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Peak Performances

2016 | 2017 SEASON

Large
Print

World Premiere!

HOWL

Quixote



Photo by Gennadi Novash

March 23—26, 2017
Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

World Premiere!

HOWL

Quixote

Created by **HOWL** after *Don Quixote* by **Miguel de Cervantes Saavedra**

Director/Production Designer **Mark DeChiazza**

Composer/Librettist **Amy Beth Kirsten**

Choreographer **Denisa Musilova**

Costume Designer **Sylvianne Shurman**

Lighting Designer/Production Manager **Mary Ellen Stebbins**

Associate Lighting Designer **Alex Fetchko**

Sound Designer **Palmer Hefferan**

Associate Sound Designer **Valentine Monfeuga**

Projection Designer **Mark DeChiazza** with **Erik Trester**

Stage Manager **Jason Kaiser**

Associate Stage Manager **Cassey Kikuchi Kivnick**

Assistant to the Composer **Daniel Thorpe**[◇]

Scholar-in-Residence **Matthew Tanico**

[◇]Made possible with the support of Australia's Carclew Youth Arts foundation

Performers (in alphabetical order)

Percussion **Jonathan Allen**[†]

Percussion **Victor Caccese**[†]

Mezzo-soprano **Hai-Ting Chinn**

Actor **Mark DeChiazza**^{*}

Soprano **Lindsay Kesselman**

Percussion **Ian Rosenbaum**[†]

Contralto **Kirsten Sollek**

Percussion **Terry Sweeney**^{†**}

^{*}Alonso Quixano

^{**}Don Quixote of La Mancha

[†]Also a member of Sandbox Percussion

The libretto is constructed of text and poetry by the composer with additional phrases taken from poetry by Ibn Ammār and Ibn Faraj (trans. Cola Franzen); Walter Barga; Jorge Manrique, Luis de Góngora, and Cervantes (all translated by Edith Grossman). Excerpts used with permission.

Quixote was commissioned, produced, and developed under the auspices of Peak Performances at Montclair State University (NJ).

Duration: Approximately 80 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Setting

The theater of Alonso Quixano's mind as he lies on his deathbed.

Synopsis

Prologue

Part One: In which the ingenious gentleman Alonso Quixano, on his deathbed, is haunted by the following memories: being infected with books and becoming the gallant knight Don Quixote, constructing his ladylove, saving a young shepherd boy, and being accosted by villagers.

Part Two: Which relates memories of a medical exam, a narrow escape upon his trusty steed, his good friend Sancho, and a battle with a heartless giant.

Part Three: Regarding a notable head wound hallucination, the unfortunate return of the young shepherd boy, and of the villagers who put this most noble Don Quixote in a cage.

Part Four: In which the valiant knight of La Mancha is visited by Death, is danced into humiliation, and battles for his life.

Epilogue

About the Company

HOWL was founded in 2012 by Amy Beth Kirsten (composer), Lindsay Kesselman (soprano), Ian Rosenbaum (percussion), Mark DeChiazza (director), and Mariko Nagai (poet), frequent collaborators with a shared interest in developing works of “composed theatre”—works that treat sound, image, voice, gesture, text, movement, light, and design as part of the musical language and that apply musical thinking to performance as a whole. HOWL’s aim is to question conventional ideas about how music is created and presented and to explore collaborative processes that allow the musicians and designers to be an integral part of the development of new works.

None of this can happen without HOWL’s audiences and supporters. Since 2014 Elizabeth Amy Liebman has continued to provide crucial financial support, for which the company is ever grateful. The company is also thankful for the hundreds of individual supporters who donated to its online fundraising campaign in 2015.

HOWL gratefully acknowledges the financial support of The Community Foundation of Greater New Haven and gives special thanks to Bang on a Can, Inc., for providing fiscal sponsorship in the company’s early years.

HOWL would like to gratefully acknowledge the production crew and the team of administrators who made its two-year residency at Montclair State University so amazing and inspiring. The company would not be here without their incredible support and generosity.

Amy and Mark warmly dedicate *Quixote* to Jedediah Wheeler and Elizabeth Amy Liebman whose belief in, and enthusiasm for, HOWL’s work has given the company something invaluable—*freedom to fly*.

www.wearehowl.org

Program Notes

Quixote (2014–2016) is a new work of “composed theatre” inspired by the novel *Don Quixote* by Miguel de Cervantes (translated by Edith Grossman, 2003). Its performance language uses music, text, visual elements, and physical elements in equal measure to animate characters and scenes from the novel. The work pays special attention to the relationship between the old man, Alonso Quixano, and his alter ego, the Knight of La Mancha. Although the novel’s specific characters and scenes are an essential part of the work, the piece has its own language and logic, and it is not necessary to be familiar with the Cervantes to follow our *Quixote*. In other words, information about individual characters as well as the relationships between them is reinforced on many levels.

“Composed theatre” is a new term used to describe something artists have been interested in since the beginning of the twentieth century. Composers such as John Cage, Mauricio Kagel, Georges Aperghis, and Harry Partch (to name a few) approach the theatrical stage and its means of expression as *musical* material.

As we developed the piece, our aim was for the physicality of the players and the sound of the text to directly influence the compositional process—and the opposite, for the production design and staging to be influenced by the compositional process. We also knew that we didn’t want to set the novel directly as there would be no way to adequately express the full Cervantes text in an evening’s performance.

As a consequence, we went into the making of the piece with the following questions on our minds: How can we extract and conflate specific characters and scenes that express the essence of Cervantes’s main character? How can we use our extended two-year residency and workshop time at Montclair State University to generate musical and physical seeds that could be developed? How can improvisation be used to generate material? How can we elevate the importance of the players’ voices? How do we approach the notion of text? Can (should) text have agency?

This evening’s production is the result of many hours of experimentation with the ensemble; they played, performed, and memorized music and staging that kept evolving over time. This way of music making is rather unconventional and requires

of the players much patience, trust, bravery, and commitment—of which they have amounts greater than we could have ever imagined. We are quite indebted to Hai-Ting, Ian, Jonny, Kirsten, Lindsay, Terry, and Victor because this process of creating would not have been nearly as inspiring and satisfying without the individual talents and ways of being that they each embody.

—Amy Beth Kirsten and Mark DeChiazza

Libretto Credits

The libretto is constructed of original poetry by Amy Beth Kirsten as well as the following poetic phrases:

1. “Why did you not allow me to save you?...Why did you afflict me and leave me sad and alone in this vale of tears?” (from *The Celestina*, Anonymous 15th century novel in dialogue, translated by Lesley Byrd Simpson, ©1955. Used and reprinted with permission of University of California Press.)
2. “...each lip waiting to be gathered...” (from “Sonnet CLXVI” by Luis de Góngora, 17th century, excerpted from *The Golden Age: Poems of the Spanish Renaissance*, ©2006. Used and reprinted with permission of Edith Grossman, translator.)
3. “...I am not one of those beasts gone wild...” (from “Chastity” by Ibn Faraj, 10th century, excerpted from *Poems of Arab Andalusia*, ©1989 Cola Franzen, translator. Used and reprinted with permission from City Light Books.)
4. “...[by] the road behind the...picket fence of his teeth...” (from *Quixotic* by Walter Barga, ©2014. Used and reprinted with permission of Mr. Barga.)
5. All of the proverbs that appear in “friend Sancho” are from *Sancho Panza’s proverbs, and others which occur in Don Quixote; with a literal English translation, notes, and an introduction by Ulick Ralph Burke*, published in London in 1892. (These are in the public domain.)

6. "...my eye frees what the page imprisons..." (from "Reading" by Ibn 'Ammār, 11th century, excerpted from *Poems of Arab Andalusia*, ©1989 Cola Franzen, translator. Used and reprinted with permission from City Light Books.)

7. "...not thinking of traps, of danger...run as fast as [they] can, without pause; when they see the deception and want to change [their] course, it is too late..." (from "Verses Written on the Death of His Father" by Jorge Manrique, 15th century, excerpted from *The Golden Age: Poems of the Spanish Renaissance*, ©2006. Used and reprinted with permission of Edith Grossman, translator.)

8. "...plays the tambourine and its sweet sound pierces the empty air...our minds made mad by his gentle gestures...those are pearls pouring from his hands... those are flowers flowing from his mouth...his fame reaches up to highest heaven..." (from "The Novel of the Little Gypsy Girl" by Cervantes, 17th century, excerpted from *Exemplary Novels*, ©2017. Used and reprinted with permission of Edith Grossman, translator.)

About the Artists

Mark DeChiazza (Director/Production Designer/Projection Designer/Actor) is a director, filmmaker, designer, and choreographer. Many of his projects explore interactions between music performance and media to discover new expressive possibilities. His work can bring together composers and musicians with visual artists, dancers, actors, designers, and makers of all types. Investigating the body and its relationships to space, time, and experience remains vital to his process across all disciplines. *Colombine's Paradise Theatre*, his prior music-theater collaboration with composer Amy Beth Kirsten, continued an ongoing relationship with multiple-Grammy-winning ensemble eighth blackbird that began in 2009 with his acclaimed production of Schoenberg's *Pierrot Lunaire*. Recent projects include production concept, direction, and choreography for *Orpheus Unsung*, a collaboration with composer Steven Mackey premiered at Guthrie Theater in June 2016; direction, video projection, and set design for *My Lai*, an opera monodrama by Jonathan Berger featuring Kronos Quartet, traditional Vietnamese instrumentalist Van-Ahn Voh,

and actor/tenor Rinde Eckert; direction and editing of the film *Hireath*, which partners with performance of Sarah Kirkland Snider's 35-minute orchestral work commissioned by North Carolina Symphony and Princeton Symphony Orchestra; and staging and design for composer John Luther Adams's *Sila*, a massive site-determined piece for 80 musicians commissioned by Lincoln Center.

markdechiazza.com

Amy Beth Kirsten's (Composer/Librettist) music combines popular idioms with fierce expressionism and often requires musicians to play, vocalize, act, and move simultaneously. In 2014 the multi-Grammy-winning eighth blackbird toured with *Colombine's Paradise Theatre*, which required them to play, vocalize, and move as they portrayed the characters of the commedia dell'arte. *The Washington Post* described it as a "tour de force... complex and multilayered, rich in allusions, and often extraordinarily beautiful" with "a beguiling element of the grotesque throughout." Tommasini at the *New York Times* found it "dark, wild and engrossing" with a "wondrously eclectic score, which combines spiky modernism, breezy pop, hints of Indian music, percussion wildness and more." Kirsten has been recognized with artist fellowships from the John S. Guggenheim Foundation and the Rockefeller Foundation. For the 2015–2017 academic years, Kirsten joins the composition faculty of Peabody Institute of the Johns Hopkins University. She is on faculty at the highSCORE summer festival in Pavia, Italy, and this summer, at the Yellow Barn Young Artists Program. amybethkirsten.com

Denisa Musilova (Choreographer) is a Czech choreographer and performer based in New York City. She has collaborated with Pavel Zustiak's Palissimo, Deganit Shemy & Company, Bill Young/Colleen Thomas & Co., LEIMAY Dance Company, Tami Stronach Dance, Mirenka Cechova, Ko Murobushi, Netta Yerushalmy, Lindsey Dietz Marchant, Mari Osanai, Daiichiro Yuyama, and Yukio Waguri, among others. Currently she is dancing in the production of *Viva La Mama* (dir. R. Vizvary) at the National Theater in Prague and in Mark DeChiazza's project with Steven Mackey, *Orpheus Unsung*. Other credits include performance with musician Arthur Ashin as part of Performa 13; a short film directed by Devin Horan; and co-choreographing *Fire Burning Rain*, an opera by singer Jihae and playwright John Patrick Shanley.

Her works have been co-produced and presented at New York Butoh Festival, SOAK Festival NY, Czech Center in New York, Triskelion Arts, and 92 Street Y Center with an upcoming showing at LATEA Theater in April 2017. Musilova is a graduate of the Fashion Institute of Technology with a degree in Art History and Museum Professions.

Sylvianne Shurman (Costume Designer) is a Los Angeles—based designer working in film and theater. Recent credits include *Orpheus Unsung: an opera for electric guitar* (Dowling Studio, Guthrie Theater), *Colombine's Paradise Theatre* (tour), *Sila: The Breath of the World* (Lincoln Center Out of Doors), *Wingman* (Ars Nova), *Blind Angels* (Theater for the New City), *Something Cloudy, Something Clear* (Dixon Place), *She Is King* (Incubator Arts), and *The Lady in Red Converses with Diablo* (Arts@Renaissance) as well as numerous film projects. She holds a BFA from Carnegie Mellon University.

Mary Ellen Stebbins (Lighting Designer/Production Manager) has recent credits including *Beardo* (Pipeline Theatre), *Orpheus Unsung* (Guthrie Theater), *Cowboy Bob* (Ars Nova), *Colombine's Paradise Theatre* (eighth blackbird), *Song Cycle* with Matt Aucoin (Peabody Essex Museum), *I'll Never Love Again* (Bushwick Starr), and *LongYarn* (Bushwick Starr), for which she received a Henry Hewes nomination in 2016. Other collaborators include Gotham Chamber Opera, Princeton University, Monica Bill Barnes, Peabody Essex Museum, The New School, New Repertory Theatre, and Bristol Valley Theater. She is the resident designer for Encounters Ensemble, HOWL ensemble, and thirdspace. She was designated the 2014 Live Design Young Designer to Watch, received the 2011 USITT Barbizon Lighting Design Award, and was the 2009 Hangar Theatre Lab Company Design Fellow. She holds an MFA from Boston University and an AB from Harvard College. maryellenstebbinsdesign.com

Alex Fetchko (Associate Lighting Designer) is a freelance lighting designer for the greater New York City and Boston areas. His most recent design credits include *Macbeth* (Morristown-Beard School), *Legally Blonde* (Standing-O), *Peter and the Starcatcher* (Arlington High School), *The Merry Way* (Anthem Theatre Company), *i don't know where we're going but i promise we're lost* (original, Boston Teen Acting

Troupe), *A Visit with Marie Curie* (original, Parity Productions), and *Cendrillon* (Boston University Opera Institute). He has designed the lighting for new and classic productions, most recently including *Hello, Dolly!*, *Krapp's Last Tape*, *The Dumb Waiter*, *Machinal*, and *An Inspector Calls*. He has also served as the assistant and/or associate with industry professionals at the Ogunquit Playhouse, Opera North, La MaMa, the Huntington Theatre Company, Florida Grand Opera, and the Berkshire Theatre Festival. alexanderfetchko.com

Palmer Hefferan (Sound Designer) is a sound designer and composer for theater, new music, and art installations. Select Off-Broadway credits include Rattlestick Playwrights Theatre: *Orange Julius*; Signature Theatre: *The Death of the Last Black Man in the Whole Entire World*; Second Stage Uptown: *Friend Art*; Soho Rep: *Samara* (upcoming) and *Revolt. She Said. Revolt Again*; MTC: *Important Hats of the 20th Century*; Playwrights Realm: *A Delicate Ship*; Keen Company: *The Film Society*; and 59E59: *I Am the Wind*. Regional credits include Oregon Shakespeare Festival: *Henry IV, Part One*; Marin Theatre Company: *peerless*; Huntington Theatre: *Tiger Style!*; Triad Stage: *Arms and the Man*; Williamstown: *Romance Novels for Dummies*; Alliance Theatre: *Tiger Style!*; Woolly Mammoth: *Baby Screams Miracle*, *Guards at the Taj*, *Women Laughing Alone with Salad*, and *Cherokee*; Center Stage: *Twelfth Night*; Yale Rep: *American Night*; American Players: *Heroes*; Studio Theatre: *Moment*, *Sorry*, *Regular Singing*, *Bad Jews*, and *Edgar & Annabel*. In 2016, she received a Henry Hewes nomination for her design for *Revolt. She Said. Revolt Again*. at Soho Rep, as well as Helen Hayes nominations for her work on *Guards at the Taj* and *Equus*. She holds an MFA from Yale School of Drama, and a BFA from Savannah College of Art & Design. palmerhefferan.com

Valentine Monfeuga (Associate Sound Designer), born and raised in France, moved to New York and graduated from Binghamton University in 2014 with a degree in Theatrical Design. She now works as a freelance sound designer and audio engineer in New York City and regionally. Recent NYC credits include *Anne Boleyn for Class President* (Dixon Place), *Across the Park* (Araca Project, John Cullum Theatre), *Harry and the Thief* (The Habitat, Robert Moss Theater), *OKAY* (UglyRhino, Central Arts), and *RETREAT/Electra* (Two Headed Monster,

Access Theater). Regional credits include *The Importance of Being Earnest* (Cider Mill Playhouse), *Orpheus in the Berkshires* (Williamstown Theatre Festival), and *Sweeney Todd* (TriCities Opera, Forum Theatre).

Erik Trester (Associate Projection Designer) is a multimedia designer and engineer. His design work has been seen throughout the Washington, DC, and Baltimore region and has been featured extensively at DC's Studio Theatre and Studio Theatre Second Stage, where he designed projections for *Tribes*, *A Number*, *Grey Gardens*, *Passing Strange*, *Jerry Springer: The Opera*, *Bloody Bloody Andrew Jackson*, *POP!*, and many more. Trester's work as a multimedia engineer has been seen at Yale School of Drama (*Notes from the Underground* and *POP!*), Round House Theatre (*Fahrenheit 451*), and most recently in Robert Whitman's *SWIM*. He is also the staff audio visual engineer at Montclair State University. Trester holds an MSc. in Multimedia Systems from Trinity College, Dublin, and an MFA in Theatre from Towson University.

Jason Kaiser (Stage Manager) has credits including the complete *24-Decade History of Popular Music* with Taylor Mac; the world tour of *Einstein on the Beach*, and *The Life and Death of Marina Abramovic* (both directed and designed by Robert Wilson); David Lang's *anatomy theater* and *love fail*; *The Complete Piano Etudes by Philip Glass* and Nonesuch Records at BAM with Steve Reich and Philip Glass; three world-premiere plays by Athol Fugard; *Available Light* (Lucinda Childs/John Adams/Frank O. Gehry); the world premiere of Nico Muhly and Stephen Karam's opera *Dark Sisters*; *The Magic Flute* (conducted by Victor Borge); two European tours of *Jesus Christ Superstar*; and 13 world premieres with Jennifer Muller/The Works dance company.

Cassey Kikuchi Kivnick (Associate Stage Manager) lists among her theater credits: Stage Directors and Choreographers Foundation (SDCF) Mike Ockrent Fellow for Directing with Jerry Mitchell; assistant to Baayork Lee (*A Chorus Line*—Broadway revival, London, Australia); stage manager: *Abandon* (La MaMa—OBIE award), *anatomy theater* (assistant stage manager—world premiere, LA); assistant choreographer (*The King and I*—US, China, England, Australia); lighting

designer (Thang Dao Dance Company); properties designer: *Oliver!* (National Asian Artists Project), *The Comedy of Errors* (Allentown Shakespeare in the Park); assistant director/Uncle Thomas—dance role, ensemble cast member (*The King and I*—Kansas City); associate director/choreographer/dialect coach (*Sweeney Todd*—University of Kentucky, Lexington); and SDCF directing assistant (*A Christmas Carol*—adaptation: Patrick Barlow, director: Joe Calarco). Kivnick holds an undergraduate degree in Linguistics with a minor in Spanish from Macalester College, and a master's degree in TESOL (Teaching English to Speakers of Other Languages).

Dan Thorpe (Assistant to the Composer) is a performer/composer from Adelaide, South Australia. Influenced by everything from queer punk to American experimentalism, Thorpe's music "decimat[es] the boundaries of genre" (*CutCommon*, 2016). His broad base of musical experience is reflected in a curious, experimental, and genre-defying compositional and performance output linked together by a love of storytelling and sense of irreverence for existing forms. As a composer, he always focuses in his works on collaborative, open approaches to composition that stress the importance of performers' creative input in musical expression. As a performer, he focuses on contemporary Australian repertoire, work by queer and women composers, and multi-instrumental improvisation. Thorpe's compositions have been performed as part of highSCORE Festival (Italy), Fresh Minds Festival (Texas), and Æpex Ensemble's Soundsystem Takeover (Michigan), and he has had works premiered by Ensemble Offspring (New South Wales, Australia), Soundstream Collective (South Australia), the Australian String Quartet (Australia), Kelsey Walsh (California and Berlin, Germany), and Conrad Tao (New York). He has performed around Australia and internationally at iconic experimental venues (from Sydney's Red Rattler to San Francisco's Center for New Music).
danthorpe.net

Matthew S. Tanico (Scholar-in-Residence) is a PhD candidate at Yale University. His current research project, "The World of Things in *Don Quijote*," investigates material objects in Cervantes's text and analyzes the ways in which they construct meaning in the disenchanted world of the novel. He has published on Cervantes

and on the Golden Age Spanish grammarian Antonio de Nebrija. His research interests include early modern literature in Spain and Italy, material culture, and the history of ideas.

Sandbox Percussion (Jonathan Allen, Victor Caccese, Ian Rosenbaum, Terry Sweeney), lauded by the *Washington Post* as “revitalizing the world of contemporary music” with “jaw- dropping virtuosity,” has established itself as a leading proponent in this generation of contemporary percussion chamber music. Brought together by their love of chamber music and the simple joy of playing together, the members of Sandbox Percussion captivate audiences with performances that are both visually and aurally stunning. Through compelling collaborations with composers and performers, Jonathan Allen, Victor Caccese, Ian Rosenbaum, and Terry Sweeney seek to engage a wider audience for classical music. Sandbox Percussion has now reached its fifth concert season and will celebrate with a California tour premiering a brand new work by longtime friend Thomas Kotcheff. The group will also visit Kansas University where the members will coach and perform Steve Reich’s monumental work *Drumming*. Other highlights, in addition to the world premiere of Amy Beth Kirsten’s *Quixote* at Montclair State University along with Ensemble HOWL, include the world premiere of a concerto by Viet Cuong with the Albany Symphony and the New York City premiere of Christopher Cerrone’s new work *Goldbeater’s Skin*. Sandbox Percussion endorses Vic Firth drumsticks and Remo drumheads.

Hai-Ting Chinn (Mezzo-soprano) performs in a wide range of styles and venues, from Purcell to *Pierrot Lunaire*, Cherubino to *The King and I*, J.S. Bach to P.D.Q. Bach. The American mezzo-soprano was featured in the revival and tour of Philip Glass’s *Einstein on the Beach*, performed at venues around the world from 2011 through 2014, and she is currently singing the role of Belle in Glass’s *La Belle et la Bête*, also on tour. She has performed with New York City Opera, The Wooster Group, OperaOmnia, the Orpheus Chamber Orchestra, Israel Philharmonic, Orchestra of St. Luke’s, and the Waverly Consort and on the stages of Carnegie Hall, the Mann Center in Philadelphia, the Edinburgh Festival, the Verbier Festival, and London’s West End and Grimeborn Festival. She has premiered

new works by composers including Conrad Cummings, Renée Favand-See, Yoav Gal, Tarik O'Regan, Matthew Schickele, Stefan Weisman, and Du Yun. Chinn is also the creator and performer of *Science Fair: An Opera with Experiments*, a staged show of science set to music, developed and produced at HERE Arts Center. hai-ting.com

Lindsay Kesselman (Soprano), hailed by *Fanfare Magazine* as “simply gorgeous... with a fully loaded palette of tone color,” is becoming increasingly known for her soulful singing, broad versatility, and stellar musicianship. During the 2015–16 season, Kesselman made her Dutch National Opera and Los Angeles Philharmonic debuts in a leading role of a world-premiere opera, Louis Andriessen’s *Theatre of the World*. Previously, she sang with the Philip Glass Ensemble on an international tour of Glass’s pioneering opera *Einstein on the Beach*. The production won the Laurence Olivier award for Best New Opera Production in 2013. Kesselman has been the resident soprano with the Pittsburgh New Music Ensemble for six seasons. Other recent and upcoming performances include her debut at Carnegie Hall singing John Corigliano’s *Mr. Tambourine Man* and premieres of new works for soprano and wind symphony by John Mackey and Robert Beaser. Kesselman is also a member of HAVEN, which was the recipient of a 2015 Chamber Music America Classical Commisssioning Grant. lindsaykesselman.com

Kirsten Sollek (Contralto), hailed as “...a true contralto” by the *New York Times* and a singer with “elemental tone quality” by the *Philadelphia Inquirer*, is known for her unique voice and artistry. Career highlights include creating the role of The Cow in Lisa Bielawa’s *Vireo*, Handel’s *Resurrezione* with the Helicon Ensemble, Mahler’s Third Symphony with Michigan State University Symphony, Brahms’s Alto Rhapsody with the String Orchestra of Brooklyn, and Handel’s *Messiah* with Minnesota Orchestra, Kansas City Symphony, Bach Collegium Japan, and Pacific Symphony. She has also been featured with Seattle Baroque Orchestra, Chamber Orchestra of Philadelphia, Tafelmusik, Orchestra of St. Luke’s, Grand Rapids Symphony, and San Antonio Symphony. In 2011 Sollek covered the title role in Handel’s *Rinaldo* for the Glyndebourne Opera Festival. Other opera credits include Rosmira in Boston Baroque’s production of Handel’s *Partenope*, Bradamante in Handel’s *Alcina*, and Lucretia in Britten’s *The Rape of Lucretia*. She works extensively with composer

John Zorn and has premiered his pieces in the US, Israel, Australia, and Europe. She is closely affiliated with new music groups Alarm Will Sound and Ensemble Signal. Her 2017 engagements include Duruflé's Requiem for Great Music in a Great Space, and Zorn's Madrigals in Paris, Den Bosch, and Sarajevo.

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