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THE  
WALLIS

# HILDEGARD

Music and Libretto by Sarah Kirkland Snider

## WORLD PREMIERE

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**COSTUME DESIGNER**  
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### MUSIC DIRECTOR

Gabriel Crouch

### CREATIVE PRODUCER

Beth Morrison

### ARTWORK AND PROJECTION DESIGN

Deborah Johnson

Commissioned, developed, produced and  
co-presented by Beth Morrison Projects

### CAST

HILDEGARD VON BINGEN	Nola Richardson
RICHARDIS VON STADE	Mikaela Bennett
ABBOT CUNO	David Adam Moore
VOLMAR	Roy Hage
CLEMENTIA/ MARGRAVINE VON STADE/ ANGEL 2	Blythe Gaissert
GERTA/ANGEL 1	Raha Mirzadegan
MECHTILD	Patrick Bessenbacher
OTTO	Paul Chwe MinChul An
FACELESS WOMAN	Chloe Engel

### SUPPORT

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supported by a consortium of generous  
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possible by Terri and Jerry Kohl.

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performances  
MAGAZINE

Set in 1147, the opera follows German Benedictine abbess/polymath/composer St. Hildegard von Bingen as she receives visions from God. At grave risk of excommunication, she sets out to document her visions, enlisting fellow nun Richardis von Stade to illustrate the manuscript. As they develop a transformative partnership that awakens them in ways both profound and unexpected, the two women must confront the powers that would see them erased from history rather than making it.

## A NOTE FROM COMPOSER/LIBRETTIST SARAH KIRKLAND SNIDER

I have chronic migraines and first learned about Hildegard von Bingen through reading Oliver Sacks's book *Migraine*, in which Sacks popularized a theory suggesting that Hildegard's visions were a result of migraine. I immediately wanted to know more. Thus began a 25-year fascination with Hildegard—her music, visions and astonishing story. I was awestruck by her triumph over self-doubt, illness and the otherwise impenetrable social barriers of her time to become the first woman in the history of the Catholic Church to speak and write in the name of God.

I wanted to share this story while exploring aspects of her philosophy and the more mysterious realm of her visions, and I thought it would be interesting to do this through the prism of her relationship with

fellow nun Richardis von Stade, with whom she shared an impassioned yet complicated love.

Opera is an art form that excites me most when it deals with complex, layered emotions. I wanted to explore not only the struggle for intellectual and artistic expression in an oppressive environment, but also what happens when the human desire for connection comes into conflict with socially conditioned notions of right and wrong. Hildegard overcame extraordinary obstacles to lead a self-directed, creatively expansive life. I hope that my treatment of her story will resonate with anyone who has chafed against power structures or societal norms in pursuit of living their authentic truth.



## A NOTE FROM DIRECTOR ELKHANAH PULITZER

Hildegard von Bingen's life demonstrates that art is not a luxury—it is a necessity, a force capable of healing, transforming, and reshaping the world. *Hildegard* tells the story of a woman in the 12th century whose visions from God placed her at the threshold between prophet and heretic. An abbess, visionary, healer and composer, she risked condemnation, exile, even her life by daring to seek papal approval to publish her revelations. Against the weight of a patriarchal church hierarchy, she chose to speak, write and sing her truth. Nearly a millennium later, her voice continues to resound. The radical power of creativity is the heart of this opera. For Hildegard, art was a lifeline: a way to transform suffering into revelation—a path to salvation. Her music and writings opened new ways of imagining a world infused with compassion, wisdom and love. They remind us that creation itself can be an act of resistance, teaching us how to envision a better, more humane future.

Central to this telling is her profound collaboration with Richardis von Stade. In our version, Richardis illustrates Hildegard's *Scivias* while convalescing, giving

luminous form to visions of Mother Wisdom—the feminine presence of God. Their partnership, grounded in care and devotion, awakens them in ways both profound and mysterious. It reflects how love and creativity intertwine, and how intimacy and imagination alike can become acts of healing and defiance.

I imagine the world of Hildegard as a liminal space where sacred and human meet, where the veil between the visible and the unknowable can become porous, and a transformative encounter can occur. The design draws inspiration from medieval iconography refracted through modern simplicity, a world that celebrates symbolic representation and lives in the tension between light and shadow, sacred and profane, the earthly and celestial.

Why tell Hildegard's story now? Because her struggle is still ours. Voices are still suppressed. Power still resists change. Women are still silenced. Mystery is still feared rather than honored. And yet, art still holds the power to heal, to transform, and to reveal the divine within each of us.



## CREATIVE TEAM

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### **Sarah Kirkland Snider** (Composer and Librettist)

Sarah Kirkland Snider writes music of direct expression and vivid narrative that has been hailed as “rapturous” (*New York Times*), “groundbreaking” (*Boston Globe*) and “ravishingly beautiful” (NPR). One of the “Top 35 Female Composers in Classical Music” (*Washington Post*), her work has been commissioned and/or performed by the Boston, Chicago, Cleveland, National and San Francisco Symphony Orchestras; New York Philharmonic; Birmingham Royal Ballet; Emerson String Quartet; Renée Fleming; Colin Currie; eighth blackbird; and Roomful of Teeth, among many others. Recent works include *Forward Into Light*, an orchestral commission for the New York Philharmonic; *Drink the Wild Ayre*, the final commission by the Emerson String Quartet; and *Mass for the Endangered*, performed by dozens of choirs the world over. Her four full-length LPs—*The Blue Hour*, *Mass for the Endangered*, *Unremembered* and *Penelope*—have garnered acclaim from the *New York Times*, NPR, *Boston Globe*, *Washington Post*, *Los Angeles Times*, *Gramophone*, *BBC Music Magazine*, *Pitchfork*, and many others. A founding co-artistic director of New Amsterdam Records, she has an M.M. and artist's diploma from the Yale School of Music and a B.A. from Wesleyan University. Her music is published by G. Schirmer. ([SarahKirklandSnider.com](http://SarahKirklandSnider.com))

### **Elkhanah Pulitzer** (Director)

Elkhanah Pulitzer's bold, nuanced stage direction explores the intersection of music and theater through innovation and hybridized forms, creating compelling and visually stunning productions, from newly composed works to operas and oratorios stretching back to the Baroque era. She has forged a deep working relationship with Pulitzer Prize-winning composer John Adams, most recently directing his *Antony and Cleopatra*, which served as her Metropolitan Opera debut. She also has an ongoing collaboration with cellist Alisa Weilerstein as the director of her *FRAGMENTS*, a groundbreaking, six-part multisensory performance series for solo cello that had its first complete performance at Spoleto USA in 2025. At LAO, she directed *Judas Maccabaeus* (2008) and *Lucia di Lammermoor* (2014). During the 2025/26 season, she directs *Wozzeck* at Berkeley's West Edge Opera and serves as artistic consultant for a project that sees students from Interlochen Center for the Arts partner on tour with major U.S. orchestras. Pulitzer was honored with the Opera America Success Award and holds degrees from UC Berkeley and Columbia. She is board vice president of the Pulitzer Arts Foundation, which advances experimentation in art curation and live programming. ([elkhanah.com](http://elkhanah.com))

### **Gabriel Crouch** (Music Director)

Gabriel Crouch is a multiple Grammy-nominated conductor, singer, producer and teacher. He is artistic director and principal conductor of Chamber Choir Ireland, a former member of the internationally-renowned a cappella group The King's Singers, and founding artistic director of the British early music ensemble Gallicantus, with whom he has released seven recordings to rapturous reviews (*Early Music Today*: “everything Gallicantus touches turns to gold”). His recordings have garnered multiple editor's choice awards in *Gramophone* and his recording of *Lagrime di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014. Recent guest conducting engagements include Tenebrae, Cappella Romana, Chamber Choir Ireland, the Philadelphia Symphonic Choir and the Portland Baroque Orchestra. He is a professor at Princeton University where he leads a flourishing choral program and teaches courses in conducting, small ensemble singing and opera performance; earlier this year, he was presented with the President's Award for Distinguished Teaching.

### **Beth Morrison** (Creative Producer)

Beth Morrison, a Grammy-nominated producer and recipient of the *Musical America* Award for Artist of the Year/Agent of Change, is an acclaimed opera-theatre producer. She is the president and creative producer of Beth Morrison Projects and co-founding director of the PROTOTYPE Festival. Hailed as a “contemporary opera mastermind” (*LA Times*), she founded BMP in 2006 to support living composers and transform the opera industry. BMP has produced over 60 works worldwide, including two Pulitzer Prize-winning operas. Morrison holds degrees from Boston University, Arizona State University, and Yale and is a Lecturer at Yale's David Geffen School of Drama.

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### **Deborah Johnson** (Artwork and Projection Design)

Deborah Johnson is a multimedia artist, designer, and educator creating multifaceted visual experiences for stage and screen. She inhabits many creative selves—creative director, visual librettist, video designer, animator, performer—and has collaborated with artists including Sufjan Stevens, Sofi Tukker, M83, St. Vincent, Beth Orton, Sarah Kirkland Snider, Annie-B Parson, Tamar-kali Brown, Ray LaMontagne, Kronos Quartet, Alarm Will Sound, Bang on a Can, and Wilco. Her work has appeared at Coachella, Disney Concert Hall, Brooklyn Academy of Music, The Museum of Modern Art, MASS MoCA, Radio City Music Hall, Madison Square Garden, The Fillmore, The Ryman, and Wiener Konzerthaus. She has created site-specific performances and installations at SXSW, Lighthouse ArtSpace, Sundance, MoMA, Chicago's Millennium Park, and the Baltimore Museum of Art, with residencies at MASS MoCA, The Experimental Television Center, and The Atlantic Center for the Arts. A professor at Pratt Institute, she teaches time and movement alongside light, color, and design.

### **Marsha Ginsberg** (Scenic Designer)

Marsha Ginsberg is an Obie Award-winning designer known for bold, interdisciplinary collaborations in theatre and opera. Recent highlights include *Primary Trust* (world premiere, Roundabout Theatre Company, La Jolla Playhouse), *English* (world premiere, Atlantic Theatre/Roundabout), *The Lehman Trilogy* (Guthrie Theatre, Shakespeare Theatre Company), *Treemonisha* (Opera Theatre of Saint Louis), *Data* (world premiere, Arena Stage) and *Letters from Max* (world premiere, Signature Theatre). Rome Prize Recipient, American Academy in Rome. MacDowell Colony and Watermill Center residencies. A dedicated educator, Marsha is an associate arts professor at NYU Abu Dhabi. (MarshaGinsbergDesign.com)

### **Molly Irelan** (Costume Designer)

Molly Irelan is an LA-based costume designer. She prides herself on a holistic approach to her work and is formally trained in the history and construction of garments as well as costume design. Molly holds a bachelor's degree in costume history and design from the University of Redlands, an associate degree in fashion design from the Art Institute of Portland and a master's in costume design from UCLA. She has designed operas including *L'Elisir d'Amore*, *I Due Figaro* and *Cold Mountain* at the Music Academy of the West in Santa Barbara; *Amadigi* and *Orphée* at UCLA; *Rev 23* at the Prototype Festival, and *prism* at LAO, NYC, Sao Paolo and the Kennedy Center. (MollyIrelan.com)

### **Pablo Santiago** (Lighting Designer)

Originally from Chiapas, Mexico, Pablo Santiago is an acclaimed lighting designer whose work seamlessly bridges live performance and digital film, transforming stages into immersive and emotionally resonant environments. At LA Opera, Pablo has designed lighting for numerous standout productions including *Highway 1, USA*, *The Dwarf, Madama Butterfly*, *The Anonymous Lover*, the Pulitzer Prize-winning *Omar* and *prism*, and revival design for *Pelléas et Mélisande*, bringing innovative visual storytelling that enhances the emotional depth of each work. (PabloSantiagoDesign.com)

### **Drew Sensue-Weinstein** (Sound Designer)

Drew Sensue-Weinstein (he/him) is a sound and stage artist whose artistic background includes contemporary theatre, performance art, classical guitar, ambient music, death metal, and more. Drew's recent work crisscrosses field recording with environmental research, guitarscapes, live hydrophone and ambient screaming to explore the connections between Earth's decaying ecosystems and the decline in our collective mental health. He designed projects at BAM's Next Wave Festival, LEIMAY, The Goat Farm, Harvard University, Pacific Opera Projects, RIP Space, National Sawdust, and REDCAT. Drew holds an MFA from CalArts in composition. (Drew-S-W.com)

### **Annie Jin Wang** (Dramaturg)

Annie Jin Wang (she/hers) is a first-generation Chinese-American dramaturg for new plays, musicals, and operas. Recent and upcoming credits include Beth Morrison Projects, NYC PAC, Signature Theatre, Yangtze Rep, Theater Mu, and the National Theatre of Croatia. Annie currently serves as the Associate Artistic Director at East West Players. MFA: Columbia University; BA: Wellesley College. As always, for mama & baba. (WangAnnie.com)

### **Laurel Jenkins** (Movement)

Laurel Jenkins first worked with director Elkhanah Pulitzer as the choreographer of Bernstein's *Mass* with the LA Phil and the Mostly Mozart Festival Orchestra. Her choreography has been presented by REDCAT, Automata, the Getty Center, Show Box LA, Danspace, and internationally. She danced with the Trisha Brown Dance Company (2007-2012), Vicky Shick, Sara Rudner, performed in *Night of 100 Solos: A Centennial Event* celebrating Merce Cunningham, and in Stravinsky's *Oedipus Rex* and *Symphony of Psalms* directed by Peter Sellars. She is the recipient of a Vermont Arts Council Grant, an Asian Cultural Council Grant, and a French Institute Fellowship.

**Nola Richardson** (Hildegard von Bingen)

Australian-American soprano Nola Richardson is a rapidly rising star known for her stylish and dramatic interpretations of music from the medieval period to world premieres. She has appeared at the Kennedy Center with Opera Lafayette in *Radamisto*, with Ars Lyrica Houston as Oriana in *Amadigi di Gaula*, and at the Boston Early Music Festival in *Circé* and Caccini's *Alcina*. A sought-after concert soloist, she has performed with the Atlanta, Seattle, Pittsburgh and Colorado Symphonies, Cincinnati May Festival and Leipzig BachFest. Upcoming appearances include *Messiah* with Tucson and Kansas City Symphonies, and solo concerts with Philharmonia Baroque, American Classical Orchestra, and Helena Symphony. (NolaRichardson.com)

**Mikaela Bennett** (Richardis von Stade)

Mikaela Bennett is a celebrated singer and actress praised for her artistic versatility. In the 2025/26 season, her LAO debut in *HILDEGARD* will be followed by a return to the Prototype Festival to reprise her role as Richardis. She also returns to Bard SummerScape for Courtney Bryan's *Suddenly Last Summer* (Catherine) and debuts at Emerald City Music in a solo recital featuring the West Coast premiere of a new Molly Joyce song cycle. This summer, she returned to the Glimmerglass Festival as Esperanze in the world premiere of Derek Bermel's *The House on Mango Street*. (Mikaela-Bennett.com)

**David Adam Moore** (Abbot Cuno)

A performer, director and immersive media artist, he is a leading baritone with the Metropolitan Opera, La Scala, Covent Garden, Salzburg Festival, Carnegie Hall, Lyric Opera of Chicago, LA Phil and BBC Symphony. He appeared at LAO in *Soldier Songs* (2018) and *Adoration* (2025). Roles include Don Giovanni, Eugene Onegin, Joseph De Rocher, Billy Budd and Stanley Kowalski. One of *XP Land*'s "World's 100 Most Creative Visionaries," his work in immersive media has been seen at the Guggenheim, National Sawdust and Tel Aviv Museum of Art. He is artistic director of the transmedia collective GLMMR and on the faculties of National Theater Institute and UC Davis. (DavidAdamMoore.com)

**Roy Hage** (Volmar)

Roy Hage is a multi-Grammy-nominated tenor and singing actor praised for performances "achingly beautiful in a way that we have never heard before" (TheaterScene.net). Known for one of the widest role ranges in opera, he has performed 45+ lead roles—from Roméo to

Candide, Anatol to Hoffmann—at top companies including Opera Philadelphia, Opera Theatre of Saint Louis and Santa Fe Opera. A frequent collaborator in world premieres, he made his Williamstown Theatre Festival debut in *Vanessa* to unanimous acclaim. Recognized for shaping new opera, he has helped develop landmark contemporary works. He debuted with LAO earlier this year in *Adoration*. (@roythetenor | RoyHage.com)

**Blythe Gaissert** (Clementia/Margravine von Stade/Angel 2)

Mezzo-soprano Blythe Gaissert is one of America's pre-eminent interpreters of new music. Recent engagements include Ricky Ian Gordon's *Morning Star* with On-Site Opera, Mikael Karlsson's *The Echo Drift* at Prototype, Hansel in *Hansel and Gretel* with San Diego Opera and several operas by Laura Kaminsky: Claire in *Lucidity* with Seattle Opera, Linda Larsen in *Hometown to the World* at Santa Fe Opera, Georgia O'Keefe in *Today It Rains* with Opera Parallele and Hannah After in *As One* with Atlanta Opera, Lyric Opera of Kansas City, Opera Colorado and San Diego Opera. She made her LAO debut in *Judas Maccabaeus* in 2008. Her debut album, *Home*, was released on Bright Shiny Things. (BlytheGaissert.com)

**Raha Mirzadegan** (Gerta / Angel 1)

Praised for her "stylish elegance and intensity" (*Wall Street Journal*), soprano Raha Mirzadegan is equally at home singing medieval chant and cutting-edge premieres. She was "the revelation of the afternoon" (*Observer*) as Sesto in *Giulio Cesare* at Hudson Hall. She recently debuted at Opera Philadelphia in Karim Sulayman's *Unholy Wars*, following its premiere at Spoleto Festival USA. She is the founder of Hudson Baroque, a nonprofit organization that aims to provide soul-nourishing and accessible concerts for all members of the regional community. Their first season included Handel's *Messiah* and a program of sacred choral music, *A Voice from Heaven*. (RahaMirzadegan.com)

**Patrick Bessenbacher** (Mechtild)

With "purity of tone and ardent, youthful stage presence" (*Opera News*), Kansas tenor Patrick Bessenbacher grew up a three-sport athlete and an avid music lover. Most recently, he performed Consigliere in a new production of *San Giovanni Battista* by Alessandro Stradella with Catapult Opera and Acis in Florentine Opera's new production of *Acis and Galatea*. He has had the privilege of performing with other companies including Opera San Jose, Pacific Opera Project, Opera Birmingham, West Bay Opera and the Opera Company of Middlebury, among others. He is represented by Kathy Olsen. (PatrickBessenbacher.com)

## CAST

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### **Paul Chwe MinChul An (Otto)**

Paul Chwe MinChul An is a Korean American, multi-disciplinary bass with over 80 roles. Last season's highlights include Stravinsky's *Renard* with the Baltimore Symphony Orchestra, Meredith Monk's *Indra's Net* at Park Ave Armory, Byron Au Yong's *Stuck Elevator* at Hawaii Opera Theater and Knoxville Opera, the New Works Collective at Opera Theatre of Saint Louis, John Glover's *Eat the Document* at the Prototype Festival and *Messiah* with Trinity Wall Street with Dame Jane Glover. He appeared with LAO in *On Gold Mountain* (2022). YouTube and social: @paulchweminchulan

### **Chloë Engel (Faceless Woman)**

Chloë Engel is a play worker and artist living and working in Brooklyn. Their studio practice is anchored by an ongoing research project investigating the mistreatment and subjugation of Mad peoples in Western European culture. Chloë has presented performance work at Wavehill, Abrons Arts Center Underground Theater, wild project, Lifeworld, AUNTS, Open Performance at Movement Research, No Theme Festival and Little Berlin. They have had the pleasure of working with Jo Warren, Elena Demenyanko, Sam Wentz, Dana Reitz and Julianne May. (ChloeEngel.info)

## MUSICIANS FROM THE LA OPERA ORCHESTRA *generously underwritten by Terri and Jerry Kohl*

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Melisandra Dunker

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## PRODUCTION STAFF

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### **Sarah "Blue" Herdrich (Stage Manager)**

Sarah Herdrich (Blue, they/them) is a NYC-based stage manager working primarily on new works across opera and theater. Select projects include *The Counterfeit Opera* (Little Island), *Eat the Document* (Prototype), *Wake Up!* (Bedlam), *As One* (Kentucky Opera), *Lysistrata* (Mannes) and *Adoration* (Beth Morrison Projects / Prototype).

### **Cori Matos Aguilera (Associate Producer)**

Originally from Caracas, Venezuela and the US South, Cori is a Brooklyn-based producer and manager with a passion for live music and multidisciplinary works. Recent work includes National Sawdust (associate producer), Taylor Mac & Matt Ray's *Bark of Millions* (associate company manager, Pomegranate Arts; Sydney Opera House/Berliner Festspiele/Brooklyn Academy of Music/CalArts), and stage management for NYC Pride, Brooklyn Youth Chorus, BRIC Celebrate Brooklyn!, The Public Theater, and Music Hall of Williamsburg. Para mi familia, siempre.

### **Louise Lessél (Video Associate)**

Louise Lessél is a new media artist and technical director based in New York. With a background in interaction design, computer science and immersive art, she creates perception-driven works that merge light, code, and space into contemplative, sensory experiences. She teaches projection design at NYU and leads ongoing research into performative technologies. She is a frequent collaborator of Deborah Johnson and one half of the Danish artist duo Überørt.

### **E.M. Gimenez (Video Engineer)**

E.M. Gimenez is an LA-based sound and video designer who works in theater, immersive experience and opera. He has worked with Pacific Opera Projects, Chautauqua Opera, LA Opera, Jacobs School of Music, and Opera Carolina. When not creating experiences, he muses about them for No Proscenium. He holds degrees from Indiana University School of Music and CalArts.

### **Thomas Jenkeleit (Props Supervisor)**

Thomas Jenkeleit (they/he) is a prop and scenic designer from Queens, devoted to creating new, reimagined, and thought-provoking work. Recent credits: Public Theater, Ma-Yi, Park Avenue Armory, Soho Rep, BAM, Little Island, JACK, Classic Stage Company, Domino Park, *People* magazine, *Entertainment Weekly*, Ensemble Studio Theater, HEREarts Center, New Ohio Theatre. BFA Ithaca College. (jenkeleit.com)

**ABOUT BETH MORRISON PROJECTS**

Celebrating its 20th anniversary season, Beth Morrison Projects (BMP) is the foremost creator and producer of new opera and music theatre, with a fierce commitment to telling the stories of our time, cultivating a new generation of talent, and collaborating with them to lead the field into a more inclusive, innovative, and relevant future.

Founded in 2006 by “contemporary opera mastermind” (*LA Times*) Beth Morrison, who was honored as one of *Musical America*’s Artists of the Year/Agents of Change in 2020, BMP now operates across the US and internationally, with offices in Brooklyn and Los Angeles, and is “a driving force behind America’s thriving opera scene” (*Financial Times*), with *Opera News* declaring that the company, “more than any other... has helped propel the art form into the 21st century.”

BMP has commissioned, developed, produced, and toured over 65 works in 15 countries around the world, including the Pulitzer Prize-winning chamber operas *Angel’s Bone* (Du Yun/Royce Vavrek) and *prism* (Ellen Reid/Roxie Perkins) and Grammy-nominated *Black Lodge* (David T. Little/Anne Waldman), with performances at prestigious venues and festivals such as Brooklyn Academy of Music, Edinburgh International Festival, Walt Disney Hall, the Barbican, Lincoln Center, the Walker Art Center, the Beijing Music Festival, New Visions Arts Festival, the Holland Festival, O Festival Rotterdam, and more. Recent and upcoming projects include works by composers Juhi Bansal, Michael Gordon, Molly Joyce, Jodie Landau, David T. Little, Niloufar Nourbakhsh, Paola Prestini, Daniel Bernard Roumain, Huang Ruo, Kamala Sankaram and Tanyaradzwa Tawengwa, working with multi-disciplinary collaborators including Rachel Dickstein, Jerron Herman, Zoe Aja Moore, Jennifer Harrison Newman, Sandra Powers, Jay Scheib, Karmina Šilec, Timur, Basil Twist, and Michael VQ.

BMP is committed to fostering the next generation of creatives through its inclusive and industry-shaping programs Producer Academy and NEXTGEN. BMP: Producer Academy is an eight-week course that supports early-career producers by providing mentorship, networking, and personal growth opportunities. It has served over 1000 students from 19 countries, welcoming applicants from diverse backgrounds and abilities to receive high-quality training without financial barriers. BMP: NEXTGEN is a program which invites emerging composers, singers,

and artists to submit vocal works to a panel of music industry professionals, for a chance to have their work commissioned for a world premiere production in New York and Los Angeles.

In 2013, BMP co-founded the PROTOTYPE Festival with HERE Arts Center, which has been called “utterly essential” (*New York Times*), “indispensable” (*The New Yorker*), and “one of the world’s top festivals of contemporary opera and theater” (Associated Press). With the 2026 Festival, BMP will assume the role of sole curator and producer for the first time. Through PROTOTYPE and its broader work and programs, BMP is creating a vibrant, sustainable, and deeply relevant future for opera and music-theatre.

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TREASURER

Paul D. Tosetti  
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VICE CHAIRMAN EMERITUS AND  
FOUNDING BOARD MEMBER

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VICE PRESIDENT, ARTISTIC PLANNING

Paul Hopper  
SENIOR DIRECTOR, ARTISTIC PLANNING

Jeff Kleeman  
TECHNICAL DIRECTOR

Stephanie Santiago  
TECHNICAL MANAGER

Whitney McAnally  
PRODUCTION STAGE MANAGER

Nicki Harper  
DIRECTOR OF ARTISTIC OPERATIONS

Maya Ordóñez  
MANAGER, ARTISTIC PROGRAMS AND REHEARSAL

Jasna Gara  
PRODUCTION MANAGER

Scarleth Arias  
ARTISTIC OPERATIONS COORDINATOR

Madeline Weissenberg  
LEAD PRODUCTION COORDINATOR

Chase Chacon  
PRODUCTION COORDINATOR

Ashley Likins  
PRODUCTION COORDINATOR

Linda Zoolalian  
SUPERTITLES OPERATOR

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VICE CHAIR, OPERATIONS & SECRETARY

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EXECUTIVE VICE CHAIR

Michael Nemeroff  
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Susan Strauss  
VICE CHAIR, PLANNING & ASSISTANT SECRETARY

Jonathan A. Victor  
ASSISTANT TREASURER

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Susanna Courier  
MeraLee Goldman  
Bruce Goldsmith  
Laura Gordon  
Halle Hammond  
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Donald P. Kivowitz  
Agnes Lew  
Mika Liu  
Sandra Barros Lowy  
Linda May  
Gretchen Pace  
Arline Pepp  
Ron Simms  
Gregory Annenberg Weingarten  
Grant Withers  
Richard S. Ziman

*\*In Memoriam*