

## About The Industry

Founded in 2010 by opera director Yuval Sharon, The Industry is a Los Angeles-based opera company that expands on the operatic form, bringing together interdisciplinary artists to create collaborative performances that engage the cultural landscape of Los Angeles. The Industry prizes site-specific approaches that challenge the traditional relationship between the artist and the spectator and the relationship between the spectator and the community. Above all, The Industry values experimentation, collaboration, and boldness. The Industry is led by its Artistic Director Cooperative, created in 2020 to bolster the vision and expand the artistic programming of the Industry. The Cooperative is made up of Sharon, sonic artist Ash Fure, and interdisciplinary artist Malik Gaines.

For more information about The Industry, visit:  
[theindustryla.org](http://theindustryla.org)

- [Facebook.com/TheIndustryCollective](https://www.facebook.com/TheIndustryCollective)
- [Youtube.com/IndustryOpera](https://www.youtube.com/IndustryOpera)
- [Instagram.com/IndustryOpera](https://www.instagram.com/IndustryOpera)
- [Twitter.com/IndustryOpera](https://www.twitter.com/IndustryOpera)

### Be a part of the *Comet/Poppea* world premiere

As **The Industry** — the company that represents “the leading edge of operatic innovation” (WIRED) — continues this period of artistic growth and organizational evolution, **we ask you to consider supporting our work with a tax-deductible contribution.** With your help, we will continue to create experimental productions, like *Comet/Poppea*, that expand the definition of opera, inspire new audiences for the art form, and support composers, artists, and arts workers.

**Support innovative new works from The Industry today.**

[theindustryla.org/donate](http://theindustryla.org/donate)



### The Industry

*Co-Artistic Director, Ash Fure*  
*Co-Artistic Director, Malik Gaines*  
*Founder & Co-Artistic Director, Yuval Sharon*  
*Interim Executive Director, Cordelia Istel*  
*Music Director, Marc Lowenstein*  
*Production Director, Tony Shayne*  
*Institutional Development Manager, Lindsey D. Schoenholtz*  
*Production Intern, Leti Soriano*  
*Communications, Sounding Point*  
*Communications Director, Adrienne Andisheh*  
*Communications Coordinator, TJ Sclafani*  
*Graphic Design, Visual Issues*

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James Hayden  
Douglas Kearney  
Jon Lee Keenan  
Sharon Chohi Kim  
Jason H. Thompson  
Lucy Yates

# The INDUSTRY

## Comet / Poppea

Music by George Lewis (*The Comet*)

Libretto by Douglas Kearney

based on *The Comet*, a short story by W.E.B. DuBois

Commissioned by AMOC\*

Music by Claudio Monteverdi (*L'incoronazione di Poppea*)

Libretto by Giovanni Francesco Busenello

Concept and Direction by Yuval Sharon

A co-production among The Industry, Philharmonia Baroque Orchestra & Chorale, AMOC\* (American Modern Opera Company), and Supper Club

### Program

#### Introductory Remarks

Yuval Sharon  
George Lewis

#### Performance

Musical performance of the work-in-progress  
80 minutes

January 27, 2023 at 8:00p

Zipper Concert Hall at Colburn School

# Welcome

I am so happy to welcome you to this first listen of my next project for The Industry! Although this project originated pre-pandemic, we are thrilled to finally be exploring what sounds and ideas arise when George Lewis and Claudio Monteverdi meet and merge.

*Comet/Poppea* is an indeterminate mash-up, in many ways inspired by the process of producing John Cage's *Europeras 1 & 2*, which The Industry produced with the LA Philharmonic at Sony Studios in 2018. This particular project juxtaposes voices separated by almost 400 years tessellating with concepts of power, equity, and race. Starting as an *institutional* critique of opera for its exclusionary and elitist position, we hope the work's hybridity charts pathways to reclaiming the art form's original potential for *social* critique and transformation.

Tonight's presentation is a first attempt at bringing these two worlds together, and while the final version may look and sound very different from what you are previewing tonight, the process from this week's exploration benefits greatly from a sense of how this plays for an audience. So we are grateful you are here to help us complete this first leg of our exploration!



— Yuval Sharon

Support for The Industry comes from the City of Los Angeles Department of Cultural Affairs, Los Angeles County Department of Arts & Culture, National Endowment for the Arts, California Nonprofit Performing Arts Grant Program, Aaron Copland Fund for Music, Alice M. Ditson Foundation, Amphion Foundation, Andrew W. Mellon Foundation, LA Arts Recovery Fund, New Music USA, Ralph M. Parsons Foundation, Wilhelm Family Foundation, The Industry Insiders, and private donations.

Special thanks to the Colburn School production staff for their support.

**Julia's Father / Nero**  
Anthony Roth Costanzo

**Jim / Mercury**  
Cedric Berry

**Julia**  
Keira Duffy

**Poppea**  
Joanna Lynn-Jacobs

**Nellie / Ottavia**  
Lindsay Patterson Abdou

**Fortune**  
Amanda Lynn Bottoms

**Virtue / "Friend" / Lucano**  
Ashley Faatoalia

**Love**  
Alaysha Fox

**Conductor - Comet**  
Marc Lowenstein

**Conductor & Accompanist - Poppea**  
David Belkovski

**Accompanist - Comet**  
Lucy Yates

**Percussion - Comet**  
Jordan Curcuruto

**Cello - Poppea**  
Bill Skeen

**Theorbo - Poppea**  
Kevin Cooper

**Stage Manager**  
Carson Gilmore

**Assistant Stage Manager & Supertitles - Comet**  
Kerstin Heinrich

**Artistic Assistant & Supertitles - Poppea**  
Abbey Harris

**Audio Engineer**  
Danny Fiandaca

**Production Manager**  
Tony Shayne

**Producer**  
Brian Sea

**George Lewis, Composer**  
*Comet*

George Lewis is an American composer, musicologist, computer installation artist, and trombonist. He is Edwin H. Case Professor of American Music at Columbia University, Area Chair in Composition and Department of Historical Musicology, and Artistic Director of the International Contemporary Ensemble. A 2002 MacArthur "genius" Fellow, Lewis is also a Fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters and a Corresponding Fellow of the British Academy, as well as a member of the Akademie der Künste Berlin. Other honors for George Lewis include the Doris Duke Artist Award and the Guggenheim Foundation Fellowship. He has been a member of the Association for the Advancement of Creative Musicians (AACM) since 1971, and his compositions, published by Edition Peters, have been performed by ensembles worldwide. He is widely considered a pioneer of interactive computer music, developing programs that improvise together with human musicians. His book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), received the American Book Award and the American Culture Award from the American Musicological Society. Lewis and Benjamin Piekut are co-editors of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016). Lewis received honorary doctorates from the University of Edinburgh, New College of Florida, Harvard University, and the University of Pennsylvania, among others.

**Claudio Monteverdi, Composer**  
*L'Incoronazione di Poppea*

Claudio Monteverdi (1567-1643) was an Italian composer, musician and singer, who stood at the crossroads of one of the most crucial periods in musical history. Born the son of a Cremonese barber-surgeon, Monteverdi began composing at a very early age and had his first book of three-part motets published in Venice when he was 15. In 1587, he published the first of nine books of madrigals. This remarkable run was capped by his appointment at the Court of Mantua in 1592, initially as a viol player. Monteverdi married one of the court singers, Claudia de Cataneis, by whom he had two sons and a daughter. By the time he was appointed maestro di cappella at Mantua in 1601, Monteverdi was widely recognised as a distinguished composer, a reputation further enhanced by the publication of his Fourth and Fifth Book of Madrigals in 1603 and 1605. Monteverdi wrote three final masterpieces for the opening of the first public opera houses in Venice in 1637: *Ritorno d'Ulisse in patria* (1640), *Le Nozze d'Enea con Lavinia* (1641, lost) and *L'Incoronazione di Poppea* (1642). Monteverdi died the following year and was laid to rest in the church of the Frari in Venice.

**Douglas Kearney, Librettist**  
*Comet*

Poet, interdisciplinary writer, and performer Douglas Kearney grew up in Altadena, California. He earned his BA from Howard University and his MFA from the California Institute of the Arts and is also a graduate and fellow of Cave Canem. Kearney's full-length poetry collections include *Fear, Some* (2006), *The Black Automaton* (2009), which was chosen by Catherine Wagner for the National PoetrySeries, and *Patter* (2014). He has also published many chapbooks. His poetry has appeared in several anthologies, including *The Ringing Ear: Black Poets Lean South* (2007, edited by Nikky Finney), *Spoken Word Revolution Redux* (2007, edited by Mark Eleveld), *Dark Matter: Reading the Bones* (2005, edited by Sheree R. Thomas), and *Role Call: A Generational Anthology of Social and Political Black Art & Literature* (2002, edited by Tony Medina, Samiya Bashir, and Quraysh Ali Lansana).

Kearney's honors include a Whiting Writers Award, a Pushcart nomination, and commissions for new work from Minneapolis's Weisman Art Museum and New York's Studio Museum. In 2007, he was named a Notable New American Poet by the Poetry Society of America. Kearney has also received fellowships and scholarships from Idyllwild Summer Arts Poetry Workshop, Cave Canem, the Callaloo Creative Writing Workshops, and the Bread Loaf Writers' Conference. He is the recipient of the Foundation for Contemporary Arts Cy Twombly award. He teaches at the University of Minnesota, Twin Cities.

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presented in collaboration with The Cathedral of St. John the Divine; and the New York premieres of Carolyn Chen's *How to Fall Apart* and Anthony Cheung's *the echoing of tenses*.

**Philharmonia Baroque Orchestra & Chorale**

Under the musical direction of Richard Egarr since 2020, Philharmonia is recognized as "America's leading historically informed ensemble" (The New York Times). Using authentic instruments and stylistic conventions from early Baroque to late Romantic periods as well as commissioned new works, the orchestra engages audiences through its signature Bay Area series, national tours, recordings, commissions, and education projects of the highest caliber.

Founded 41 years ago by Laurette Goldberg and led by Nicholas McGegan for 35 years, the ensemble is the largest of its kind in the United States.

PBO's musicians are leaders in historical performance and serve on the faculties of The Juilliard School, San Francisco Conservatory of Music, Harvard, and Stanford. PBO welcomes eminent guest artists and enjoys longstanding relationships with preeminent artistic collaborators including Mark Morris Dance Group, The Juilliard School, and the American Modern Opera Company (AMOC\*).

Among the most recorded orchestras in the world, PBO boasts a discography of nearly 50 recordings, including a GRAMMY®-nominated recording of Haydn symphonies. Uniquely focused on both the baroque and the brand new, Philharmonia announced in 2021 two unprecedented residencies: Tarik O'Regan as the organization's first-ever Composer in Residence, and Davóne Tines as the organization's first Creative Partner.

**Supper Club**

Supper Club, the production company formed by Anthony Roth Costanzo and Cath Brittan, most recently took the BBC Proms into a nightclub for the first time with *Glass Handel*, a multimedia extravaganza they have also produced in site-specific incarnations in New York at St. John the Divine, and in Philadelphia at the Barnes Foundation. They partnered with the New York Philharmonic to present some of the first live music to happen in the pandemic with *Bandwagon*, a initiative which offered over 120 free concerts with members of the Phil, dozens of guest artists and community organizations, and several world premieres commissions, all on trucks throughout the five boroughs of New York. They produced Christopher Alden's searing reimagining of Handel's *Acis, Galatea, e Polifemo* which appeared in New York at National Sawdust and in San Francisco with the Philharmonia Baroque. They have been developing *Comet Poppea* with Yuval Sharon and George Lewis since 2018, and are thrilled to present the premiere with their partners in 2024.