



HOPKINS CENTER FOR THE ARTS   
presents

# TESLA IN NEW YORK

## *AN OPERA BY JIM JARMUSCH & PHIL KLINE*

(Concert Version, In-Progress)

featuring  
American Contemporary Music Ensemble (ACME)

and  
Ryland Angel  
James Harrington  
Brandon Snook  
Rosalie Sullivan

with  
William Roberts and Kamala Sankaram

### **Post-Performance Discussion**

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

---

Funded in part by the Andrew W. Mellon Foundation, the Howard Gilman 1944 Directorship at the Hopkins Center for the Arts Fund, the James C. Hampton '76 Fund, a Gift of Jennifer Archibald Williams '85 and Standon N. Williams '83, the NEA Challenge Grant Fund and the Bentley Fellows.

**Friday & Saturday, April 5 & 6, 2013 | 8 pm**  
The Moore Theater | Dartmouth College

# TESLA IN NEW YORK

*This program is presented without an intermission.*

Composer/Librettist ..... Phil Kline  
Writer/Director.....Jim Jarmusch  
Artistic Direction.....Sophie Hunter  
Visual Design.....Phantom Limb Company  
Video Design .....Phantom Limb Company, Workhorse  
Sound ..... Greg Tobler

Tesla ..... Ryland Angel  
Edison/Westinghouse/Morgan ..... James Harrington  
Katherine Johnson..... Rosalie Sullivan  
Robert Johnson ..... Brandon Snook  
Vocal Ensemble..... William Roberts, Kamala Sankaram  
American Contemporary Music Ensemble (ACME) .....Clarice Jensen *cello*, Laura Lutzke *violin*,  
Ben Russell *violin*, Caroline Shaw *viola*, Dan Tepfer *piano*, Peter Dugan *piano*

*Tesla in New York* is made possible with support from The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation and through Meet the Composer's Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, the Ford Foundation, the Francis Goelet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation and the Helen F. Whitaker Fund.

*Tesla in New York* has been co-commissioned by Hopkins Center for the Arts, Dartmouth College in celebration of the Center's 50th Anniversary and by Duke Performances/Duke University with additional support by the Flynn Center for the Performing Arts.

*Tesla in New York* is represented and managed by Bernstein Artists, Inc., [www.bernsarts.com](http://www.bernsarts.com).

Casting of singers by American Opera Projects.

## PROGRAM NOTES

Nikola Tesla is a fascinating but daunting subject. One of the modern world's brilliant visionaries, he lay substantial claim to paternity of the method by which we distribute electricity, the AC motor, radio, remote control and robotics. Those very real accomplishments, however, are obscured by the claims of his cult: that he could make solid objects disappear, transmit thoughts and broadcast electric power via the air. A lot of this is Tesla's doing, as he was not above letting showmanship and hokum mask the seriousness of his work. He would too often conceive an invention and act as if it were a *fait accompli* without actually carrying it out in full. (In that sense he was the opposite of his rival Edison,

for whom the final product was everything.) And then there's the mythic "death ray," which the aging Tesla would mention to reporters to get a little attention. Jim and I first talked about the possibility of a piece on Tesla in the summer of 2008, but with other individual projects in the works it was a while before we began work on it. From the beginning of our research it seemed clear that we would have to absorb as much as we could, take what we needed and let our instincts take over. While we have tried to separate fact from myth in our understanding of Tesla, there was little concern that we make a coherent biography. Instead, we've tried to find shiny objects in his life, striking

# PROGRAM NOTES CONTINUED

personalities and odd episodes, and arrange them in a diorama of free flowing time and space where they can coexist.

To a degree we are letting the characters invent themselves. Most of what they sing is based on their own words, letters, writings and quoted speech, with one exception. Robert Johnson's dialog is based on Goethe's *Faust*. It was Tesla's favorite work of literature and he quoted it frequently, as he does in one of our scenes while digging a ditch. Robert Johnson was his great

friend and champion, a minor statesman and a terrible poet. Inasmuch as the *Faust* legend has almost painful resonance in Tesla's story, it seemed fitting that his poetic friend would utter these lofty but knowing pronouncements, like an American Greek chorus. The unfinished music will be heard in a somewhat reduced arrangement for string quartet with two pianos. The instrumentation for the eventually completed piece will include winds, percussion and electronics, as well as a chorus.

*Phil Kline* ©2013

## ABOUT THE ARTISTS

**Phil Kline** *composer/librettist* is a composer whose work employs music in many mediums and contexts, ranging from experimental electronics, performance art and sound installations to songs, choral, chamber and orchestral music. His earliest compositions often used boombox tape players as a medium. The walking sound sculpture *Unsilent Night* debuted in Greenwich Village in 1992 and is now performed annually around the world. Other works include the song cycles *Zippo Songs* and *Rumsfeld Songs* as well as a string quartet, *The Blue Room and other stories*, and a full-length choral mass, *John the Revelator*. Recent compositions include *A Dream and its Opposite*, written for the La Jolla Symphony, *Canzona in Two Hearts*, commissioned by the St. Luke's Chamber Ensemble, *dreamcitynine*, commissioned by Lincoln Center to honor the 100th birthday of John Cage, and *Out Cold*, a monodrama that had its premiere at the BAM Next Wave Festival this past October. Kline was raised in Akron, Ohio, educated at Columbia and is a long time resident of New York City, where he lives with his wife and daughter. This is Kline's first engagement at the Hopkins Center.

**Jim Jarmusch** *writer/director*, born in Akron, Ohio, lives and works in New York. Films include

*Permanent Vacation* (1980), *Stranger than Paradise* (1984), *Down by Law* (1986), *Mystery Train* (1989), *Night on Earth* (1991), *Dead Man* (1995), *Year of the Horse* (1997), *Ghost Dog: The Way of the Samurai* (1999), *Coffee and Cigarettes* (2003), *Broken Flowers* (2005) *The Limits of Control* (2009) and the short film *Int. Trailer. Night* (2002). This is Jarmusch's first engagement at the Hopkins Center.

**American Contemporary Music Ensemble (ACME)**, led by artistic director and cellist Clarice Jensen, is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries. The ensemble presents cutting-edge literature by living composers alongside the "classics" of the contemporary. ACME's dedication to new music extends across genres, and has earned them a reputation among both classical and rock crowds. *Time Out New York* calls them "one of New York's brightest new music indie-bands." ACME has performed at Le Poisson Rouge, Carnegie Hall, BAM, The Kitchen, Whitney Museum, Guggenheim, Columbia's Miller Theatre, All Tomorrow's Parties in the UK, and Stanford Lively Arts, among others. ACME's instrumentation is flexible and includes some of New York's most sought-after, engaging musicians. Since its first

# ABOUT THE ARTISTS CONTINUED

concert season in 2004, the ensemble has performed works by John Adams, Louis Andriessen, Gavin Bryars, Caleb Burhans, John Cage, Elliott Carter, George Crumb, Jacob Druckman, Jefferson Friedman, Philip Glass, Charles Ives, Olivier Messiaen, Nico Muhly, Michael Nyman, Steve Reich, Terry Riley, Frederic Rzewski, Arnold Schoenberg, Kevin Volans, Charles Wuorinen, Iannis Xenakis, and more.

Highlights of ACME's current season include a performance of the complete string quartets of Steve Reich at Le Poisson Rouge in September; a three-night run in October as part of BAM's Next Wave Festival performing the world premiere of Phil Kline's *Out Cold* with vocalist Theo Bleckmann; plus concerts presented by the Library of Congress and The Morgan Library. In February 2013, ACME released *Joseph Byrd: NYC 1960-63*—the first commercial recording of music by a rediscovered contemporary of La Monte Young and Morton Feldman and a player in the Fluxus movement on New World Records. ACME was founded in 2004 by cellist Clarice Jensen, conductor Donato Cabrera, and publicist Christina Jensen, and has received support from The Aaron Copland Fund for Music, the Cary New Music Performance Fund, and the Greenwall Foundation. The ensemble is managed by Bernstein Artists, Inc. For more information, visit [www.acmemusic.org](http://www.acmemusic.org).

**Ryland Angel** *countertenor (Tesla)* received a Grammy nomination and performed in Monteverdi's *Orfeo*, Gavin Bryars' *Doctor Ox's Experiment* and *Fairy Queen* at ENO (and Barcelona), Gluck's *Orfeo* (Koblenz), *Amadigi* (Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique), Peri's *Euridice* (Rouen), *The Play of Daniel* (Spoleto) and *Ballet Comique de La Royne* (Geneva). He has performed on over 40 recordings including music of Charpentier, Scarlatti, Stradella, Lorenzani, Peri, Händel, Monteverdi, Beaujoyeux, Purcell, Bach and

Spears (EMI, Universal, Sony, K317, Koch, Virgin Classics etc) and film soundtracks of *Le Petit Prince*, *La Peau*, *Henry 4th*, *Machete* and the PBS TV special *Heavenly Voices*. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Radamisto* (St. Louis), *Agrippina* (NYCO), *Tolomeo* (Muziektheater Transparant), *Semele* (Cologne), *Rodelinda* (Holland), *A Midsummer Night's Dream* (Florentine and Kansas Opera), *Julius Caesar* (Utah Opera, Boston Baroque and Opera Colorado), *Sant Alessio* (Paris, London, New York), *Ulysses* (Toulouse), *Theodora* (UNT at Dallas Opera), Händel's *La Ressurezione* with Ars Lyrica, *Carmina Burana* with National Chorale (Lincoln Center), *St. John Passion* with St. Thomas Church and Houston Bach Society, Monteverdi's *Orfeo* with Boston early Music Festival, *Messiah* with Händel and Haydn Society, St. Thomas Church, Worcester Chorus, Trinity Church Wall Street (Lincoln Center) and *Musica Sacra* at Carnegie Hall. New recordings include *Sacred Seven-Chant* (Cosmos), *Freud und Lust*—Buxtehude/Bach solo cantatas (Deux-Elles), Rosenmuller solo cantatas with Artek, *Vespers* by Colonna (Houston Chamber choir) and *Heart and Soul* (Krieger, Erlebach and JC Bach) with Ars Lyrica.

**James Harrington** *lyric bass (Edison/Westinghouse/Morgan)*, in his summer 2011 debut with Opera New Jersey, was called "alluring" by the *Philadelphia Inquirer*. Back home in Nashville, he is featured in the In Excelsis Concert Series at St. George's Episcopal Church in a January recital of aria and art song. He began 2012 with a debut with the Grammy-winning Nashville Symphony as soloist in the Duruflé *Requiem*, then debuted at Opera New Jersey as Dick Deadeye in *H.M.S. Pinafore*. Later that year, he joined Sarasota Opera as an Apprentice Artist, where he covered the role of Morpheus in the world premiere of *Little Nemo in Slumberland*, by Daron Aric Hagen and J.D. McClatchy. He finished the year with a company debut at Opera

# ABOUT THE ARTISTS CONTINUED

Naples as the Jailer in *Tosca*. Harrington has previously appeared as the Marquis in *La Traviata* and Fouquier Tinville in *Andrea Chenier* at Nashville Opera. He is a graduate of Berklee College of Music in Boston, and a student of Thomas Studebaker. In addition to his operatic pursuits, he is an active vocal arranger and clinician, and has a long history as a performer of jazz and pop idioms.

**Rosalie Sullivan mezzo-soprano (Katherine Johnson)** is an emerging artist worth watching. Equally at home in the concert hall and on the operatic stage, Ms. Sullivan is known for committed and passionate performances in repertoire ranging from the baroque to the contemporary. A former Santa Fe Opera Apprentice Artist and an alumna of the Meropa Program, she has performed at Carnegie Hall as the mezzo soloist in the Mozart *Requiem* and in the NY premiere of Stephen Edward's *Ave Maria Mass* with MidAmerica Productions. Recent concert appearances have focused on 20th and 21st century song, including the premiere at Lincoln Center of David Jackson's staged song cycle *Model Love*, songs of Paul Moravec with Trio Solisti for Pera America's *Salon Series*, and performance of works by Mark Adamo, Stefania de Kenessey, Paula Kimper, Stephen Paulus, and Malcolm Peyton. Upcoming performances include Lera Auerbach's opera *The Blind* as part of the 2013 Lincoln Center Festival. Ms. Sullivan's operatic repertoire includes *Sesto (La Clemenza Di Tito)*, *Dorabella* and *Depina (Così Fan Tutte)*, *Carmen* and *Mercedes (Carmen)*, *Zenobia (Radamisto)*, *Flora (La Traviata)*, and the Chinese woman (Paul Moravec's *The Letter*). A district winner of the Metropolitan Opera National Council Auditions and Semi-Finalist in the Loren L. Zachary Competition, Ms. Sullivan has been the recipient of honors and awards from the A E Ventures Foundation, The Merola Opera Board, The Anna Sosenko Assist Trust, and the Santa Fe Opera.

**William Roberts baritone (vocal ensemble)**, from Kings Park, NY, made his professional debut with Opera Carolina as Don Basilio in their 2009 production of *Il Barbiere di Siviglia*. Mr. Roberts received his Bachelor of Music from Illinois Wesleyan and his Master of Music from The Boston Conservatory. William has sang in the young artist programs with Opera Carolina, Tri Cities Opera, Lake George Opera, Chautauqua Opera and Sarasota Opera. Roberts' credits include Raimondo in *Lucia di Lammermoor*, The Four Villains in *Les Contes d'Hoffmann*, Don Alfonso in *Così fan Tutte*, Dulcamara in *L'elisir d'amore*, Figaro in *Le Nozze di Figaro*, and Collatinus in *The Rape of Lucretia*. His recent oratorio work includes multiple *Messiah* performances, the US Premiere of Maciejewski's *Requiem mass*, and Schubert's *Mass in E flat*.

**Kamala Sankaram soprano (vocal ensemble)** has collaborated with and premiered pieces by the Philip Glass Ensemble, the Wooster Group, Anthony Braxton, John Zorn, American Opera Projects, eighth blackbird, Eve Beglarian, Phil Kline, SEM Ensemble, David T. Little, and Corey Dargel, among others. She is currently the lead instructor of voice at Manhattan College. Also a composer, Kamala's music has been described as "strikingly original" (*The New York Times*). She is the recipient of a Jonathan Larson Award from the American Theatre Wing and residencies from the MacDowell Colony, the Watermill Center, and the Hermitage. Her steampunk opera, *Miranda*, won the Innovative Theatre award for Outstanding Production of a Musical. She is thrilled to be working once more with Phil Kline!

**Brandon Snook tenor (Robert Johnson)** is rising as a most promising young American tenor. He was seen most recently in the off-off Broadway production of *Master Class*, with the Gallery Players in Brooklyn, playing the role of Tony. Last season, he was the resident artist at American

# ABOUT THE ARTISTS CONTINUED

Opera Projects in Brooklyn, premiering many new works for their Composers & the Voice Series. Additional mainstage credits include Cincinnati Opera, Michigan Opera Theatre, Des Moines Metro Opera, Sarasota Opera, Chelsea Opera, and Salt Marsh Opera. Recently praised by the *Greenville News* for being “a standout, boasting a ringing voice and suave musicianship” in *Die Fledermaus*, he will return to Greenville Light Opera Works this summer to perform Frederic in *The Pirates of Penzance*. A native of Dallas, Texas, Brandon has voice degrees from the University of Kansas and the University of Michigan.

**Phantom Limb Company visual design**, New York City-based, is known for its work with marionette-puppetry and focus on collaborative, multi-media theatrical production and design. Co-founded in 2007 by installation artist, painter and set designer Jessica Grindstaff and composer and puppet maker Erik Sanko, Phantom Limb has been lauded for its unconventional approach to

this venerable format. Phantom Limb includes a large rotating cast of friends, collaborators, artists, dancers and puppeteers. In its short career, it has produced *The Fortune Teller*, *Dear Mme.*, *The Devil You Know* with Ping Chong, *Lemony Snicket's The Composer Is Dead* with Berkeley Repertory Theatre and *69° S.* with The Kronos Quartet (which premiered at the Hopkins Center) and currently the opera *Tesla in New York*, directed by Jim Jaramusch with Composer Phil Kline, an installation based *Peer Gynt* in the forests of Norway, a kite opera, and *Memory Rings*, the life and times of the world's oldest living tree.

Phantom Limb has received generous support and grants from the Jim Henson Foundation, The Jerome Foundation, the Lower Manhattan Cultural Council, the National Science Foundation Artist and Writers Program, The New York State Composer's Grant, the MAP Fund, Edith Luytens and Norman Bel Geddes Design Enhancement Fund as well as being Hermitage Artist Residency Fellows and Recipients of the Bay Area Critics Circle Award.

# CONNECTING ARTISTS TO THE COMMUNITY

*While at Dartmouth, a panel discussion and Telsa TechFair at Thayer School of Engineering investigated the mark Nikola Tesla's inventions have left on modern society, and Associate Professor of History Leslie Butler introduced the cultural world behind the opera Tesla in a pre-show talk. Composer Phil Kline met with Theater and Engineering students and participates in post-show discussions. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).*

## HOPKINS CENTER MANAGEMENT STAFF

**Jeffrey H. James** Howard Gilman Director

**Marga Rahmann** Associate Director/General Manager

**Jay Cary** Business and Administrative Officer

**Margaret Lawrence** Director of Programming

**Joseph Clifford** Director of Audience Engagement

**Bill Pence** Director of Hopkins Center Film

**Joshua Price Kol** Director of Student Performance Programs



Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



Recycling bins provided in the lobby.

