

DEPARTMENT OF
MUSIC
AT PRINCETON



Tuesday, October 4, 2022, 8:00 PM
Taplin Auditorium, Fine Hall

Princeton Sound Kitchen presents *New Music by Yoon, Trueman, and Morrison*

Princeton Sound Kitchen presents an evening of new works, including A workshop performance of excerpts from alumna **Bora Yoon**'s developing chamber opera; **Tom Morrison**'s new piece for solo violin performed by **Courtney Orlando**; a string quartet Department of Music faculty member Professor **Dan Trueman** played by the **Bergamot Quartet**; and a string quintet also by Dan, played by Bergamot with Dan on Hardanger d'Amore.

*The use of photographic, video, or audio equipment is strictly prohibited.
Please turn off or mute electronic devices for the duration of the
performance.*

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PROGRAM

Dan Trueman *Cross Quartet: Memory Field I*
Tom Morrison *Bridgesii*
Dan Trueman *Cross Quintet*

INTERMISSION

Bora Yoon *아가씨 Handmaiden (excerpts)*

PERFORMERS

Paul Chwe MinChul An, bass
Bergamot Quartet: Ledah Finck, violin; **Irène Han**, cello;
Amy Tan, viola; **Sarah Thomas**, violin
Dai Wei, mezzo-soprano
Mila Henry, music director, piano
Han JeongWook, tenor
Yvette Keong, soprano
Courtney Orlando, violin
Dan Trueman, Hardanger d'Amore
Bora Yoon, soprano, percussion, electronics

PROGRAM NOTES

Dan Trueman

Cross Quartet: Memory Field I

Bergamot Quartet:

Ledah Finck, violin

Irène Han, cello

Amy Tan, viola

Sarah Thomas, violin

The *Cross Quartets* (and occasional *Cross Quintet*) are a wide-ranging open-ended set of pieces for string quartet (sometimes with me as a 5th, on Hardanger d'Amore) in scordatura, or cross-tuning as fiddlers call it. "Mistuning" my fiddle has brought me great joy and inspiration for many years, yielding unexpected melodic and dyadic patterns within reservoirs of varying resonance, all while bringing into intimate focus the beauty and mystery of just intonation and difference tones. Extending and layering these mis-explorations into the string quartet exponentially multiplies the mysteries, revealing a magical place with seemingly endless intriguing possibilities; I could live here forever!

The first *Cross Quartet*—*Under My Feet*—was commissioned by Brooklyn Rider and will be premiered in early 2023. The pieces you will hear tonight were composed since then, inspired by the mighty and wonderful Bergamot Quartet (and it's such a pleasure to be able to play with them as well).

Memory Field I

Some memories are like magnetic fields that invisibly draw you to them, relentlessly. Others are like meadows that you can wander through, without direction or purpose, year after year. Imperfect repetitions, transforming, broken, discontinuous, vanishing. As Mark Twain tells us, "memory is a curious machine and strangely capricious. It has no order, it has no system, it has no notion of values, it is always throwing away gold and hoarding rubbish." I remember a curmudgeonly fiddler insisting that the only tunes worth playing are the ones you can remember. So wrong.

Tom Morrison

Bridgesii

Courtney Orlando, violin

Bridgesii are cactuses from Bolivia. I like them so much I wrote this little piece about them.

Dan Trueman

Cross Quintet

Sill's Gully

Hymn for the Sound

Black Rock

Bergamot Quartet:

Ledah Finck, violin

Irène Han, cello

Amy Tan, viola

Sarah Thomas, violin

Dan Trueman, Hardanger d'Amore

Sill's Gully and *Black Rock* are based on tunes I wrote for solo Hardanger d'Amore and recorded on the album *Fifty Five*. *Sill's Gully* is a quiet beach on the Long Island Sound a short walk from where I grew up; there you can find *Black Rock*, a large rock that fully emerges at low tide, covered in barnacles. It's (usually) a quiet, beautiful, and sometimes mildly dangerous place.

Hymn for the Sound is based on a chorale I made while exploring the cross-tunings used in this quintet. The cross-tunings provide opportunities and conundrums (how to just-tune a particular note, for instance, in the presence of various open strings), and I've found creating simple chorales to be a productive way to explore all the options. Between the difference tones that suggest bass-lines and the emergent micro-voice-leading, I sometimes feel like the chorales write themselves.

INTERMISSION

Bora Yoon

excerpts from developing opera *아가씨 Handmaiden*

Libretto by E.J. Koh

Music by Bora Yoon

1. Aunt Ghost
2. Uncle Kouzuki
3. Hideko
4. Sook Hee
5. The Count
6. Two Tongues
7. Homeland

Paul Chwe MinChul An, bass: Count Fujiwara

Dai Wei, mezzo-soprano: Sook-Hee

Mila Henry, music director, piano

Han JeongWook, tenor: Uncle Kouzuki

Yvette Keong, soprano: Hideko

Bora Yoon, soprano, percussion, electronics

Prerecorded audio features:

Claire Chase, flute

Dan Trueman's bitKlavier software

Shawn Duan, Video Projection Designer

Tess James, Lighting Designer

Allison Spann, Stage Manager and Production Associate

아가씨 Handmaiden is a recipient of the Opera America Discovery Grant for Women

Composers. Supported by the Virginia B. Toulman Foundation

www.handmaidentheopera.com | www.borayoon.com

In my 2nd year of graduate studies at Princeton, I took Donnacha Dennehy's opera seminar and dreamt of how I might be able to create a new work that could help change the problematic landscape of opera for artists of color, and particularly for Asians. Operas are traditionally historically based. As such, this poses a structural disadvantage and problematic foundation since characters of color are subject to that very historical and dated lens which often depicts artists of color as the help, the villain, or the concubine. In other words, always a form of Other. Asian female roles were particularly depressing: pigeon-holed, sexualized, exoticized, or problematically depicted by people who are not of that culture (*Madame Butterfly*, *Miss Saigon*) while perpetuating harmful stereotypes of Asian women as subservient and accepting, even at their own expense. Without anything to offer a counterbalance, and with the traditional patriarchal dominance in Asian cultures, this has been a stereotype that over time has brought violence against women, and a dynamic I was keenly aware of growing up, without the ability to put the feeling into words.

I remember at a certain age, I realized that if I consistently gave away my power to others, validating myself on stage within the model of auditioning, it would be a life of disappointment where my central core and identity were never to be honored or empowered. While there were roles I aspired towards or noticed were for Asians (Kim in *Miss Saigon*, *Madame Butterfly*, *The King and I*, *South Pacific*, *Turandot*, being an extra on *M*A*S*H* ?), I eventually discerned the silent memo that it was not exactly aspirational to be a Vietnamese whore on stage, and that if I could count on my hands how many roles I could possibly have in my lifetime across the mediums of opera, musical theater and TV, this would most likely not prove a fruitful path.

This is when I became a composer; a songwriter and creator. I figured this way I could at least *make* my own role then. Composing offered me a way to create the worlds I needed that did not yet exist, and reclaim my agency in a world that had not yet found a language to centralize and honor the expression of diverse voices. I am a bit taken aback that within my lifetime, not much has necessarily changed on the performing arts landscape regarding roles for Asians, though glimmers of hope in a post-2020 world are shining towards a new consciousness regarding representation and the need for diverse voices to populate the media and arts landscape. With gems like Apple TV's *Pachinko* reaching the mainstream platform to tell the story of Min Jin Lee's *New York Times* bestselling novel, set in a very little discussed period—Japanese colonial-rule Korea—progress is in process. But as showrunner Soo Hugh of *Pachinko* put it, "I hope this is part of a larger movement in media, and that I am not just one of the lucky ones."

Librettist E.J. Koh and I met during the pandemic, through the mutual project of *Pachinko*, and I am grateful to show runner Soo Hugh for introducing me to my dear collaborator, poet, writer, and beautiful memoirist based in Seattle. It is hard to believe E.J. and I have still actually never met in real life, though we have woven worlds together from opposite sides of this wide and vast country with the same characters, stories, and narratives under our pillows.

E.J. and I discussed how our take on the South Korean film would differ, how despite admiring the film and its radical daring LGBTQ content and love story, the film still had its flaws: the male gaze (of the director) was noticeably present; cinematic moments were, at times, gratuitous; and the tale was not told in such a way that Asian women would tell their *own* stories. Our vision was to reclaim this narrative, and express the tale in musical and poetic form, from the perspective and embodied experience of actually being Asian women.

For this very reason, this has been a very personal project and a labor of love, that I have taken the undertaking to personally produce and direct at this nascent stage, as well as compose, to ensure the focus remains in service of Asian women's voices, and the subversive power and narrative of Asian women *not* obfuscated by another culture, male director, exotification or objectification. This developing work is my way of doing something to proactively contribute to this systemic imbalance I have sensed for decades as a young musician growing up, in hopes these efforts change things for the better as we move forward.

WHY TELL THIS STORY AS AN OPERA

With its daring subject matter, and radical revision of patriarchal rules and stereotypical roles for Asian women, this cross-cultural LGBT work of cinema held a spark of promise and mystique for me as a composer, to dare set this tale to music, and attempt to bring the best of South Korean cinema psychotriller aesthetic to the operatic stage, a medium, that is *about* being larger than life. Opera is an extreme medium that can animate the extremes of society and human nature (revenge, death, grief, passion) and transmute them into universal stories, create empathy, and express what is normally contained / sanitized / pushed away in society through incredible music.

As a composer, I was seeking a tale that offered a revisionist way to eradicate the limiting and problematic roles often offered and cast to Asians. This seemed perfectly subversive, transformative, and intelligently designed for the job. The South Korean film adaptation offers an extraordinarily well-crafted 3-act structure, which makes for a dynamic translation and adaptation from the cinematic screenplay to the operatic theatrical medium, with much of the dramaturgical design and structural heavy lifting in place.

아가씨 Handmaiden is a developing opera adapted from the South Korean film (2017) by Park Chan-Wook (*Old Boy, Lady Vengeance*) featuring a libretto by acclaimed writer and poet E.J. Koh (*Pachinko, Magical Language of Others*, Poetry Foundation, Washington State Book Prize), with music by Bora Yoon (*Wind Up Bird Chronicle, Sunken Cathedral*). *아가씨 Handmaiden* is a tale, of power, class, alliances, surprising friendships, loyalty, betrayal, lust, passion, estrangement, rouses, debacles, revenge, uproar, spirits, disguises, and true love in all forms.

Originally adapted from Sarah Waters' 2002 historical crime novel *Fingersmith*, set in Victorian-era Britain, the tale was adapted by South Korean film director Park Chan-Wook in 2017, re-setting the story in Japanese colonial-rule 1930s Korea. This singular and brilliant move re-sets and reframes the power dynamics and unspoken rules of class, power, and hierarchy within this new cultural context of wartime, cultural oppression, and silencing, offering insights into a time little discussed or depicted in cinema or art, and where a great deal of code-switching is necessary to navigate through subtle yet present power dynamics and discrimination.

Neatly organized into 3 dynamic cinematic acts which contradict, overthrow, and illuminate the duplicitous events from the act prior, the tale of *Handmaiden* begins as a story of double-crossing and transforms into one of the star-crossed.

FILM SYNOPSIS

Act 1

Set in Japanese-occupied Korea in the 1930s, a conman Count Fujiwara plans to seduce Japanese heiress Lady Hideko, then marry her and commit her to an asylum to steal her inheritance. He hires a pickpocket Sook-hee from a family of con artists to become Hideko's

maid and encourage Hideko to marry him. Hideko lives with her authoritarian Uncle Kouzuki who makes money by selling rare books (of sadistic pornography), and he has Hideko give readings of the books for potential buyers. Sook-hee and Hideko grow closer and eventually make love under the guise of Sook-hee demonstrating to Hideko what married life will be like. When Kouzuki leaves on business for a week, Hideko and Fujiwara elope. After cashing out Hideko's inheritance, it is then revealed that Hideko and Fujiwara double-crossed Sook-hee and has convinced the asylum that Sook-hee is the 'Countess,' and subsequently have her committed in Hideko's stead.

Act 2

A series of flashbacks show that Kouzuki was abusive to both Hideko and her aunt, who was eventually found hanged from a tree in the yard. When Hideko suspects the death was not suicide, Kouzuki takes Hideko into his basement, where he tells her that he murdered her aunt after she had attempted to run away. Despite plots to cheat and steal from the other for inheritance, Sook-hee and Hideko fall in love.

Act 3

Sook-hee's friend Bok-soon sets a fire at the asylum and poses as a firefighter to help rescue Sook-hee. Meanwhile, Hideko poisons Fujiwara's wine, causing him to pass out while she takes the money and leaves. Sook-hee and Hideko reunite and flee together, disguising Hideko as a man to avoid detection. Kouzuki captures Fujiwara, and tortures him in his cellar where toxic gas within the smoke kills them both. In the end, Sook-hee and Hideko celebrate their newfound freedom and love.

Despite plots to cheat and steal from the other, Sook Hee and Hideko fall in love, becoming strange bedfellows and allies amid a male patriarchal world, where oppressive forces from outside are greater. Timely resonance with the #MeToo movement strikes a chord universally across global cultures: how women have had to silently navigate around limitations, boundaries, and expectations, to subvert, and at times overthrow, to secure agency and choice in life.

Text

우리가 보는 것은 우리가 찾는 것에 따라 달라진다.
What we see changes according to what we look for.

見るもの、探すもの。すべてが 変わる。
(Miru mono, sagasu mono. Subete ga kawaru.)
What we see, what we look for.
Everything changes.

Aunt Ghost

Look under the cherry tree
when the moon dips on mad nights
I am hanging to be left behind

White blossoms of my wild tree
Blooming like foothills of Mount Fuji
My Joseon feet swinging

Arms and legs of a woman
Light enough in a tree
Trunks and limbs of a wood
Heavy as truth

I can't tell you
Rope hair, six feet of air
skin fair as my sister
I rattle windows, rustle leaves
Leaning close as I'll ever touch:
Don't look away, don't leave me

Look under the cherry tree
I earned my breaking, towed in time
Let regret be yours not mine

Pain is a Garment

Pain is a garment worn lightly
For tailcoats on tatami
Shoji doors open to a stage
My black-gloved ballet

Rare books of luxury
Centuries of lust and gluttony
Pay what you have, how you must
Pain is a garment of the colony

I gave up my people for gold
My niece for shogun money
Joseon blood like my wife
stains the pale moon so lightly

Tender spines bound tightly
Pain is a garment worn lightly

String her up to the ceiling
singing erotic tuneful healing
iyashi for our hard-working men
Pain the only garment for the hungry

Hideko

You want me who has no one in the world
to marry someone who is no one to me

You're not fooling me and I am not a fool
I see who you are and who I am to you

Look in the mirror and tell me who has changed
Who is wearing my clothes and my name

I showed you how to read *Sook-hee* on the page
so you can look at me and see your face

This is the night I asked you to call me home
We are two people who cannot be alone

Sook-hee

I have cried enough for tears
Too old for my younger years

The best thieves get money
and the worst thieves get pity

But a life for a life for how long
She and I are the same after all

The best wives get money
and the worst wives get pity

Could I be a fool to lose it all
for a love that I want

I have cried enough for tears
too old for my younger years

The Count

When I was just a boy in Jeju I longed
for something of my own to stand on

My every step watched by watchful eyes
My every word a lie like an aristocrat lies

They traded my land for a gold mine
They stole my home and all signs of life

Beyond the door of this twisted mansion
I will steal to make something of my own

I'd rather die in my jacket and bow tie
than give up myself, my own greatest ally

A coin for the maid and compliments to the niece
Only days to come and go until I am finally free

Two Tongues (two voices)

Last night I called your name

an incantation of the heart

What if I could leave this place?

Your words have no meaning

But can you know how I lived here?

The ache of waking every morning

I could be different in your eyes

I hold you like your mother couldn't

You kiss my double-knotted fingers

Where the cold burns through skin

I won't lie to you again

I can wait for you to come close

I know the earth tilts for you

While they speak to me so far away

There is a light in the distance

Would you stay with me?

I follow you without touching

All I can say without speaking

I core an apple and feed you

We would share a narrow bed

our bright eyes and blue dresses

even burning hills and deep water

You free me of my dreams

Far greater than love is the breaking

Homeland

My palms roam these rolling hills
I breathe the laughing wind
The shore rises to meet us again
The sun opens the shell of my heart
into the precious edge of spring
The world pulls me into its arms

Horses running, woods come alive
We linger between earth and sky
If I am your home, you are my land
We are turning the soil of memory
Take my name and know who I am
I will never stop rising for you

I surrender to a country of our making
To the promise of a rising earth
Your roots call me to new shelter

Home is the road where we meet
Like the forest meeting the meadow
Let us never stop finding each other
I want to show you everything when
you see me like you know everything

— E.J. Koh

ABOUT

Paul Chwe MinChul An is a Korean-American multi-disciplinary bass singer. Critically acclaimed by *The New York Times*, *Opera News*, *San Francisco Chronicle*, *Los Angeles Times*, he has originated over twenty operatic, theatrical, film and concert roles, in addition to performing over fifty roles in the canon in a career spanning two decades. As an operatic basso cantante, he has performed works from Monteverdi, Mozart, Verdi and Puccini to Meredith Monk with local, regional, and national companies such as LA Opera, San Diego Opera, Chicago Opera Theater, Nashville Opera, Opera Santa Barbara, Orlando Opera, PROTOTYPE Festival, and Long Beach Opera. As an oratorio soloist and chamber musician, he has performed the works of early to contemporary masters with such groups as the New York Philharmonic, Los Angeles Philharmonic, the Choir of Trinity Wall Street, Ensemble VIII, and Tenet in venues ranging from school gyms to Carnegie Hall. Although Paul does not consider himself fixed to one discipline or genre, he particularly revels in the collaborative process of originating roles. He is lucky to call giants like Meredith Monk, Kamala Sankaram, Ellen Reid, Yuval Sharon, James Darrah, Julian Wachner, Beth Morrison, Kristin Marting, Alex Gedeon, Bora Yoon his friends and collaborators. Adjacent to the stage, Paul Chwe MinChul An is working to carve out space for underrepresented artists. As a consultant to performing arts organizations, as well as member of the Queens Voice Lab, he is joining other beautiful and powerful voices to decolonize, abolish, build, and raise up institutions and communities. www.youtube.com/paulchweminchulan

Bergamot Quartet is fueled by a passion for exploring and advocating for the music of living composers, continually expanding the limits of the string quartet's rich tradition in western classical music. With a priority given to music by women, they aim to place this new, genre-bending music in meaningful dialogue with the histories that precede it with creative programming, community-oriented audience building, and frequent commissioning. Bergamot values partnership and collaboration as a vital element of their creative work. Highlights of their 2022 season was the release of their debut album, *In The Brink*, on New Focus Recordings featuring a work by member Ledah Finck with percussionist Terry Sweeney as guest artist; a co-commission of Darian Thomas with Sō Percussion as part of Sō's Flexible Commissions project, to be released as a collaborative album in 2022, appearances at the NY City Center with NYC Ballet principal dancer Tiler Peck, performances at Lincoln Center, Carnegie Hall and the participation at the Klangspuren Chamber Lab in Innsbruck. In addition, Bergamot is particularly excited about helping young people discover their potential as music creators. Recent engagements include residencies at The Peabody Institute, Princeton University, Towson University, being the 2020 – 2021 virtual ensemble-in-residence for the Junior Bach program at the Peabody Institute and for MATA Jr. 2021. Bergamot Quartet is Ledah Finck and Sarah Thomas, violins; Amy Tan, viola; and Irène Han, cello. Founded at the Peabody Institute in Baltimore in 2016, Bergamot Quartet is based in New York City and was the Graduate String Quartet in Residence at the Mannes School of Music for 2020 – 2022.

Dai Wei is a Chinese composer and vocalist. As a composer, her musical journey navigates in the spaces between east and west, classical and pop, electronic and acoustic, innovation and tradition. She often draws from eastern philosophy and aesthetics to create works with contemporary resonance and reflects an introspection on how these multidimensional conflicts and tension can create and inhabit worlds of their own. Her artistry is nourished by the Asian and Chinese Ethnic cultures in many different ways. Being an experimental vocalist, she performs herself as a Khoomei throat singer in her recent compositions, through which are filtered by different experiences and backgrounds as a calling that transcends genres, races, and labels. Described as “impassioned” by *The New York Times*, “with a striking humanity” by *The Washington Post*, and “incredibly creative and dynamic” by the Utah Symphony Orchestra, she was awarded CANOA Commission (Composing a New Orchestra Audience) from the American Composer Orchestra Underwood New Music Reading. Her newly composed chamber orchestra *Invisible Portals*, conducted by Marin Alsop, is premiered at Carnegie Hall in March 2022. Her orchestral work, *Samsāric Dance* is featured at New Jersey Symphony Orchestra's Edward Cone Composition Institute in July 2022. Recently, Wei was featured in *The Washington Post's* “22 for 22’: Composers and Performers to Watch this year.” Wei is currently pursuing her doctorate in Music Composition at Princeton University as a Naumburg Fellow. She holds Artist Diploma at the Curtis Institute of Music. After she finished her BA in Music Composition at the Xinghai Conservatory of Music in China, she came to the United States and earned an MM in Music Composition at the University of North Carolina at Greensboro. www.daiweicomposer.com

Shawn Duan is a New York-based Projections / Media Designer with a primary focus on new works spanning across opera, theatre, film, and concerts. His recent work in New York includes the premiere of *Letters of Suresh* by Rajiv Joseph at 2nd Stage for which he received a Lortel Award as well as an Outer Critics Circle Award nomination and *The Chinese Lady* by Lloyd Suh with Ma-Yi Theater Company at The Public, also nominated for both a Lortel and Drama Desk Award. Frequent collaborators include May Adrales, Kent Gash, Jaimie Hollmer, Seema Sueko, Tazewell Thompson and Eric Ting. Broadway Credits: David Henry Hwang’s *Chinglish*. Other NYC credits: Manhattan School of Music, MET Museum, New York City Opera, and The Public Theater. Regional: Arena Stage, The Alliance, Berkeley Repertory, Dallas Theater Center, Denver Center, Goodspeed, The Guthrie, The MUNY, Oregon Shakespeare Festival, Seattle Repertory, South Coast Repertory and Yale Repertory. Tour / Concert Design: *An Evening with Pacino* (US/international), HK Arts Festival, numerous US commercial entertainment tours and Las Vegas shows/concerts. Film: VFX Supervisor for the indie feature *16 Bars* (2020).

Mila Henry is a music director, pianist and conductor, as well as Artistic Director of Brooklyn-based company The American Opera Project (AOP). Hailed “a stalwart contributor to the contemporary opera scene” (*Opera Ithaca*), she provides musical dramaturgy to AOP works in development and serves as Head of Music for their renowned Composers & the Voice training program for composers and librettists. Outside of AOP, Mila maintains an active and versatile career, leading works spanning rock musicals to folk operas to reimagined classics. She was the Music Director for the multi-composer collaborations *Magdalene* (PROTOTYPE) and *Words on the Street* (Baruch PAC), and Vocal Director for the Obie-winning *The World is*

Round (Ripe Time). She has helmed workshops and productions with Circle in the Square (Circle Series), Page 73 and Pittsburgh CLO, as well as at BerkleeNYC, College Light Opera Company, Columbia University, NYU Tisch and Princeton University. Her familiarity with contemporary vocal music has allowed her to assist on grant panels for New Music USA and OPERA America, and on the New Music Advisory Board for Brooklyn Art Song Society. A “terrific” pianist (*Opera News*), Mila served as rehearsal pianist for *Iphigenia* (Real Magic, Octopus Theatricals), and doubled on synthesizer for *We Shall Not Be Moved* (Opera Philadelphia, The Apollo, Dutch National Opera). She has worked extensively with Beth Morrison Projects and HERE, playing for *Looking at You* (HERE) and *Persona* (BMP, Isabella Stewart Gardner Museum), and participating in eight PROTOTYPE festivals, as pianist for *Mata Hari* and *Thumbprint* (which traveled to LA Opera), and répétiteur for *Acquanetta*, *Anatomy Theater*, *Angel’s Bone*, *the difficulty of crossing a field*, *Ouroboros Trilogy*, *p r i s m* and *The Scarlet Ibis*. She has also collaborated with American Lyric Theater, Experiments in Opera, Opera on Tap and OPERA America, including their Creators in Concert programs for Anthony Davis, Laura Kaminsky, Missy Mazzoli and Kamala Sankaram. Her recording credits include *Later the Same Evening* (Albany Records), *Looking at You* (Bright Shiny Things), *Love & Trouble* (Roven Records), *Thumbprint* (National Sawdust Tracks) and *Voices of Women* (Affetto Records). She is also a multi-instrumentalist in the alt-country band Opera Cowgirls, whose digital 5-song EP is searchable online. www.milahenry.com

Tess James is a freelance Lighting Designer and Associate. Her recent projects include Classic Stage Company’s *Assassins*, *The Cradle Will Rock* and *The Resistible Rise of Arturo Ui*; Roundabout Theatre Company’s productions of *Machinal*, *Violet*, *The Real Thing* and *Noises Off*, *True West*; BAM’s *RadioLoveFest*; and Monica Bill Barnes & Company’s national touring productions of *The Running Show* and *3 Acts, 2 Dancers, 1 Radio Host*. Throughout her career she has working with an array of amazing intuitions including New York City Opera, BAM, Glimmerglass Opera, St. Ann’s Warehouse, New York City Center and the Sydney Opera House. She is currently a member for the faculty at Princeton University and a Master Teaching Artist with The Roundabout Theatre Company. She resides in Hopewell, NJ with her husband, a dog and a cat. www.tessjames.com

Korean Tenor **Han Jeong Wook** is originally from Seoul, Korea. He received his Bachelor of Art at Korea National University of Arts and his Master of Music at Peabody Institute of the Johns Hopkins University. He is currently the first Korean Formal Artist of the Japan Vocalist Association(JVF) and Tokyo International Association of Artists, two of the largest Japanese classical vocal associations. He has shown his operatic performances at Saitama City Opera and Opera Osaka, playing the roles of Rodolfo in *La Boheme* by G. Puccini, Edgardo in *Lucia di Lammermoor* by G. Donizetti, Alfredo in *La Traviata* and Il Duca di Mantova in *Rigoletto* by G. Verdi. Last season in South Korea, Han played the role of Hirobumi Ito, the historical colonial age figure in the early 20 centuries Korea and Japan, in the opera *Be the wind and cloud* by commemorating the establishment of the Korean Provisional Government at Seoul Arts Center and Busan Cultural Center. In addition, he has performed various modern works, including many classical opera works with the National Opera Company, National Theater of Korea, Sejong Center for the Performing Arts, Seongnam City Choir, and Goyang City Choir. In recent seasons in the U.S., Han was featured G. Puccini’s *Il Tabarro* as Luigi, G. Verdi’s

Rigoletto as Il Duca di Mantova, La Traviata as Alfredo, Rimsky Korsakov's Mozart and Salieri as Mozart, E. Kalman's Die Csárdásfürstin as Prince Edwin, Gräfin Mariza as Count Tassilo with the principal Maryland opera companies, Opera Baltimore and Bel Cantanti Opera. Also, he has actively participated in representative American opera works, K. Mecheem's Pride and Prejudice as Mr. Bingley and G. Baxter's Lily as Seldon.

Chinese-Australian soprano **Yvette Keong** is a unique performer who is passionate about the ability of classical music to enliven modern society by centralizing voices that need to be heard. She is a 2020 recipient of The Paul & Daisy Soros Fellowship, a top prize winner of The Gerda Lissner Foundation Lieder & Song Competition, and was an inaugural Renée Fleming Artist at the Aspen Music Festival, where sang as the soprano soloist of Mahler's Symphony No. 4. This season, she debuts with Annapolis Opera as Clorinda in *La Cenerentola*, and makes recital debuts at Carnegie Hall and National Sawdust. She originated the lead role of Iris Chang in Shuying Li's opera *When the Purple Mountains Burn* in workshop at the Houston Grand Opera, and participated in SongStudio at Carnegie Hall, led by Renée Fleming. She is an alumna of the Houston Grand Opera Young Artist Vocal Academy. Yvette completed her Masters at The Juilliard School, where she performed as Adina in *L'elisir d'amore* and as Henrietta M. in Virgil Thomson's *The Mother of Us All* in collaboration with Juilliard Opera and the New York Philharmonic. This summer, she joins the Marlboro Music Festival as a resident artist. www.yvettekeong.com

E. J. Koh is the writer for *Pachinko* (Apple TV+) and author of the memoir *The Magical Language of Others* (Tin House Books, 2020), Washington State Book Award Winner, Pacific Northwest Book Award Winner, Association of Asian American Studies Book Award Winner, and PEN Open Book Award Longlist. Koh is the author of the poetry collection *A Lesser Love* (Louisiana State U. Press, 2017), Pleiades Editors Prize for Poetry Winner. She is the co-translator of Yi Won's poetry collection *The World's Lightest Motorcycle* (Zephyr Press, 2021). Koh has received fellowships from the American Literary Translators Association, MacDowell, and Kundiman. Her poems, stories, and translations have appeared in AGNI, The Atlantic, Boston Review, Los Angeles Review of Books, POETRY, Slate, World Literature Today, and elsewhere. Koh earned her MFA at Columbia University in New York for Creative Writing and Literary Translation. Koh is a PhD candidate at the University of Washington in English Literature studying Korean American literature, history, and film. Her debut novel *The Liberators* is forthcoming from Tin House Books in 2023. www.ejkoh.com

Tom Morrison is a composer of acoustic and electroacoustic music, and is based in Princeton, NJ. tom-morrison.com

Heralded by *The New York Times* as a violinist of "tireless energy and bright tone" and *The Washington Post* as "dangerously gifted", **Courtney Orlando** specializes in the performance of contemporary and crossover music. She is a founding member of the acclaimed new music ensemble, Alarm Will Sound, which has premiered works by and collaborated with some of the foremost composers of our time, including Hans Abrahamsen, John Adams, John Luther Adams, Donnacha Dennehy, Michael Gordon, David Lang, Meredith Monk, Steve Reich, Wolfgang Rihm, and Augusta Read Thomas. She is also a performer with Ensemble Signal,

and plays regularly with Dublin's Crash Ensemble. Performances include those at Carnegie Hall, Lincoln Center Festival, Disney Hall, the Kimmel Center, BAM, the Royal Opera House, the Edinburgh International Festival, the Barbican Theatre, and in Germany, Poland, Italy, Korea, and Russia. Crossover projects include those with jazz musicians Theo Bleckmann, Uri Caine, Michael Formanek, Medeski, Martin and Wood, and Joshua Redman. Other performances include those with Björk, Dirty Projectors, Grizzly Bear, Sigur Rós's Jónsi, and Arcade Fire's Richard Reed Parry. Courtney has recorded for Bridge, Cantaloupe, Chandos, ECM, Harmonia Mundi, New Amsterdam, Nonesuch, Tzadik, and Winter and Winter. Courtney is currently on the faculty of the Peabody Conservatory, where she teaches Ear Training and Sight Reading.

Allison Spann is a Brooklyn-based performance creator who believes in the power of voice and collaborative art-making as radical tools for healing. Winner of the 2020 Princeton Concerto Competition as a solo soprano, her work as a vocalist spans opera, jazz, theater, and contemporary / experimental spaces, and includes credits as a solo vocalist with Darcy James Argue's Creative Large Ensemble, and her co-founded jazz big band, the Congregation Jazz Orchestra. Her work as a composer / playwright includes full-length pieces of music theater and one album, for which she earned a position as Semifinalist for the 2022 National Music Theater Conference, the 2020 Edward T. Cone Memorial Prize in Music Scholarship, Composition, and Performance, and the 2019 Richardson Auditorium Artist Residency. After graduating magna cum laude from Princeton University in 2020 with a Concentration in Music, and Certificates in Theater, Music Theater, and Vocal Performance, Spann has taken several production and design roles, and enjoys sliding into whatever role a collaborative project requires. Voraciously curious, Spann constantly seeks to expand her understanding of the world through new ways of storytelling and making. www.allisonspann.com

Dan Trueman is a musician: a fiddler, a collaborator, a teacher, a developer of new instruments, a composer of music for ensembles of all shapes and sizes. He is a professor here at Princeton, while also endeavoring to Chair the illustrious Department of Music.

Bora Yoon is a Korean-American composer, vocalist, and sound artist who conjures audiovisual soundscapes using digital devices, voice, and instruments from a variety of cultures and historical centuries to formulate a storytelling through music, movement and sound. Featured on the front-page of *The Wall-Street Journal*, *WIRE magazine*, TED and the National Endowment for the Arts podcast for her use of unusual instruments and everyday found objects as music, she evokes what George Lewis describes as "a kind of sonic memory garden" using voice, viola, Tibetan singing bowls, vocoder, Bible pages, bike bells, turntable, walkie-talkies, chimes, water, and electronics. Yoon has presented her work at Lincoln Center, Carnegie Hall, BAM, Visiones Sonoras (Mexico), Festival of World Cultures (Poland); and provided the live score for Haruki Murakami's *Wind Up Bird Chronicle*, an interdisciplinary theatre adaptation, co-commissioned by Asia Society, Baryshnikov Art Center, Edinburgh International Arts Festival, and Singapore Arts Festival in addition to additional featured music within Apple TV+'s *Pachinko*, based on *The New York Times* bestselling novel by Min Jin Lee. www.borayoon.com

