Claire</i>	<i>Bonnie Lander</i>
<i>Eppy/Eve</i>	<i>Hilary Jean Young</i>
<i>Adam</i>	<i>Alvin Almazan</i>
<i>The Voice</i>	<i>Philip Larson</i>
<i>Piano</i>	<i>Kyle Adam Blair</i>
<i>Bass</i>	<i>Kyle Motl</i>

Creative Team

<i>Director</i>	<i>Keturah Stickann</i>
<i>Music Director</i>	<i>Alan Johnson</i>
<i>Visual and Interactive Designer</i>	<i>Peter Torpey</i>
<i>Set Designer</i>	<i>Victoria Petrovich</i>
<i>Lighting Designer</i>	<i>Gwikyoung Ko</i>
<i>Costume Designer</i>	<i>Melissa Ng</i>
<i>Sound Design Liaison</i>	<i>Grady Kestler</i>
<i>Sound Engineer</i>	<i>Alex Arango</i>
<i>Stage Manager</i>	<i>Morgan Zupanski</i>
<i>Assistant Stage Manager</i>	<i>Plato Seto</i>
<i>Scenic/Costume Assistant</i>	<i>Charlie Jicha</i>
<i>Lighting Design Assistant</i>	<i>Joel Britt</i>
<i>Moral Support</i>	<i>Kaylie</i>

Special Thanks

Elly Jessop; Stacy Ralph; Edward Munch; Lilith Art; Cynthia Aaronson-Davis; Trish Stone, Joe Polizzi, Hector Bracho at CallT2; Shahrokh Yadegari with IDEAS; Jessica Flores, and her staff at the UCSD Music Department

Director's Note

Lilith explores and celebrates the ageless erotic myth of Lilith, the woman who preceded Eve in the Garden of Eden. The opera, which blends a variety of powerful musical tropes from jazz to classical, reenacts the tale from a twin timeframe of contemporary America and the beginning of Paradise. Lilith, in the personage of Claire, shocks the modern day Eve in a restaurant by asking her rival if her husband could be loaned for a day. Eve (Eppy in modern day) suspects her husband to be unfaithful. The opera then returns us to a divorce hearing in Paradise where Adam argues his grievance to an angel acting as a mediator. The unfolding story becomes tied in sexual and moral knots as we see Lilith, both the victim of her perceived injustice, and a culprit of timeless revenge, recklessly stealing the innocence of young boys. In the opera's finale, Eve must adopt elements of Lilith in order to vanquish her rival.

The concepts of multiplicity, of replication of personality, and the very real notion of sharing the stage with an invisible character were the kernels that began my interest with this piece. Peter Torpey's design sense and penchant for creating stage magic led us to early conversations about how to create infinity and presence in an unlikely space.

For the purposes of this very short workshop, Peter and I, in consultation with Anthony Davis and Allan Havis, have chosen to concentrate on the first half of the opera. From a dramaturgical sense it sets up the full emotional spectrum of Lilith's descent, showing her in full demon form, and explaining the pain and injustice it takes to bring someone to that state. From a design sense, these five scenes offer us ample opportunity to play inside of the two big ideas we've tossed around from the beginning. The first is the multiplicity of both Lilith and Eve, as they replicate themselves through time, continuing to play out their rivalry as each century passes. Through the use of video capture, and Victoria Petrovich's evocative set of roving mirrors, we've jumped back and forth between high and low tech on our search for infinity. The second is far more complicated, as Peter has taken on the ambitious task of creating a manifest being on stage for the corporeally-challenged angel. How do we create the illusion of presence on stage with light? How do we work interactively with a performer to bring his personality to life for the audience while keeping him sequestered from those on stage? These are the questions we've asked for the last few months, and we are still looking for answers as we present this workshop performance to you today.

We are so grateful for the opportunity to do our initial explorations of this complex work in this space with this team. How lucky we are to spend our days searching for the most honest and impactful way to tell a story.

~Keturah Stickann

Biographies

Alvin Almazan (Adam)

Kyle Adam Blair (Pianist)

Kyle Adam Blair is an active solo and collaborative pianist in the San Diego area, specializing in the performance of American contemporary music. His focuses include the performance of new works in collaboration with composers and the performance of works from the middle-to-late 20th century (e.g. Copland, Ruggles, Crumb, Carter, etc.) His most recent collaborations have included multiple appearances with Bang-On-A-Can All-Stars in Seattle, Los Angeles and San Diego dating back to 2012, numerous appearances with the La Jolla Symphony under the direction of Steve Schick, and premieres of solo and chamber works of composers Paul Hembree, Xavier Beteta, Hunjoo Jung and Jon Forshee. Blair received a B.M. in Piano Performance from the University of North Carolina at Greensboro studying under Andrew Willis, a Post-Baccalaureate Certificate in American Contemporary Music at the University of Maryland, Baltimore County studying under Dr. Kazuko Tanosaki and a Masters of Arts in Contemporary Music Performance from the University of California, San Diego under the mentorship of Aleck Karis. He is also currently pursuing a Doctor of Musical Arts degree in Contemporary Music Performance from UC San Diego.

Joel Britt (Lighting and Scenic Designer)

Anthony Davis (Composer)

Opera News has called Anthony Davis "A National Treasure" for his pioneering work in opera. He has been on the cutting edge of improvised music and jazz for over four decades. Anthony Davis continues to explore new avenues of expression while retaining a distinctly original voice. Mr. Davis has composed seven operas. *X: The Life and Times of Malcolm X*, with a libretto by Thulani Davis, had its world premiere at the New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for music composition. *Tania*, an opera based on the kidnapping of Patty Hearst with a libretto by Michael John La Chiusa, premiered at the American Music Theater Festival in 1992 and was recorded and released for KOCH International in October of 2001. His fourth opera, *Amistad*, with a libretto by Thulani Davis, premiered at the Lyric Opera of Chicago on November 29th, 1997. A recording of the opera was released on New World in 2008. Anthony Davis's opera *Wakonda's Dream*, with a libretto by Yusef Komunyakaa, had its world premiere with Opera Omaha in March 2007. *Lilith*, an opera about Adam's first wife based on Allan Havis's acclaimed play, with a libretto by the playwright, debuted in 2009, followed by *Lear on the 2nd Floor*, an opera inspired by *King Lear*, in March 2013. His other works include the music for the critically acclaimed Broadway production of Tony Kushner's *Angels in America. Notes from the Underground*, a recording of his works for orchestra, was released by BMOP this year. A graduate of Yale University in 1975, Mr. Davis is currently a professor of music at the University of California, San Diego.

Allan Havis (Librettist)

His plays have been produced at leading theatres nationally and in Europe with commissions by England's Chichester Festival, Sundance, San Diego Rep, South Coast Rep and many other theatres. Seventeen published plays and four anthology publications including Penguin/Mentor, Theatre Communications Group, Broadway Play Publishing. HarperCollins published his novel *Albert the Astronomer*. His book on ninety years of cinema, *Cult Films: Taboo & Transgression*, was published by University Press of America. In collaboration with renowned composer Anthony Davis, his play *Lilith* was re-imagined as a chamber opera, premiering at UC San Diego's Conrad Prebys Music Center December 2009. His next collaboration with Mr. Davis was *Lear on the 2nd Floor*, which premiered as a work-in-process March 2012 at Princeton University, and as a full length piece at UC San Diego's Conrad Prebys Music Center March 2013. Recipient of Guggenheim, Rockefeller, Kennedy Center/American Express, CBS, HBO, National Endowment for the Arts Awards, San Diego Theatre Critics Circle 2003 Outstanding New Play for *Nueva California* (co-written with Bernardo Solano) and San Diego's 2008 Patté Best Play award for *The Tutor*. He has headed the MFA playwriting program at UC San Diego and is Provost of Marshall College at UC San Diego. He holds an M.F.A. from Yale Drama School.

Charlie Jicha (Scenic Designer)

Alan Johnson (Music Director)

Alan Johnson is associate professor of vocal performance and program director of the Frost Opera Theater at the University of Miami Frost School of Music, and is the recipient of the 2012 Phillip Frost Award for Excellence in Teaching and Scholarship. Johnson has led numerous opera, music theater, concert and dance works by today's most innovative composers, including Nicholas Brooke, Douglas Cuomo, Tina Davidson, Anthony Davis, Phillip Glass and Michael Torke. His work has garnered awards such as Drama Desk, Obie and Joseph Jefferson Award for Outstanding Music Direction. He is the music director of the John Duffy Composers Institute at the Virginia Arts Festival. Performances at venues across the USA include American Repertory Theater, Brooklyn Academy of Music, City Center NY, Lincoln Center, New York Shakespeare Festival, Long Wharf Theater and Spoleto Festival USA and Italy. Active in New York City since 1986 as a vocal coach and pianist, Johnson has prepared and collaborated with singers holding international engagements. As a soloist and collaborative pianist, he has performed at such venues as Alice Tully Hall and The Walker Art Center. Johnson holds a Bachelor of Music in piano performance from the University of Miami and a Master of Music in vocal coaching/accompanying from the University of Illinois.

Grady Kestler (Sound and Video Designer)

Gwikyoung Ko (Lighting Designer)

Gwikyoung Ko is a third-year M.F.A. student. She holds a B.A. in Theatre Design (Lighting Design) from Chung-ang University in South Korea. UC San Diego credits: *Mr. Burns* (2015), *GradWorks* (2015), *Three Women in Four Chairs* (2015), *H(ome)* (2015), *In the Crowding Darkness* (2014).

Biographies Continued

Bonnie Lander (Lilith)

Philip Larson (The Voice)

Kyle Moti (Bass)

Melissa Ng (Costume Designer)

Keturah Stickann (Director)

Hailed as "brilliant" and "cinematic," Keturah Stickann's directing and choreography has been seen in opera houses around the world. Recent productions include *Don Quichotte* for San Diego Opera, *Madama Butterfly* for Opera Colorado and Opera Santa Barbara, *The Tales of Hoffmann* and *Il Trovatore* for Knoxville Opera, *Don Giovanni* for the Janiec Opera Company, *La Clemenza di Tito* for Opera in the Heights and Flight for Fayetteville Opera. She is a recent collaborator with director Leonard Foglia, most notably as movement director for Jake Heggie's *Moby-Dick*, as well as Ricky Ian Gordon's *A Coffin in Egypt*, and Jennifer Higdon's *Cold Mountain*.

Victoria Petrovich (Set Designer)

Victoria Petrovich has designed *Cinderella-Cendrillon* and *Paradise for the Worried* for Music-Theatre-Group, and their co-production of *The Griffin and the Minor Canon* with Playwrights Horizons; *Scapin* with Bill Irwin at the Roundabout and Seattle Repertory theaters; *Juniper Tree* at Minnesota Opera; *Journey to Cordoba* for Los Angeles Opera; *Bandido* at the Mark Taper Forum and many of their PLAY touring productions; Culture Clashes' *The Mission* at La Jolla Playhouse; *The Women, Burning Patience, Latinologues, and Corridos Remix* at San Diego Repertory; *The Theory of Everything* at Singapore Repertory; *Lips Together, Teeth Apart* at South Coast Repertory; *Passion, Golden Child* and *Imelda* at East West Players in Los Angeles; *The Snow Leopard* and *The Last Five Years* for Nautilus Music-Theatre in Minneapolis; and *La Pastorella* and *La Virgen del Tepeyac*, annual pageants with El Teatro Campesino, where she established her roots in theater. She collaborates with lighting designer José Lopez on large exterior architectural video projections for *Dia de los Muertos* at Hollywood Forever, and is developing a theatre-game project for *Titus Andronicus* with 3D artist Linda Sellheim.

Peter Torpey (Visual and Interactive Designer)

Peter Torpey works at the nexus of theater, interaction design, music, technology and storytelling. He weaves together his diverse expertise in video production, theatrical design, computer programming and the visual arts to create interactive media, installation, arts and performances. Throughout his work, Peter addresses both the technological and control infrastructure needs of complex performances and exhibitions, as well as the design of visual and experiential languages for each project. Peter received his doctorate from the Opera of the Future group at the MIT Media Lab, where his contributions were integral to the design and implementation of groundbreaking works that explore modes of representing expression (*Death and the Powers*, 2010), massive collaborations (*A Toronto Symphony*, 2013), and new models of presence in live performance (*Remote Theatrical Immersion: Sleep No More*, 2012; *Powers Live*, 2014).

Hilary Jean Young (Eve/Eppy)

Morgan Zupanski (Stage Manager)

Morgan Zupanski: Proud AEA Member. Upcoming credits: *Movers+Shakers* (Stein | Holum Projects). Previous credits: *Queen of Carthage* (LIP WOW Festival), *Carmen* (Music Academy of the West), *Campo Maldito* (NYC International Fringe & SF Fringe), *Grease* (Cabrillo Music Theatre), *Sleepless in Seattle* (Pasadena Playhouse), Haunted Play presents *Delusion* (Produced by Neil Patrick Harris and Jon Braver), *Hairspray* (Hollywood Bowl). Education: MFA Stage Management candidate at UC San Diego.