

25. MAI — 08. JUNI  
2022

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ÅPNINGSFORESTILLING  
OPENING PERFORMANCE

# Taylor Mac

A 24-decade history  
of popular music

GRIEGHALLEN, GRIEGSALEN  
25. MAI KL 18:45 & 26. MAI KL 19:30

Photo:  
Little Fang Photography

Foto: Ole Jørgen Bratland



## August Schieldrop

Vinner av Equinors  
klassiske musikkstipend 2021

## Framtiden trenger mange typer helter

Uansett om ambisjonen er å score mål eller spille for fullsatt sal, vet vi at veien til toppen er krevende. Derfor støtter vi Festspillene i Bergen, fordi vi heier på talentene som aldri gir seg.

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ÅPNINGSFORESTILLING  
OPENING PERFORMANCE

# Taylor Mac

## A 24-decade history of popular music



**Urpremiere**  
**World premiere**

**GRIEGHALLEN, GRIEGSALEN**

Onsdag 25. mai kl 18:45  
og torsdag 26. mai kl 19:30  
Wednesday 25 May at 18:45  
and Thursday 26 May at 19:30

Varighet: 2 t  
Duration: 2 h

**Taylor Mac** idé, manus, regi, vokal  
*idea, script, director, vocals*  
**Bergen Filharmoniske Orkester**  
**Bergen Philharmonic Orchestra**  
**Edvard Grieg Vokalensemble**

**Alan Pierson** dirigent *conductor*  
**Matt Ray** musikalsk produsent *music director*  
for Taylor Mac  
**Ted Hearne** arrangør *orchestral arranger*  
**Machine Dazzle** kostymedesign  
*costume designer*

**The Taylor Mac Band**  
**Taylor Mac** vokal *vocals*  
**Ted Hearne** piano  
**Bernice "Boom Boom" Brooks** trommer  
*drums*  
**Viva DeConcini** gitar *guitar*  
**Greg Glassman** trompet *trumpet*  
**Gary Wang** bass

**Linda Brumbach** kreativ og eksekutiv  
produsent *creative and executive producer*  
**Alisa E. Regas** kreativ og eksekutiv produsent  
*creative and executive producer*  
**Jeremy Lydic** produksjonsleder  
*director of production*  
**Rachel Katwan** daglig leder *general manager*  
**Jason Kaiser** sceneansvarlig *stage manager*  
**Willa Ellafair Folmar** kompanileder  
*company manager*  
**Paul Frydrychowski** lysdesign  
*lighting design*  
**Ryan Kelly** live lydmiiks *live sound mix*  
**Valerie Abbey** monitormiiks *monitor mix*

En samproduksjon med *A co-production with*  
Pomegranate Arts & Nature's Darlings

Orkesterarrangement for «24-decade history  
of popular music» ble bestilt av Festspillene i  
Bergen og Pomegranate Arts.

*Orchestral arrangements for 'A 24-decade  
history of popular music' were commissioned  
by the Bergen International Festival and  
Pomegranate Arts.*

Støttet av *Supported by*  
H. Westfal-Larsen og Hustru Anna Westfal-  
Larsens Almennyttige Fond

Mid Atlantic Arts Foundation ved *through*  
USArtists International i samarbeid med *in*  
*partnership with* National Endowment for the  
Arts & Andrew W. Mellon Foundation



Sponset av *Sponsored by*









**A 24-decade history of popular music** ble delvis bestilt av ASU Gammage ved Arizona State University; Belfast International Arts Festival og 14 - 18 NOW WW1 Centenary Art Commissions; Carole Shorenstein Hays, The Curran SF; Carolina Performing Arts, ved University of North Carolina ved Chapel Hill; Center for the Art of Performance ved UCLA; Hancher Auditorium ved University of Iowa; Lincoln Center for the Performing Arts; Melbourne Festival; Museum of Contemporary Art Chicago; International Festival of Arts & Ideas (New Haven); New York Live Arts; OZ Arts Nashville; Stanford Live ved Stanford University; University Musical Society ved University of Michigan.

Verket ble utviklet med støtte fra Park Avenue Armory residency program, MASS MoCa (Massachusetts Museum of Contemporary Art), New York Stage og Film & Vassar's Powerhouse Theater, og Sundance Institute Theatre Lab 2015 ved Sundance Resort, med videre dramaturgisk støtte gjennom initiativet med Andrew W. Mellon Foundation. *A 24-decade history of popular music* ble muliggjort av New England Foundation for the Arts sitt National Theater Project, med hovedstøtte fra Andrew W. Mellon Foundation.

**A 24-decade history of popular music** was commissioned in part by ASU Gammage at Arizona State University; Belfast International Arts Festival and 14 - 18 NOW WW1 Centenary Art Commissions; Carole Shorenstein Hays, The Curran SF; Carolina Performing Arts, at the University of North Carolina at Chapel Hill; Center for the Art of Performance at UCLA; Hancher Auditorium at the University of Iowa; Lincoln Center for the Performing Arts; Melbourne Festival; Museum of Contemporary Art Chicago; International Festival of Arts & Ideas (New Haven); New York Live Arts; OZ Arts Nashville; Stanford Live at Stanford University; University Musical Society of the University of Michigan.

*This work was developed with the support of the Park Avenue Armory residency program, MASS MoCa (Massachusetts Museum of Contemporary Art), New York Stage and Film & Vassar's Powerhouse Theater, and the 2015 Sundance Institute Theatre Lab at the Sundance Resort with continuing post-lab dramaturgical support through its initiative with the Andrew W. Mellon Foundation. A 24-decade history of popular music was made possible with funding by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation*



Photo: Pomegranate Art

**Taylor Mac** er den første amerikanske mottakeren av Den internasjonale Ibsenprisen. Judy er MacArthur-Fellow, Pulitzer-prisfinalist, har vært Tony-nominert for beste stykke og har mottatt Kennedy-prisen (sammen med Matt Ray), Doris Duke Performing Artist Award, en Guggenheim, Herb Alpert Award, Drama League Award, Helen Merrill Playwriting Award, the Booth, to Helpmann Awards og en rekke andre priser. Som dramatiker og uteksaminert fra New Dramatists har Judy skrevet *The Hang* (med komponist Matt Ray), *Gary: A Sequel to Titus Andronicus*, *A 24-decade history of popular music*, *Prosperous Fools*, *The Fre*, *Hir*, *The Walk Across America for Mother Earth*, *The Lily's Revenge*, *The Young Ladies Of*, *Red Tide Blooming*, *The Be(A)st of Taylor Mac* og revyene *Comparison is Violence*, *Holiday Sauce* og *The Last Two People on Earth: an Apocalyptic Vaudeville* (skapt sammen med Mandy Patinkin og Susan Stroman).

**Taylor Mac** is the first American to receive the International Ibsen Award, is a MacArthur Fellow, a Pulitzer Prize Finalist, a Tony nominee for Best Play, and the recipient of the Kennedy Prize (with Matt Ray), the Doris Duke Performing Artist Award, a Guggenheim, the Herb Alpert Award, a Drama League Award, the Helen Merrill Playwriting Award, the Booth, two Helpmann Awards, a NY Drama Critics Circle Award, two Obie's, two Bessies, and an Ethyl Eichelberger. An alumnus of New Dramatists, Judy is the author of *The Hang* (with composer Matt Ray); *Gary: A Sequel to Titus Andronicus*; *A 24-decade history of popular music*; *Prosperous Fools*; *The Fre*; *Hir*; *The Walk Across America for Mother Earth*; *The Lily's Revenge*; *The Young Ladies Of*; *Red Tide Blooming*; *The Be(A)st of Taylor Mac*; and the revues *Comparison is Violence*; *Holiday Sauce*; and *The Last Two People on Earth: an Apocalyptic Vaudeville* (created with Mandy Patinkin and Susan Stroman).



Photo: Thor Brødreskift



Photo:  
Edvard Grieg  
Vokalensemble

**Bergen Filharmoniske Orkester** har status som nasjonalorkester og kan som et av verdens eldste orkestre føre sin historie helt tilbake til 1765. Edvard Grieg var nær knyttet til orkesteret, og var i årene 1880–82 orkesterets kunstneriske leder. Nå er Edward Gardner sjefdirigent, og fra september 2022 er Sir Mark Elder første gjestdirigent. Orkesteret teller 101 musikere og feiret sitt 250-årsjubileum i 2015. Orkesteret nyter høy internasjonal anseelse takket være turneer, innspillinger, strømmetjenesten Bergenphilive og internasjonale bestillingsverk. I 2020 ble orkesteret nominert til Gramophone Orchestra of the Year, og i 2021 ble innspillingen av Brittens *Peter Grimes* kåret til både Gramophone Opera Recording of the Year og Recording of the Year, uavhengig av sjanger.

**Edvard Grieg Vokalensemble** er residensensemble ved Edvard Griegs hjem, Troidhaugen. De åtte sangerne i Edvard Grieg Vokalensemble er også kjernen i et større Edvard Grieg Kor. Med en allsidighet på tvers av musikalske sjangre, opptrer de regelmessig med sin sjefdirigent Edward Gardner og som kor for Bergen Nasjonale Opera og Bergen Filharmoniske Orkester og Kor. Gjennom opptredener både i Norge og i utlandet, har vokalensemblet oppnådd status som et ledende åttestemt a cappella ensemble, og en hel rekke verk og

**Bergen Philharmonic Orchestra** is a Norwegian national orchestra, and can trace its history back to 1765, making it one of the world's oldest orchestras. Edvard Grieg had a close relationship with the Orchestra and served as its artistic director during the years 1880–82. Edward Gardner is the orchestra's chief conductor, and from September 2022 Sir Mark Elder is the orchestra's Principal Guest Conductor. The orchestra has 101 musicians and celebrated its 250th anniversary in 2015. The orchestra has a strong international presence through tours, recordings and the concert streaming service Bergenphilive and international commissioned works. In 2020, the orchestra was nominated for the Gramophone Orchestra of the Year, and in 2021, the recording of Britten's *Peter Grimes* was awarded both Gramophone Opera Recording of the Year and Recording of the Year.

**Edvard Grieg Vokalensemble** is the resident a cappella ensemble at Troidhaugen, the home of Edvard Grieg. The eight singers in Edvard Grieg Vokalensemble form the core of the larger Edvard Grieg Kor. Displaying versatility across all musical genres, they perform regularly with their Chief Conductor, Edward Gardner, and as the chorus for Bergen National Opera and Bergen Philharmonic Orchestra and Choir. Edvard Grieg Vokalensemble is rapidly gaining a reputation as a leading 8-part a cappella ensemble, with performances throughout Norway and abroad. They have had numerous works and arrangements written specially for them by leading composers including Jonathan Rathbone and David Lang.

arrangementer er tilegnet dem, blant annet av komponister som Jonathan Rathbone og David Lang.

**Alan Pierson** er kunstnerisk leder og dirigent for det prisbelønte ensemblet Alarm Will Sound og har jobbet som kunstnerisk leder og dirigent for Brooklyn Philharmonic. Som gjestedirigent har Pierson jobbet med Los Angeles Philharmonic, Chicago Symphony Orchestra, Hamburg Symphony Orchestra, L.A. Opera, Nationaltheater Mannheim, London Sinfonietta, Steve Reich Ensemble, Orchestra of St. Luke's, New World Symphony og Silk Road Project, blant andre. Han er en av lederne for Northwestern University Contemporary Music Ensemble og har vært gjestedirigent ved Indiana University Jacobs School of Music, Eastman School of Music, og ved Banff Centre for the Arts and Creativity. Pierson har en bachelorgrad i fysikk og musikk fra Massachusetts Institute of Technology, og en doktorgrad i dirigering fra Eastman School of Music. Han har gjort innspillinger for Nonesuch Records, Cantaloupe Music, Sony Classical og Sweetspot DVD.

**Matt Ray** er Brooklyn-basert og pianist, sanger, låtskriver, arrangør og musikalsk leder. For sitt arbeid med Taylor Macs show *A 24-decade history of popular music*, delte han og Mac Kennedy Prize for Drama Inspired By American History i 2017. Han og Macs jazzbaserte teaterstykket *The Hang* fikk gode kritikker i januar 2022, og mottok to Drama League-nominasjoner. Showet *Matt Ray Plays Hoagy Carmichael* med Kat Edmonson hadde premiere på Lincoln Centers American Songbook-serie i 2018. Live-opptredener inkluderer Carnegie Hall med Kat Edmonson, Hollywood Bowl med reggaelegenden Burning Spear, Théâtre de Chaillot med Justin Vivian Bond, Lincoln Center med Joey Arias, og Ray har turnert i Karibien og Mellom-Amerika som jazzambassadør for det amerikanske utenriksdepartementet. Annet arbeid inkluderer musikalsk ledelse på Queen Esthers *The Billie Holiday Project* på Apollo Theaters Music Café i Harlem, arrangement for

*Alan Pierson is the artistic director and conductor of the acclaimed ensemble Alarm Will Sound and served as the Artistic Director and conductor of the Brooklyn Philharmonic. As a guest conductor, Pierson has appeared with the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, L.A. Opera, Nationaltheater Mannheim, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke's, the New World Symphony, and the Silk Road Project, among others. He is co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. Mr. Pierson received bachelor degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.*

*Matt Ray is a Brooklyn-based pianist, singer, songwriter, arranger, and music director. For his work on Taylor Mac's show A 24-decade history of popular music he and Mac shared the 2017 Kennedy Prize for Drama Inspired By American History. He and Mac's jazz-based theater piece The Hang opened to rave reviews in January of 2022 and received two Drama League nominations. His show Matt Ray Plays Hoagy Carmichael featuring Kat Edmonson premiered at Lincoln Center's American Songbook series in 2018. Notable live performances include Carnegie Hall with Kat Edmonson, the Hollywood Bowl with reggae legend Burning Spear, the Théâtre de Chaillot with Justin Vivian Bond, Lincoln Center with Joey Arias, and touring the Caribbean and Central America as a US Department of State Jazz Ambassador. Other work includes music directing Queen Esther's The Billie Holiday Project at the Apollo Theater's Music Cafe in Harlem, doing arrangements for the hit HBO*



HBO-serien *Somebody Somewhere*, musikalsk ledelse av Taylor Macs Obie-prisvinnende skuespill *The Lily's Revenge* på HERE Arts Center in New York, og han bidro med låtskriving og fremføringer i Bridget Everetts Comedy Central-spesial *Gynecological Wonder* i tillegg til Everetts cabaretshow *Rock Bottom*. Matt har sluppet to jazzalbum: *We Got It!* (2001) og *Lost In New York* (2006), og et album med originalt pop/folk-materiale ved navn *Songs For the Anonymous* (2013).

**Ted Hearne** er komponist, sanger, bandleder og artist. Alex Ross skrev i *The New Yorker* at Hearnnes musikk "holds up as a complex mirror image of an information-saturated, mass-surveillance world, and remains staggering in its impact." Hearnnes *Sound From the Bench*, en kantate for kor, elektriske gitarer og trommer med tekster fra USAs høyesteretts muntlige argumentasjoner, var finalist til Pulitzer-prisen i 2018. *Place*, verket Hearne skrev med poeten Saul Williams og regissør Patricia McGregor, ble nominert til to Grammy-priser, hadde premiere høsten 2018 på BAM Next Wave Festival og var finalist til Pulitzer-prisen i 2021. Hearnnes oratorium *The Source* bruker tekst fra krigsloggene fra Irak- og Afghanistan-krigene, sammen med ord av Chelsea Manning og hadde premiere på BAM Next Wave Festival i 2014. Hearne er en karismatisk vokalist, og hans nyeste prosjekt *Dorothea* er et kaleidoskopisk kunst-pop-samarbeid som tar innover seg den mørke humoren til poet Dorothea Lasky, med synth-rytmer, rapsodiske strukturer og stemmen til Eliza Bagg. Hearne er medlem av komposisjonsfakultetet ved University of Southern California. Han har skrevet orkesterverk for San Francisco Symphony, Los Angeles Philharmonic og *A Far Cry*, kammerverk for Eighth Blackbird, Ensemble *dal Niente* og *Alarm Will Sound*, og vokalverk for *The Crossing* og *Roomful of Teeth*. Fremtidige arbeid inkluderer nye prosjekt for Festival Musica Strasbourg og Komische Oper Berlin.

*show Somebody Somewhere, music directing Taylor Mac's Obie award winning play The Lily's Revenge at the HERE Arts Center in New York, and co-writing songs for and performing in Bridget Everett's one-hour Comedy Central special Gynecological Wonder as well as Everett's hit cabaret show Rock Bottom. Matt has released two jazz albums as a leader: We Got It! (2001) and Lost In New York (2006); and one album of original pop/folk material called Songs For the Anonymous (2013).*

**Ted Hearne** is a composer, singer, bandleader and recording artist. Alex Ross wrote in *The New Yorker* that Hearne's music "holds up as a complex mirror image of an information-saturated, mass-surveillance world, and remains staggering in its impact." Hearne's *Sound From the Bench*, a cantata for choir, electric guitars and drums setting texts from U.S. Supreme Court oral arguments, was a finalist for the 2018 Pulitzer Prize. *Place*, Hearne's work written with poet Saul Williams and director Patricia McGregor, was nominated for two Grammy Awards, premiered in Fall 2018 at the BAM Next Wave Festival, and was a finalist for the 2021 Pulitzer Prize. Hearne's oratorio *The Source* sets text from the Iraq and Afghanistan War Logs, along with words by Chelsea Manning and premiered at the 2014 BAM Next Wave Festival. A charismatic vocalist, Hearne's newest project is *Dorothea*, a kaleidoscopic art pop collaboration embodying the darkly funny words of poet Dorothea Lasky with synth beats, rhapsodic textures and the heavenly vocals of Eliza Bagg. Ted Hearne is a member of the composition faculty at the University of Southern California. He has written orchestral works for the San Francisco Symphony, Los Angeles Philharmonic and *A Far Cry*, chamber works for Eighth Blackbird, Ensemble *dal Niente* and *Alarm Will Sound*, and vocal works for *The Crossing* and *Roomful of Teeth*. Upcoming works include new projects for Festival Musica Strasbourg and Komische Oper Berlin.

**Matthew Flower (Machine Dazzle)** har bodd og jobbet i New York siden 1994. Som artist, kostymedesigner, scenograf, sanger/låtskriver, art director og allsidig kreatør, har Dazzle jobbet med mange i og utenfor New York, inkludert Diane Von Furstenberg, Cara Delevingne, Godfrey Reggio, Justin Vivian Bond, Taylor Mac, Basil Twist, Julie Atlas Muz, Jennifer Miller, The Dazzle Dancers, Big Art Group, Mike Albo, Stanley Love, Soomi Kim, Opera Philadelphia, Pig Iron Theatre, Bearded Ladies Cabaret, Spiegelworld, The Curran Theatre, med flere. Han er en 2022 United States Artists Fellow. Machine har samarbeidet med Taylor Mac på flere prosjekter, inkludert *The Lily's Revenge* (2009), *Walk Across America For Mother Earth* (2012) og den Pulitzerpris-nominerte *A 24-decade history of popular music* (2016–). Machine – konseptskaper-som-kunstner møter gjør-det-selv møter “glitter rhymes with litter” – mottok Bessie Award for Outstanding Visual Design 2017 og vant Henry Hewes Design Award 2017. Han beskriver seg selv som en radikal queer, følelsesmessig motivert, instinktstyrt konseptkunstner og tenker. I 2019 fikk Machine i oppdrag av Guggenheim Works and Process og The Rockefeller Brothers å skape *Treasure*, en rock'n'roll-kabaret bestående av originale sanger som inkluderer et moteshow inspirert av temaet. Sangene fra *Treasure* er spilt inn og albumet slippes sommeren 2022. Machine Dazzle jobber for tiden med sin første soloutstilling, som skal vises på Museum of Art and Design i New York fra september 2022.

**Bernice “Boom Boom” Brooks** er trommeslager, fjernsynsprodusent, lærer og artist. Hun er en av de mest allsidige kvinnelige trommeslagerne lokalt, nasjonalt og internasjonalt. Etter å ha studert ved Conservatory of music i Chicago og med ulike lærere og mentorer, gikk hun videre for å videreutvikle ferdighetene på ulike arenaer med ulike musikalske ledere, band og grupper fra hele verden. Gjennom de siste 20 årene har

**Matthew Flower, aka Machine Dazzle**, has been living and working in New York City since 1994. An artist, costume designer, set designer, singer/songwriter, art director, maker, and all-around creative, Dazzle has worked with many from the New York downtown scene and beyond, including Diane Von Furstenberg, Cara Delevingne, Godfrey Reggio, Justin Vivian Bond, Taylor Mac, Basil Twist, Julie Atlas Muz, Jennifer Miller, The Dazzle Dancers, Big Art Group, Mike Albo, Stanley Love, Soomi Kim, Opera Philadelphia, Pig Iron Theatre, the Bearded Ladies Cabaret, Spiegelworld, The Curran Theatre, and more. He is a 2022 United States Artists Fellow. With Taylor Mac, Machine has collaborated on several projects including *The Lily's Revenge* (2009), *Walk Across America For Mother Earth* (2012) and the Pulitzer Prize-Nominated *A 24-decade history of popular music* (2016-Present). Conceptualist-as-artist meets DIY meets “glitter rhymes with litter,” Machine was a co-recipient the 2017 Bessie Award for Outstanding Visual Design and the winner of a 2017 Henry Hewes Design Award. He describes himself as a radical queer emotionally driven, instinct-based concept artist and thinker. In 2019 Machine was commissioned by Guggenheim Works and Process and The Rockefeller Brothers to create *Treasure*, a rock and roll cabaret of original songs including a fashion show inspired by the content. The songs from *Treasure* have been recorded and the album will be available summer 2022. Machine Dazzle is currently preparing for his first solo exhibition to be held at the Museum of Art and Design in NYC opening in September 2022.

**Bernice “Boom Boom” Brooks** is a drummer, television producer and teaching artist. She is without a doubt one of the most versatile female drummers locally, nationally and internationally. After studying at the Conservatory of music in Chicago and with various teachers

hun produsert fjernsynsprogrammet sitt, *The Bernice Brooks Show* på [bricartsmedia.org](http://bricartsmedia.org). I tillegg har hun blitt sett og hørt i mange reklamefilmer, teaterproduksjoner og innspillinger. Brooks har åpnet for og har samarbeidet med utallige utøvere, inkludert Shelia E, The O'Jays, Ray Charles, Tito Puente, Bill Withers, Elvis Costello, Joanne Brackeen, Etta James, Gregory Hines, Savion Glover og mange andre storheter fra gospel-, jazz-, blues- og R&B-miljøene. I de siste fire årene har hun hatt gleden av å turnere med den Pulitzerpris-nominerte og MacArthur Genius Grant-mottakende Taylor Mac.

**Viva DeConcini** spiller gitar som et flammen- de sverd, skrikende tog, ringende bjelle og en "scratching chicken". Hun synger som en kvinnelig Freddy Mercury og skriver sanger på en eklektisk måte. Viva har spilt over hele verden, fra hull-i-veggen-steder til Monterey Jazz Fest. Hun har skrevet og produsert fire rockalbum, fire musikkvideoer, en 10-episoders podkast og en poesivideo for Guggenheim's Works and Process. Hun har vært musikalsk leder for verk ved Guggenheim Theater og The WP. Verkene hennes har nådd hitlistene på CMJ, blitt omtalt i No Depression Magazine og hun er en av få kvinner som har vært portrettert i Guitar Player Magazine. Hun jobber for tiden med en egen webserie i sjangeren queer-feministisk-spaghettwestern-operetta med sokkedukker. "Crushable" – Art Forum, "Virtuosic guitar shredding" – The New York Times, "A beautiful voice" – KUNM

**Greg Glassman** ble født i Queens i New York. Greg er en prote sjé av Marcus Belgrave og Clark Terry, han underviser og komponerer, og er fast inventar i New Yorks jazzmiljø som trompet-solist, improvisator og bandleder. Han er ofte å se i grupper ledet av David Schnitter, Oliver Lake, Saul Rubin, John Esposito, Frank Lacy, m.fl. Gregs livebands mangeårige residens i New York er dokumentert i hans nyeste innspilling,

*and mentors, she went on to hone her skills in various venues with different musical directors, leaders, bands and groups from all over the planet. For the past 20 years, she has produced her television program, The Bernice Brooks Show on bricartsmedia.org. In addition, she has been seen and heard in many commercials, theatre productions and recordings. Brooks has opened for and collaborated with countless performers including Shelia E, The O'Jays, Ray Charles, Tito Puente, Bill Withers, Elvis Costello, Joanne Brackeen, Etta James, Gregory Hines, Savion Glover and so many other greats from the Gospel, Jazz, Blues and R&B communities. For the past four years, she has had the joy of touring with Pulitzer Prize Nominee and MacArthur Genius Grant recipient, Taylor Mac.*

*Viva DeConcini plays guitar like a flaming sword, screaming train, ringing bell and a scratching chicken, she sings like if Freddy Mercury had been a woman and she writes songs eclectically. Viva has played all over the world, from holes in the wall to the Monterey Jazz Fest. She has written and produced 4 full length rock albums, 4 original music videos, a 10 episode podcast and a poetry video for the Guggenheim's Works and Process. She musically directed works at the Guggenheim Theater and The WP. Her work has charted on CMJ, been featured in No Depression Magazine and she is one of the few females to be profiled in Guitar Player Magazine. She is currently working on an original webseries queer feminist spaghetti western operetta with sock puppets. "Crushable" – Art Forum, "Virtuosic guitar shredding" – The New York Times, "A beautiful voice" – KUNM*

*Greg Glassman was born in Queens, New York. A protégé of Marcus Belgrave, Clark Terry, Greg teaches, composes, and is a staple of the New York City jazz scene as a trumpet soloist, improviser and bandleader. He regularly is featured in*



Greg Glassman/Stacy Dillard Quintet, Live at Fat Cat. Han har sett verden gjennom turneer med artister som Burning Spear, Oscar Perez, Roswell Rudd, The Skatalites, og MacArthur Fellowship-mottaker Taylor Mac (2017). Han har utdanning innen jazz og afroamerikansk musikk ved Oberlin College og Queens College, og har undervist ved Bard College siden 2011. Han arrangerte nylig gospeldronningen Rene Baileys *Good Old Songs*, og hans komposisjon for solo piano, *Partita for Elena*, var sentral i *Outside Story*, som var i det offisielle programmet til Tribeca Film Festival i 2020. Han bor med sin familie i Brooklyn, New York.

**Gary Wang**, bassist og multi-instrumentalist, har spilt profesjonelt i New York i mer enn 25 år. Han har opptrådt, turnert og gjort innspillinger med en variert gruppe artister, inkludert Anat Fort, Taylor Mac, Ben Monder, Ed Cherry, Michael Leonhart, Madeleine Peyroux, og T.S. Monk, Matt Ray og Dana Lyn, m.fl. Garys soloprojekt *Shapes On Parade* har gitt ut to album på Bandcamp. Han er også medlem av det San Francisco-baserte bandet *The Invisible Cities*, og har også gjort produksjon- og vokalpåleggsarbeid for prosjekter av Michael Leonhart, Sam Sadigursky, Goh Nakamura og koreograf Kakuti Lin med Full Circle Dance Company.

**Jason Kaiser** har vært sceneansvarlig for blant annet: *Only An Octave Apart* (St. Ann's Warehouse, New York Philharmonic); *Kiki and Herb SLEIGH* (BAM); *Social! the social distance dance club*, og *Party in the Bardo* (begge ved Park Avenue Armory); den Tony-prisvinnende nyoppsetningen av *Oklahoma!* (Broadway, St. Ann's Warehouse); *A 24-decade history of popular music* with Taylor Mac (St. Ann's Warehouse, turné); Taylor Macs *Holiday Sauce*; *Available Light* med Lucinda Childs Dance Company; operapremierene av *Book of Mountains and Seas*, *Acquanetta*, *The Source*, *anatomy theater*, og *love fail* (alle produsert

*groups led by David Schnitter, Oliver Lake, Saul Rubin, John Esposito, Frank Lacy and others. His live band's multi-decade NYC residency is documented in his most recent recording, Greg Glassman/Stacy Dillard Quintet, Live at Fat Cat. He has seen the world on tour with artists including Burning Spear, Oscar Perez, Roswell Rudd, The Skatalites, and 2017 MacArthur Fellowship recipient, Taylor Mac. He holds degrees in Jazz and African-American Music from Oberlin College and Queens College and has been an adjunct faculty at Bard College since 2011. Recently, he arranged octogenarian gospel queen, Rene Bailey's, Good Old Songs, and his composition for solo piano, Partita for Elena, was at the heart of 2020 Tribeca Film Festival Official Selection, Outside Story. He resides with his family in Brooklyn, New York.*

**Gary Wang**, bassist and multi-instrumentalist, has been playing professionally in New York City for over 25 years, performing, touring and recording with a diverse array of artists including Anat Fort, Taylor Mac, Ben Monder, Ed Cherry, Michael Leonhart, Madeleine Peyroux, and T.S. Monk, Matt Ray and Dana Lyn among many others. Gary's side solo project *Shapes On Parade* has released two albums on Bandcamp. He also is a member of the San Francisco-based band *The Invisible Cities*, and has also contributed production and overdubbing work to projects by Michael Leonhart, Sam Sadigursky, Goh Nakamura and choreographer Kakuti Lin with the Full Circle Dance Company.

**Jason Kaiser's** stage management credits include: *Only An Octave Apart* (St. Ann's Warehouse, NY Philharmonic); *Kiki and Herb SLEIGH* (BAM); *Social! the social distance dance club*, and *Party in the Bardo* (both at the Park Avenue Armory); the Tony Award-winning revival of *Oklahoma!* (Broadway, St. Ann's Warehouse); *A 24-decade history of popular music* with Taylor Mac (St. Ann's Warehouse,

av Beth Morrison Projects); verdensturnéen av den Olivier-prisvinnende nyoppsetningen av Einstein on the Beach; Nonesuch Records at BAM med Steve Reich og Philip Glass; tre teaterverdenspremierer av Athol Fugard; to europaturnéer av Jesus Christ Superstar registrert og koreografert av Baayork Lee; og 13 verdenspremierer med Jennifer Muller/The Works dansekompani.

**Willa Folmar** har laget teater i 23 år. Noen ganger er hun med i dem, skaper ting for dem, skriver dem, sørger for at alle på turneen overlever og er glade, eller samarbeider på ideer og former dem til noe håndfast. Willa tar bilder – en annen, todimensjonal teaterform. Hun studerte politisk kommunikasjon og teater ved Davidson og Emerson. Hun har vært ambassadør for BSO, dramaturgisk kostymeassistent på Showtime/Fox21s Homeland, lærer og artist for Writers Without Margins, som er en non-profit-organisasjon som fokuserer på innsatte og systemisk forfulgte individer i Boston. Hennes professor, den visjonære P. Carl, introduserte Willa for Taylor Mac og Pomegranate Arts. Willa har jobbet mye med Mac's A 24-decade history of popular music og Holiday Sauce, som har tatt kompaniet til Melbourne Festival, Montclair Film Festival, CAP UCLA, Berliner Festspiele, The Curran SF, og mange steder derimellom. Gjennom Pom har Willa også jobbet med prosjekter med artister som inkluderer Philip Glass og Bassem Youssef. Hun har jobbet med show for Under the Radar, The Onassis Festival og LaMama. Willa er også partner ved Looking Glass Arts, et kunstnerledet kreativt residenssenter nord i delstaten New York som demokratiserer tilgang til rom, tid og den naturlige skjønneten som er kritisk viktig for kunstnerisk vekst og praksis.

*tour); Taylor Mac's Holiday Sauce; Available Light with Lucinda Childs Dance Company; the opera premieres of Book of Mountains and Seas, Acquanetta, The Source, anatomy theater, and love fail (all produced by Beth Morrison Projects); the world tour of the Olivier Award-winning revival of Einstein on the Beach; Nonesuch Records at BAM with Steve Reich and Philip Glass; three world-premiere plays by Athol Fugard; two European tours of Jesus Christ Superstar directed and choreographed by Baayork Lee; and 13 world premieres with Jennifer Muller/The Works dance company.*

**Willa Folmar** has been making plays for 23 years. Sometimes she's in them, creates things for them, writes them, makes sure everyone on the tour stays alive and in good spirits, or collaborates on ideas and shapes them into something tangible. Willa takes photos, another form of theatre in two-dimensional form. She studied Political Communication and Theatre at Davidson and Emerson Colleges. She's been an Ambassador for the BSO, Dramaturgical Costume Assistant on Showtime/Fox21's Homeland, and a teaching artist for Writers Without Margins, a non-profit engaging with incarcerated and systemically persecuted individuals in Boston. Her professor, the visionary P. Carl, introduced Willa to Taylor Mac and Pomegranate Arts; Since 2016, Willa's worked extensively on Mac's A 24-decade history of popular music and Holiday Sauce, which has taken the company to The Melbourne Festival, Montclair Film Festival, CAP UCLA, Berliner Festspiele, The Curran SF, and everywhere in between. Through Pom, Willa's also worked on projects with artists including Philip Glass and Bassem Youssef. She's worked on shows for Under the Radar, The Onassis Festival, and LaMama. Willa's a partner at Looking Glass Arts, an artist-lead creative residency center in upstate New York democratizing access to the space, time and natural beauty critical to artistic growth and practice.

**Paul Fydrychowski** (lysdesign) er veldig begeistret over å være en del av denne turneen. Paul er en av grunnleggerne av og leder ved Forum Theatre i Washington, DC; Paul er også leder for lysarbeidet ved *Les Ballets Trockadero de Monte Carlo*, og er en aktiv frilansdesigner og -tekniker.

**Valerie Abbey** (monitor miks) er en amerikansk lydingeniør, musiker og sanger i goth industrial-bandet Abbey Death fra Brooklyn i New York. Valerie samarbeidet med Taylor Mac og Pomegranate Arts i 2021 i forbindelse med Holiday Sauce på rockeklubben White Eagle Hall i Jersey City i USA som deres monitor-ingeniør. For øyeblikket jobber Valerie med monitorene til forestillingen du er i ferd med å, eller kanskje allerede har, opplevd.

**Ryan Kelly** (live lydmiiks) begynte sin karriere ved Legacy Recording Studios i New York etter å ha blitt uteksaminert fra Full Sail University. Siden den gang har han jobbet med live-forestillinger på fem forskjellige kontinent sammen med artister som Paul Simon, Philip Glass Ensemble, Solange, Eighth Blackbird, Nico Muhly, yMusic og Son Lux. Han begynte å jobbe med Philip Glass Ensemble i forbindelse med nyoppsetningen av Robert Wilsons *Einstein on the Beach*, og ble med i ensemblet i 2014. Utvalgte studioarbeid inkluderer produksjonen av filmmusikk og albumopptak med Beyoncé, Roomful of Teeth, Marc Ribot og Booker T. Jones med The Roots. Lyddesign-merittlisten hans inkluderer flere show med Steven Petronio Company, *Dream'd in a Dream* med Sean Curran Company, og *The Dorothy K* med Saint Genet featuring Zac Pennington & Brian Lawlor.

*Paul Fydrychowski (lighting design) is very excited to join this tour. A founding member and Executive Director of Forum Theatre in Washington, DC; Paul is also the Lighting Supervisor for Les Ballets Trockadero de Monte Carlo and an active freelance designer and technician.*

*Valerie Abbey (monitor mix) is an American audio engineer, musician, and singer of the goth industrial band Abbey Death from Brooklyn, New York. Valerie met up with Taylor Mac and the Pomegranate Arts team in 2021 for the limited showing of Holiday Sauce at superstar rock club White Eagle Hall in Jersey City USA as their monitor engineer. Currently, Valerie is doing monitors for this very show you are about to / or have already enjoyed!*

*Ryan Kelly (live sound mix) began his career at the renowned Legacy Recording Studios in New York City after graduating from Full Sail University. Since then he has worked on live performances across five continents alongside artists including Paul Simon, Philip Glass Ensemble, Solange, Eighth Blackbird, Nico Muhly, yMusic and Son Lux. He began working with the Philip Glass Ensemble for the revival of Robert Wilson's Einstein on the Beach and joined the Ensemble in 2014. Selected studio work has included producing film scores and recording albums with Beyoncé, Roomful of Teeth, Marc Ribot, and Booker T Jones featuring The Roots. His sound design credits include multiple shows with the Steven Petronio Company, Dream'd in a Dream with the Sean Curran Company, and The Dorothy K with Saint Genet featuring Zac Pennington & Brian Lawlor.*



**Pomegranate Arts** (kreative og eksekutive produsenter) har gjennom de siste 20 årene jobbet tett sammen med en liten gruppe av samtidskunstnere og kunstinstusjoner for å bringe modige og ambisiøse kunstneriske ideer til live. Grunnlegger og instruktør Linda Brumbach har, sammen med administrerende direktør Alisa E. Regas, produsert den Olivier Award-vinnende nyoppsettingen av *Einstein on the Beach*, den prisvinnende produksjonen av Taylor Macs *A 24-decade history of popular music* og den Drama Desk Award-vinnende produksjonen av *Charlie Victor Romeo*. Siden det ble grunnlagt, har Pomegranate Arts produsert over 30 store nye utøvende kunstproduksjoner og -turneer for Philip Glass, Laurie Anderson, Lucinda Childs, Dan Zanes, London's Improbable, Sankai Juku, Batsheva og Bassem Youssef, og har samarbeidet om nye produksjoner med Kronos Quartet, Leonard Cohen, Robert Wilson og Frank Gehry. Pomegranate Arts håper å fortsette å utvide sitt miljø av institusjoner og personer som er inspirerte av artistene i livene våre, og som bidrar med skjønnhet og sannhet i verden, stiller viktige spørsmål og tar modige sjanser. [pomegranatearts.com](http://pomegranatearts.com)

*Pomegranate Arts (creative and executive producers) has for the past twenty years worked in close collaboration with a small group of contemporary artists and arts institutions to bring bold and ambitious artistic ideas to fruition. Founder and Director Linda Brumbach, along with Managing Director Alisa E. Regas produced the Olivier Award-winning revival of Einstein on the Beach, the multi-award winning production of Taylor Mac's A 24-decade history of popular music and the Drama Desk Award winning production of Charlie Victor Romeo. Since its inception, Pomegranate Arts has produced over 30 major new performing arts productions and tours for Philip Glass, Laurie Anderson, Lucinda Childs, Dan Zanes, London's Improbable, Sankai Juku, Batsheva, and Bassem Youssef and collaborated on new productions with the Kronos Quartet, Leonard Cohen, Robert Wilson, and Frank Gehry. Pomegranate Arts hopes to continue to build their community of institutions and individuals that are inspired by the artists in our lives that help bring beauty and truth into the world, ask important questions, and take bold risks. [pomegranatearts.com](http://pomegranatearts.com)*



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Ringvirkninger

Takk for ringvirkningene  
dere er med å skape for  
Bergen og for kulturlivet.

**DNB**

Fra A til Å

**F for Festspillene i Bergen**