

JENSEN ARTISTS



**Composer-Producer-Vocalist Lisa Bielawa
Announces Current and Future Projects**

“the formal sophistication and lyrical richness of Bielawa’s music go deep” — *The New Yorker*

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Voters' Broadcast

A transformative Election Year musical work by Lisa Bielawa for online and/or socially distanced ensembles with text from Sheryl Oring's *I Wish to Say*.

Voters' Broadcast is a 15-minute, broadly participatory musical performance for an unlimited number of voices and instruments made up of choral and instrumental ensembles, and Sing

Leaders. The work is directed, conceived and composed by Rome Prize and American Academy of Arts & Letters Award-winning composer Lisa Bielawa, with text taken from celebrated artist Sheryl Oring's *I Wish to Say*.



Lisa Bielawa's mission with *Voters' Broadcast* is to stimulate voter engagement, political awareness, and community participation in challenging lockdown conditions, through the act of giving voice to the concerns of fellow citizens, during the lead-up to the 2020 Presidential election.

The text for *Voters' Broadcast* is excerpted from Sheryl Oring's ongoing project *I Wish to Say*, which uses vintage typewriters for social change. *I Wish to Say* consists of performances in which Oring and a pool of typists work on vintage manual typewriters and invite the public to dictate postcards to the U.S. President. In the current circumstances, Oring and the typists are holding Zoom sessions, during which participants dictate their messages to the next President. Launched in 2004, the project has garnered nearly 4,000 postcards to President Bush, President Obama, and President Trump, all of which have been mailed to the White House on behalf of the participant as part of the performance.

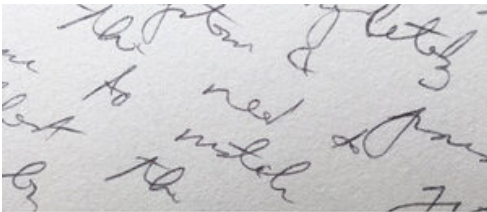
Lisa's music for *Voters' Broadcast* is composed and constructed in ways that makes it perfect for broad participation by musicians who are isolated and not able to gather together to make music. The piece unfolds in sections based on the nature of the postcards that Bielawa selects to include in the work: Salutations; Petitions (statements starting with the word "Please"); Exhortations (requests and demands without the word "Please"); Questions; and others. It does not focus on the qualities or identities of the Presidents and candidates addressed, but on the feelings and views of American people addressing their elected leaders.

Voters' Broadcast by Lisa Bielawa is commissioned as part of the Democracy and Debate theme-semester by the University of Michigan in Ann Arbor with support from its School

of Music, Theatre & Dance, and developed in partnership with Kaufman Music Center in New York, where Bielawa is a 2020 Artist in Residence.

Voters' Broadcast will be premiered in three virtual events hosted by Matthew VanBesien, President, University Musical Society, and co-presented by the University of Michigan, Ann Arbor and Kaufman Music Center in New York.

The live world premiere performances of *Voters' Broadcast* will take place outdoors in socially distanced performances co-presented by Kaufman Music Center and Brooklyn Public Library, as part of the Library's crowd-sourced 28th Amendment Project, performed by high school students from Kaufman Music Center's Special Music School (M. 859).



Lisa Bielawa
Broadcast from Home



Broadcast from Home

A new work in response to the coronavirus crisis featuring contributions from the public

by Lisa Bielawa
with Kaufman Music Center in New York City as Lead Partner

Composer, vocalist, and producer Lisa Bielawa has created a new, ongoing compositional project called *Broadcast from Home*, which fosters community during the isolation of the coronavirus crisis.

Begun on April 9, 2020, *Broadcast from Home* is a significant musical work that memorializes the unique shared journey on which we find ourselves during this challenging time.

The piece is being created by Lisa through an energizing and participatory artistic process and is consciously designed for performance under the varying degrees of social distancing in which we've found ourselves this year – virtually, in-person but socially distant outdoors or inside, or in large public gatherings once again.

Lisa sets text from testimonies submitted by the public and then composes Vocal Phrases, which are then posted on her website. Anyone can submit a recording of themselves singing these Vocal Phrases, and Lisa then creates a new Chapter from the submitted recordings. Testimonies and vocal recordings have been received from people around the world.

Brickyard Broadcast

A spatialized work for hundreds of musicians that will have its world premiere in a Virtual Reality (VR) environment

Commissioned and presented by North Carolina State University Department of Music, with additional support from the Raleigh Civic Symphony Association and the Concert Singers of Cary



Brickyard Broadcast uses technology and interactivity to reinterpret the NC State Brickyard, the university's beloved and iconic gathering area outside of D.H. Hill Jr. Library, as a virtual space in which the musical performance will unfold. Hundreds of audio recordings will be integrated, created over the course of the fall 2020 semester by individual student and community musicians playing and singing in isolation under the guidance of Lisa Bielawa; Dr. Peter Askim, Director of Orchestral Studies, NC State Department of Music; Askim and Dr. Nathan Leaf, Director of Choral Activities, NC State Department of Music.

Brickyard Broadcast represents an energizing and participatory artistic process designed to help address the challenges faced by orchestras and choirs during this prolonged period of social distancing. Rather than staging a synchronous performance via remote platforms, *Brickyard Broadcast* allows musicians to create sonic-visual avatars of themselves that can come together virtually in a playful, interactive common space which mirrors their own campus common space, opening up the gathering to anyone in the world who wishes to join them there.

The piece will be a 20-minute work that viewers can experience either from start to finish in a curated sound experience or in a self-guided choose-your-own-adventure modular way. Nine separate musical groups will animate the various areas of the virtual Brickyard, creating an immersive sound experience for anyone who visits the site, accessible either with VR interface or, in a 3-D stereo version, via any personal web device.

While *Brickyard Broadcast* will be developed expressly for VR premiere, because it will have been designed expressly for the landscape of the Brickyard at NC State, it has the potential to be mounted as a physical performance with groups performing at varying distances from each other on the Brickyard itself. In either case, whether online or in person, every audience member's experience will be completely unique, depending on how they choose to move among the sounds they hear.

Organic to this sound experience will be the texts that the choirs are singing – fragments taken from the writings of various thinkers from a broad historical range who mused on the phenomenon of people gathering in common space, and the indomitability of song: Gertrude Stein (“A refusal to sing is one thing, to go on with a song is not wrong.”); H.G. Wells (“It takes a multitude to make such a stillness”); Wallace Stegner (“There it was, there it is, the place where during the best time of our lives friendship had its home and happiness its headquarters”); plus Anne Bradstreet, Phyllis Wheatley, Frank Lloyd Wright, Charles Ives, and Walt Whitman.

Brickyard Broadcast will be premiered in two events on November 12, 2020 at 6pm ET and November 13, 2020 at 2pm ET. The *Brickyard Broadcast* VR environment will remain online, accessible to the public for free.



VIREO LIVE

VIREO LIVE is a groundbreaking hybrid film-opera experience based on *Vireo: The Spiritual Biography of a Witch's Accuser*, an award-winning made-for-TV-and-online opera by Lisa Bielawa, which premiered in 12 episodes on public television station KCET in Los Angeles. A production of Grand Central Art Center, KCET, and Single Cel, *Vireo* follows the path of

a visionary teenage girl, “Vireo,” played by soprano Rowen Sabala, who exists in three centuries, as various communities of men (priests, doctors, and artists) attempt to interpret her.

This new, 90-minute production will incorporate video projection of the film with live performance. With projected backdrops, costumes, and a small ensemble of five singers, string quartet, keyboard, and percussion, *VIREO LIVE* provides the audience with a unique opera experience combining the intense immediacy of live performance in dialogue with the fantasy created on screen. A workshop production is in development as part of the new Philip Glass Institute at The New School in New York City, of which Lisa Bielawa is the inaugural Composer-in-Residence.

The award-winning work has been described as “poetic and fantastical, visually stunning and relentlessly abstract ...” by the *San Francisco Classical Voice*. *Vireo* is the winner of the 2015 ASCAP Foundation Deeps Taylor/Virgil Thomson Multimedia Award, and a prestigious MAP Fund Grant. Lisa Bielawa and Charles Otte were both nominated for Los Angeles Area Emmy Awards in 2018.

COMPLETE WORKS LIST

ORCHESTRAL/LARGE ENSEMBLE

- CONCERTO FOR CELLO AND ORCHESTRA* (forthcoming) 25'
VOTERS' BROADCAST for instruments and voices in a public space (2020) 15'
BROADCAST FROM HOME for instruments and voices in a public space or online (2020)
BRICKYARD BROADCAST for hundreds (2020) 20'
VOTER'S LITANY for chorus, timpani, organ, and strings (2019) 10'
SANCTUARY a violin concerto with chamber orchestra (2019) 25'
CENTURIES IN THE HOURS for mezzo-soprano and orchestra without conductor (2019)
17'
FICTIONAL MIGRATIONS for horn, flute/piccolo, and string orchestra (2018) 13'
DRAMA/SELF-PITY for orchestra (2016) 5'
MY OUTSTRETCHED HAND for chamber orchestra, youth chorus, and girls chorus (2016)
13'
HYPERMELODIA for big band, chamber orchestra, piano, double bass, and two
percussionists (2015) 15-20'
AIRFIELD BROADCASTS for hundreds (2013) 60'
TEMPELHOF ETUDE (2011) 15' (full) or 8' (short version)
EMERALD WALTZ (2010) 5'
IN MEDIAS RES a concerto for orchestra (2009) 22'
DOUBLE VIOLIN CONCERTO for two violins and orchestra (2008) 27'
CHANCE ENCOUNTER for soprano** and 12 instruments, in public spaces (2007) 35'
THE RIGHT WEATHER for chamber orchestra and piano soloist (2003-04) 40'
**START* for chamber orchestra and piano soloist (2005) 13'
THE TROJAN WOMEN for string orchestra (1999, rev. 2003) 12'
**ROAM* for orchestra (2001) 9'
CAPE MAY SUITE for orchestra (2000-2003) 32 1-2' movements, mix and match
UNFINISH'D, SENT for soprano** and chamber orchestra (1999-2000) 9'
TANTRUM for symphonic band (1997) 8'

CHAMBER/SOLO INSTRUMENTAL

- FICTIONAL MIGRATIONS* for flute/piccolo, horn, and piano (2017) 14'
INSOMNIA ETUDES for solo violin; solo viola; solo cello (2017) 5' each
ONE ATOM OF FAITH for voice and violin, one performer (2016) 5'
VIREO CAPRICE for solo violin (2015) 6'
THE DRAGON AND THE GIRL for solo cello (2014) 6'
'NEUMARK' DANCES: CHORALE PRELUDE ON WER NUR DEN LIEBEN GOTT for solo organ
(2014) 5'
VIREO CANONS AND CHORALE for solo piano (2013) 6'
WINTER FANTASIA for cello and organ (2012) 5'

RONDOLETTE for piano quintet (2011) 12'
ROMAN HOLIDAY BLUES for solo cello using two-bow technique (2011) 7'
50 MEASURES FOR AARON for piano and cello (2009) 7'
DOUBLE DUET for saxophone quartet (2010) 15'
GARGOYLES for solo flute (2009) 9'
SCENE & ARIA: LAYOVER IN CDG for clarinet, violin, and cello (2009) 6'
THE PROJECT OF COLLECTING CLOUDS for amplified chamber ensemble (2009) 10'
ELEGY-PORTRAIT for solo piano (2008) 15'
SYNOPSIS for solo instruments (Nov 2006–May 2009) 3–6' each
MEDITATIONS FROM "THE LAY OF THE LOVE AND DEATH" for solo violin with narrator
 (2006) 15'
**START* for solo piano (2005) 11'
KAFKA SONGS for voice and violin, one performer (2001-03) 25'
MIDTOWN PASSACAGLIA for solo piano (2003) 3'
**WAIT* for piano with drone (2002) 8'
THE TROJAN WOMEN for string quartet (1999, rev. 2001) 12'
THE GREAT PLASTO-DIO DADA DRAMA for solo percussion (1997) 14'

CHAMBER WITH VOICE

CENTURIES IN THE HOURS for mezzo-soprano and piano (2019) 17'
SANCTUARY SONGS for violin and soprano** (2017) 13'
ONE ATOM OF FAITH for voice and violin, one performer (2016) 5'
EGO SUM for soprano and electro-acoustic chamber ensemble (2014) 8'
INCESSABILI VOCE for soprano**, alto/tenor saxophone, Bb/bass clarinet, violin, cello, and
 piano (2013) 23'
BREAKFAST IN NEW YORK for four voices and violin (2011) 6'
THE HOURI AND THE POET for soprano** with piano and cello (2011) 6'
GRAFFITI DELL'AMANTE for string quartet and soprano** (2010) 5-30' (variable length)
SCENE & ARIA: LAYOVER IN CDG for soprano**, cello, and piano (2009, arr. 2014)
THE LAY OF THE LOVE AND DEATH for baritone voice, piano, and violin (2006) 25'
HURRY for soprano**, flute, clarinet, violin, cello, and piano (2004) 15'
KAFKA SONGS for voice and violin, one performer (2001-03) 25'
GENESIS AGAIN for soprano** and violin (1998) 11'

ELECTRONIC/ELECTRO-ACOUSTIC

EGO SUM for soprano and electro-acoustic chamber ensemble (2014) 8'
MACHINA MUNDI for six voices and digital audio (2000) 20'
A COLLECTIVE CLEANSING for solo voice** and digital audio (1999, rev. 2000) 15'

CHORAL/VOCAL ENSEMBLE

MAUER BROADCAST for four instruments and hundreds of voices in a public space (2019) 15'

WALKS OF LIFE for mixed chorus and brass trio (2017) 8-10'

OPENING: FOREST from the opera *Vireo* for treble chorus and string quartet (2014) 5'

SONGS FROM ORT for women's chorus (2012)

SUCH ANOTHER SLEEP for men's double chorus (TTBB TTBB), soprano**, and optional bass drum (2012) 8'

LAMENTATIONS FOR A CITY for mixed chorus and English horn (2004) 14'

MACHINA MUNDI for six voices and digital audio (2000) 20'

LETTER TO ANNA for a cappella girls chorus (1998) 6'

THE BOAT for three solo sopranos (1996) 3'

FROM 'THE MARRIAGE OF HEAVEN AND HELL' for chorus and percussion (1996) 16'

SPINNING FLAX for a capella treble chorus and soloists (1994) 5'

OPERA AND MUSIC THEATER

VIREO: THE SPIRITUAL BIOGRAPHY OF A WITCH'S ACCUSER (2017)

THE TROJAN WOMEN music for Euripides' tragedy (1999)

THE ELECTRONIC ORDO VIRTUTUM - ACT I (1998) 14'

PHRENIC CRUSH a chamber opera - Erik Ehn, librettist (1997) 70'

**Roam, Wait and Start* may be performed separately or as sections of the larger work *The Right Weather*.

**Composer is available for performance of these vocal works

Composer, producer, and vocalist **Lisa Bielawa** is a Rome Prize winner in Musical Composition and takes inspiration for her work from literary sources and close artistic collaborations. Her music has been described as “ruminative, pointillistic and harmonically slightly tart,” by *The New York Times*. She is the recipient of the 2017 Music Award from the American Academy of Arts & Letters and a 2020 Discovery Grant from OPERA America's Opera Grants for Female Composers. She was named a William Randolph Hearst Visiting Artist Fellow at the American Antiquarian Society for 2018 and is Artist-in-Residence at Kaufman Music Center in New York for the 2020-2021 season.

Bielawa has established herself as one of today's leading composers and performers, who consistently executes work that incorporates community-making as part of her artistic vision. She has created music for public spaces in Lower Manhattan, the banks of the Tiber River in Rome, on the sites of former airfields in Berlin in San Francisco, and to mark the 30th anniversary of the fall of the Berlin Wall; she was a co-founder in 1997 of the MATA Festival which continues to support young composers; and for five years she was the

artistic director of the San Francisco Girls Chorus, bringing the chorus to the NY PHIL BIENNIAL and introducing the young performers to the music of today through numerous premieres and commissions of leading composers.

Bielawa received a 2018 Los Angeles Area Emmy nomination for her unprecedented, made-for-TV-and-online opera *Vireo: The Spiritual Biography of a Witch's Accuser*, created with librettist Erik Ehn and director Charles Otte. *Vireo* was filmed in twelve parts in locations across the country and features over 350 musicians. *The Los Angeles Times* called *Vireo* an opera, "unlike any you have seen before, in content and in form." *Vireo* was produced as part of Bielawa's artist residency at Grand Central Art Center in Santa Ana, California and in partnership with KCETLink and Single Cel. In February 2019, *Vireo* was released as a two CD + DVD box set on Orange Mountain Music.

In 2019, Bielawa became the inaugural Composer-in-Residence and Chief Curator at the Philip Glass Institute (PGI) at The New School's College of the Performing Arts. The PGI is a landmark partnership between The New School, the Philip Glass Ensemble (PGE), and Bielawa, who has been the vocalist with the Ensemble since 1992. She recently made her orchestral conducting debut leading the Mannes String Orchestra in a special presentation by the PGI. In addition to performing as the vocalist in the PGE, Bielawa performs in many of her own works as well as the music of John Zorn, Anthony Braxton, Michael Gordon, and others. She will have her third residency as a performer/composer at Zorn's venue The Stone in March 2021.

Recent and upcoming large-scale participatory works include *Broadcast from Home*, *Voters' Broadcast* and *Brickyard Broadcast*. Described by *The Washington Post* as "spellbinding," *Broadcast from Home* has been realized online throughout the period of the coronavirus lockdown, featuring over 500 submitted testimonies and recorded voices from six continents. *Voters' Broadcast's* mission is to stimulate voter engagement, political awareness, and community participation in challenging lockdown conditions, through the act of giving voice to the concerns of fellow citizens, during the lead-up to the 2020 Presidential election. It was commissioned as part of the Democracy & Debate theme-semester by the University of Michigan, Ann Arbor with support from its School of Music, Theatre & Dance, and developed in partnership with Kaufman Music Center in New York. *Brickyard Broadcast* is a spatialized work for hundreds of musicians commissioned by North Carolina State University that will have its world premiere in a Virtual Reality (VR) environment designed by the digital media teams at the NC State University Libraries in November 2020.

Bielawa's recent and current work includes concertos for violinist Jennifer Koh and cellist Joshua Roman and an orchestral song cycle for mezzo-soprano Laurie Rubin, which together form a trilogy inspired by the American voices she discovered during her 2018 fellowship at the American Antiquarian Society.

Bielawa's work has been premiered at the NY PHIL BIENNIAL, Lincoln Center, Carnegie Hall, The Kennedy Center, SHIFT Festival, Town Hall Seattle, Naumburg Orchestral Concerts Summer Series, National Sawdust, and Le Poisson Rouge, among others. Orchestras that have championed her music include the The Knights, Boston Modern Orchestra Project, American Composers Orchestra, the Orlando Philharmonic, and ROCO (River Oaks Chamber Orchestra). She has also written for the combined forces of The Knights, San Francisco Girls Chorus, and Brooklyn Youth Chorus. Premieres of her work have been commissioned and presented by the Chamber Music Society of Lincoln Center, Miami String Quartet, Brooklyn Rider, Seattle Chamber Music Society, American Guild of Organists, American Pianists Association, California Music Center, and more. She is recorded on the Tzadik, TROY, Innova, BMOP/ sound, Orange Mountain Music, Supertrain Records, Cedille, and Sono Luminus labels.

Born in San Francisco into a musical family, she played the violin and piano, sang, and wrote music from early childhood. She moved to New York two weeks after receiving her B.A. in Literature in 1990 from Yale University, and became an active participant in New York musical life.

For more information, visit www.lisabielawa.net