

PROJECT [BLANK]  
presents:

# THE TRAGEDIES OF SPACE TRAVEL



WWW.PROJECTBLANKSD.ORG

APRIL 14 & 15 @ 8 PM  
APRIL 16 @ 3 PM

BREAD AND SALT GALLERY  
1955 JULIAN AVE., 92113

# THE TRAGEDIES OF

## CREATIVE TEAM

CONCEPT & CO-WRITER

Brendan Nguyen

CO-WRITER

Carolina Đỗ

VIDEO ARTIST

Ash Capachione

SOUND DESIGN

Joe Mariglio

STAGE MANAGER

Leslie Ann Leytham

TECHNICAL DIRECTOR

Joe Cantrell

CELLO

Peter Ko

CLARINET

Peter Dayeh

PIANO

Brendan Nguyen

VIOLIN

Batya MacAdam-Somer

MOTHER

Thao Nguyen

SISTER #1

Tea Nguyen

SISTER #2

Carolina Đỗ

BELOW LEFT and MIDDLE 1982: Boat people leaving Viet-Nam in THE South China Sea are rescued by Medecins du Monde, Doctors Of The World onboard the Goelo boat. (Photo by Michel Setboun/Getty Images)

BELOW RIGHT 1989: Vietnamese refugees arrive in Hong Kong. (Photo by Gerhard Joren/LightRocket via Getty Images)



# OF SPACE TRAVEL

## SYNOPSIS



Otherworldly visitors greet an unsuspecting group of arts patrons who believe that they will be treated to a live performance of French composer Olivier Messiaen's historically significant "Quartet for the End of Time". The Aliens learned of human atrocities through broadcasts of the work, which was written while Messiaen was interned for nine months in the German prisoner of war camp concentration camp Stalag VIII-A after the fall of France in 1940.

The Aliens, a mother and her two daughters speak in a broken language, doubly broken by re-translations for the audience. We first hear their voices from afar. As they travel through space and time towards Earth, we learn about the wars and destruction that caused them to flee their home planet. When the Aliens arrive on Earth, they bring with them recipes and stories from their home planet.

**ABOVE:** The body of an American paratrooper killed in action in the jungle near the Cambodian border is raised up to an evacuation helicopter, Vietnam (1966 © Associated Press)

They invite our patrons to visit the vessel that brought them to this planet, where a feast has been prepared. As the Aliens encourage our patrons to partake in the bountiful and delicious food, they begin to adapt by speaking in the patrons' language. Having lulled the audience into a sense of safety, they reveal their plan for co-existence.



# QUARTOUR POUR L

## BY OLIVIER MESSIAEN



In a prisoner of war camp during the early days of World War II, French composer Olivier Messiaen (1908–1992) created his chamber music masterpiece *Quatuor pour la fin du temps* (Quartet for the End of Time). Rooted in his deeply Christian

faith, it is inspired by the New Testament Book of Revelation.

Messiaen was called to active duty by the French Army in 1939, serving as a hospital nurse. Soon after, he was captured by German troops and sent to Stalag VIII-A, a prisoner of war camp in Görlitz, Germany. “When I arrived at the camp, I was stripped of all my clothes, like all the prisoners,” Messiaen said. “But naked as I was, I clung fiercely to a little bag of miniature scores that served as consolation when I suffered. The Germans considered me to be completely harmless, and since they still loved music, not only did they allow me to keep my scores, but an officer also gave me pencils, erasers, and some music paper.” And so he began to compose.

Messiaen wrote the piece for the instruments and players available to him: clarinet, violin, cello, and piano. This unconventional combination presented some challenges in tonal blend. He overcame them by grouping them in more conventional chamber-music settings: clarinet, cello, and piano; violin and piano; violin, cello, and piano. The quartet’s fury unfolds in whirling rhythms, but alongside them a vision of eternity sings beautifully in passages of ethereal

calm.

“I see colors when I hear sounds,” Messiaen said in an interview, “but I don’t see colors with my eyes. I see colors intellectually in my head.” This condition is called synesthesia; it’s when a perception in one sense triggers another. In the piano part of the “Vocalise, pour l’Ange qui annonce la fin du Temps” (“Vocalise for the Angel Who Announces the End of Time”), Messiaen refers to cascades of “blue-orange” chords—the first time he mentions specific colors in one of his scores. He may have been inspired by the phantasmagoric color imagery of the Book of Revelation, but also by seeing the Northern Lights—which he first thought to be hallucinations brought on by hunger and cold during the winter of 1940–1941.

Messiaen had a lifelong fascination with bird song, notating and including bird melodies in his music. He once wrote, “I doubt that one can find in any human music, however inspired, melodies and rhythms that have the sovereign freedom of bird song.” He mentions blackbirds and nightingales in his preface to the *Quartet for the End of Time*, and while he doesn’t specifically assign an instrument to a particular bird, the violin does sing like the nightingale and the clarinet the blackbird. The nearly eight-minute-long clarinet solo movement “*Abîme des oiseaux*” (“Abyss of the Birds”) is a tour-de-force in which nature and spirituality are joined.

There is no contemporary record of the premiere. A prisoner designed a program book, and it was stamped with an official “approved” in German. The performance was held on the evening of January 15, 1941, and for many in attendance it was the first time they heard chamber music of any kind. “Never had I been listened to with so much attention and understanding,” Messiaen recalled.

© The Carnegie Hall Corporation

# A FIN DU TEMPS

## QUARTOUR POUR LA FIN DU TEMPS

- I. Liturgie de cristal
- II. Vocalise, pour l'Ange qui annonce la fin du temps
- III. Abîme des oiseaux
- IV. Intermède
- V. Louange à l'Éternité de Jésus
- VI. Danse de la fureur, pour les sept trompettes
- VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps
- VIII. Louange à l'Immortalité de Jésus

## QUARTET FOR THE END OF TIME

- I. Crystal liturgy
- II. Vocalise, for the Angel who announces the end of time
- III. Abyss of birds
- IV. Interlude
- V. Praise to the eternity of Jesus
- VI. Dance of fury, for the seven trumpets
- VII. Tangle of rainbows, for the Angel who announces the end of time
- VIII. Praise to the immortality of Jesus

**“AND I SAW ANOTHER MIGHTY ANGEL COME DOWN FROM HEAVEN, CLOTHED WITH A CLOUD: AND A RAINBOW WAS UPON HIS HEAD, AND HIS FACE WAS AS IT WERE THE SUN, AND HIS FEET AS PILLARS OF FIRE ... AND HE SET HIS RIGHT FOOT UPON THE SEA, AND HIS LEFT FOOT ON THE EARTH .... AND THE ANGEL WHICH I SAW STAND UPON THE SEA AND UPON THE EARTH LIFTED UP HIS HAND TO HEAVEN, AND SWEAR BY HIM THAT LIVETH FOR EVER AND EVER ... THAT THERE SHOULD BE TIME NO LONGER: BUT IN THE DAYS OF THE VOICE OF THE SEVENTH ANGEL, WHEN HE SHALL BEGIN TO SOUND, THE MYSTERY OF GOD SHOULD BE FINISHED ...”**

—REV 10:1-2, 5-7, KING JAMES VERSION

# PROGRAM NOTES

A NOTE FROM BRENDAN NGUYEN, GENERAL DIRECTOR



Welcome to **THE TRAGEDIES OF SPACE TRAVEL**, a new production in Project [BLANK]'s fifth season. The music you are about to hear – and the story that will be told alongside it – are both deeply personal to me. I am the son

of refugees, born in the United States thanks to the sacrifices made by my parents who undertook great risk and endured unfathomable hardships to begin a new life on another continent. The Tragedies of Space Travel celebrates my family story, and the story of countless other families who have experienced similar circumstances. It draws inspiration from “alien invasion” sci-fi tropes, weaving music and otherworldly soundscapes into an allegory for the experience of refugees and immigrants displaced by violence and war.

This unique and immersive concert experience centers on a performance of Olivier Messiaen's apocalyptic chamber masterpiece, *Quartet for the End of Time*. Written during the composer's imprisonment in a German POW camp during World War II, this awe-inspiring work is comprised of eight movements and scored for clarinet, violin, cello, and piano. Messiaen uses exquisitely crafted harmonies and rhythms to create a slowly shifting cloud of otherworldly colors which suggests a celestial and spiritual transformation. The quartet's premiere was given in 1941, performed by Messiaen and three fellow inmates while still under Nazi imprisonment.

The Tragedies of Space Travel intersperses the movements of Messiaen's work with an original narrative, conceived by myself and written in collaboration with playwright Carolina ĘŌ. The concept behind this

project has been with me for many years, as I have searched for a way to use my Western musical practice to engage with my identity as an Asian American. The narrative you will see here today has evolved through many manifestations, and now centers on the dramatic story of hardship and survival that lies at the heart of my family history. Our production seeks to transform the Vietnamese language into a piece of music, drawing connections between Messiaen's historic work and contemporary themes surrounding the experience of Asian Americans in the United States today.

Both the *Quartet for the End of Time* and *The Tragedies of Space Travel* explore the horrors of human displacement resulting from war, underscoring the notion that profound beauty can emerge from the depths of tragedy. In the same way that Messiaen created his quartet amidst the harrowing context of World War II, we want to celebrate the ways in which the global Vietnamese diaspora has blossomed in the aftermath of geopolitical conflict. By sharing the rich culture, cuisine, and values of a small Southeast Asian nation, we encourage audiences to contemplate the enduring impact of shared history and experience, and the transformative power of art and human connection.

Thank you for joining us on this intergalactic journey, and thank you for your continued support of Project [BLANK] and the creation of new interdisciplinary art in San Diego!

A handwritten signature in black ink, appearing to read 'B. Nguyen', with a long horizontal flourish extending to the right.

## A NOTE FROM THAO NGUYEN, BRENDAN'S MOTHER

---



I was born in Hanoi, in the north of Vietnam. We were a family of eight: my father and mother as well as me and my five siblings. My father worked for the government and my mother was a housewife, caring for our family. We led a wonderful life together until 1954, when the Geneva agreement was signed between Vietnam and France. The French left and the country was split in two – the North belonged to the Communists and the South to the Republicans.

I remember my father coming home one day in April 1954, telling us we needed to head for the Noi Bai airport at once. We left everything behind and landed in Saigon the very next day. Building a new life from scratch was difficult, of course, but we made it thanks to my father's hard work as the governor's assistant, and our life there was mercifully pleasant for a few years.

In 1965 troops invaded secretly as the communist North began their attacks on the South. The Americans soon arrived, bringing some fifty thousand troops to support us. The war was intense. Thousands of young men,

both Vietnamese and American, were sacrificing themselves. My husband, a pilot, was among them; he died in March 1975, only a month before the war would end.

The war was over in April 1975. I had lost everything. My husband, my job, our money, our house – all of it gone. Being a widow with two daughters, Julie and Linda, I struggled to make a living for five years until we, like many others, found a way to escape the country by boat. We were lucky enough to make it to the island of Pulau Bidong and survived there for six months off of rice, oil, and onions from the locals. At last in June 1979 we settled in Seattle, Washington, thanks to the generosity of the US government, who accepted and bestowed a new life upon us. I went back to college, and a year later I met my second husband, a navy officer who, like us, had fled Vietnam. In 1983 our son Brendan, a wonderful gift from God, was born. We have worked hard to provide for our children, striving to raise good people to repay everything this country offered us in a time of need.





A NOTE FROM CAROLINA ĐỒ, PLAYWRIGHT

Is it the fate of all sentient species to devour one another until we destroy the universe?



The family in *The Tragedies of Space Travel*, a mother and her two daughters, are fleeing from a world destroyed by its own people. They are refugees fleeing to Earth because in their history books, Earth

was a planet where its inhabitants, all creatures alive, were said to have coexisted in harmony with each other. They believe that Earth will be the place where they can finally live in peace. Of course, when they arrive on this planet, like so many refugees who arrive in America, the reality that they face is hostile and soul-crushing.

My mother and father met in a reeducation camp in Vietnam, after the fall of Saigon in 1975. They were tortured and forced to work in the labor camps for nine years (my mom) and seven years (my father). When they were released, they were kept under constant surveillance by the new regime until they managed to flee on a tiny fishing vessel never meant for the open sea. By some miracle and with great difficulty, they survived the stormy seas, and eventually made it to the United States in 1988, began a new life here, and raised my sister and I. Thirteen years of their lives were spent in a desperate fight for survival.

I share this because while my parents were two of the estimated 800,000 Vietnamese who fled by boat and survived, an estimated 400,000 other Vietnamese boat people did not. To be a child of survivors is to always hold in my existence the sweetbitter acknowledgement that I live while so many others did not get the chance to do so. To be a storyteller today is to hold close to my

heart the responsibility of ensuring that the stories of my people's struggle will never be forgotten and hoping that my work holds space for us to heal.

Olivier Messiaen composed *Quartet for the End of Time* while a prisoner of war in German captivity during World War II. While working on *The Tragedies of Space Travel*, I found myself wondering if he would've ever composed this quartet if not for those circumstances. I wondered also, what other beautiful art he and others would have created if these circumstances never existed at all. I wonder what lives could have been lived—could be lived right now—if there was no war, no profits for a few being placed higher than the value of a single human life.





# ARTIST BIOGRAPHIES

## JOE CANTRELL TECHNICAL DIRECTOR

---



JOE CANTRELL is a digital artist specializing in sound art, installations, and performances inspired by the implications of technological objects and practices. By using the physical remnants of these

processes as raw materials, his work investigates the incessant acceleration of technological production, ownership, and obsolescence. He has performed and installed at numerous venues in the US and abroad, and has been honored with grants by New Music USA and the Creative Capital foundation, among others.

Joe holds a BFA in music technology from Cal Arts, an MFA in digital arts and new media from UC Santa Cruz and a PhD in music from UC San Diego.

## ASH CAPACHIONE VIDEO ARTIST

---



ASH CAPACHIONE aka HELIXHAND is a motion designer, filmmaker and audio visual artist. They began recording found sounds, noise and experimental electronic music in their hometown of Boston, MA after finding sonic

influence in New England's sacred and haunted spaces. Helixhand explores themes of queer identity and vulnerability, and revisions spiritual connectivity, ritual and folklore via an audiovisual practice.

They perform and improvise live with computer-based and hardware electronics, machine generated video and composite, animation and live action video. Helixhand's works in motion design, sound and video have been performed and exhibited at the Institute of Contemporary Art (Boston), the Museum of Fine Arts (Boston), the Museum of Science and Technology (Boston), Anthony Greaney Contemporary Art Gallery (Boston), Museum of Museums (Seattle), SEASON Gallery (Seattle), San Diego Art Institute (San Diego), A Ship In the Woods (San Diego), SXSW, Decibel Fest, and Discwoman Fest.

## PETER DAYEH CLARINET

---



Clarinetist PETER DAYEH is in demand as a freelance clarinetist in San Diego, California. Peter is a frequent solo recitalist and has been presented by such organizations as the Fallbrook Music Society, the

Golden Valley Music Society, and Marian Liebowitz Artist Management. Peter performs frequently as both clarinetist and Eb clarinetist with the San Diego Symphony. Previously, he has played 2nd and Eb clarinet with the Santa Cruz Symphony (Santa Cruz, CA). Peter has also performed as principal clarinetist with the San Diego Winds, a professional wind ensemble comprised of symphony members and other local professional musicians.

In addition to performing, Peter mostly enjoys teaching his private studio, with students spanning all ability levels. Past students have been accepted into prestigious music programs such as Northwestern University, University of Michigan, San Francisco Conservatory of Music, The Pea-

body Institute (Johns Hopkins University), to name a few. His middle and high school students continue to hold top seats in local youth orchestras, as well as local and state-level honor groups and summer programs, such as the Idyllwild Arts Camp. As a clarinet teacher, Peter frequently works as a coach and clinician at local high schools, teaching weekly classes and masterclasses to large groups of students.

Peter holds a Bachelor of Music degree from San Diego State University, where he studied with Dr. Marian Liebowitz; and a Master of Music degree from Arizona State University, where he studied with the renowned Dr. Robert Spring. He has studied the orchestral repertoire with Sheryl Renk, principal clarinetist of the San Diego Symphony. He has participated in the Pierre Monteux School and Music Festival in Hancock, Maine, as well as the Hot Springs Music Festival in Hot Springs, Arkansas.

---

**CAROLINA ĐỒ**  
**PLAYWRIGHT**

---



CAROLINA ĐỒ is a playwright, actor, producer & proud daughter of Vietnamese freedom fighters and refugees. Her work is grounded in using art as a tool in the fight for liberation and centers around generational healing, diasporic longings, and collective storytelling. She is a Producing Artistic Leader of The Sŉng Collective whose mission is to nurture a community of artists whose work explores questions of identity, race, intersectionality, immigration, and the refugee experience. 2022-2023 Soho Rep Writer-Director Lab, 2022 Orchard Project Greenhouse Lab; JACK 2021 Residency, 2022 Princess Grace Semi-Finalist, 2022 Bushwick Starr Finalist.

nal healing, diasporic longings, and collective storytelling. She is a Producing Artistic Leader of The Sŉng Collective whose mission is to nurture a community of artists whose work explores questions of identity, race, intersectionality, immigration, and the refugee experience. 2022-2023 Soho Rep Writer-Director Lab, 2022 Orchard Project Greenhouse Lab; JACK 2021 Residency, 2022 Princess Grace Semi-Finalist, 2022 Bushwick Starr Finalist.

---

**PETER KO**  
**CELLO**

---



PETER KO is a professional cellist, an active performer and teacher based in San Diego, California.

As a performer, his training and projects has taken him across the USA, Mexico, Canada, and Europe. He has collaborated with other renowned musical artists, such as Mark Fewer, the Dover String Quartet, Dr. Park Cho-Hyun, and Duo Concertante. Peter has toured Atlantic Canada with the Strathphoria String Quartet, and has served as principal solo cellist of the San Diego City Ballet Orchestra. He has also been the cellist of the Integral String Quartet, performed with UCSD's Palimpsest Ensemble, and performed in the soundSCAPE music festival in Italy. His musical interests span from the early renaissance, to the experimental avant garde, and is always eager to try something interesting and new.

Peter has received his most important musical training from Charles Curtis, Vernon Regehr, Ashley Walters, and Mario Ramirez. Further significant influences include Adrian Brendel, Mark Fewer, and Nancy Dahn. He has also received coachings from many other great world-class artists, including Lynn Harrell, Felix Fan, the Gryphon Trio, the Danish String Quartet, and many others. He holds a MMus from Memorial University of Newfoundland, and a BA from University of California, San Diego.

**LESLIE ANN LEYTHAM**  
**DIRECTOR & STAGE MANAGER**

---



LESLIE ANN LEYTHAM is a San Diego-based mezzo-soprano who actively commissions contemporary multi-media narrative vocal works, and collaborates with composers not only as a singer and actor, but as a director

and designer as well. Ms. Leytham seeks to consistently extend the theatrical and technical boundaries of the voice and has commissioned and premiered works by Beat Furrer, Martin Hiendl, Nicholas Deyoe, Clinton McCallum, Carolyn Chen, Marti Epstein, Andy Vores. Leslie has performed as a featured artist with Bach Collegium San Diego, Bodhi Tree Concerts (San Diego), CityWater Ensemble (San Francisco), The Industry Opera Company directed by Yuval Sharon with WildUp under the baton of Christopher Rountree (Los Angeles), Noon 2 Midnight concert marathon produced by the Los Angeles Philharmonic, Ensemble Echoi on the Monday Evening Concert Series under the direction of Jonathan Hepfer (L.A.), La Jolla Symphony under the direction of Steven Schick (San Diego), and the wasteLAnd concert series (L.A.).

Ms. Leytham has sung with the San Diego Opera as a chorister in Giacomo Puccini's Turandot and Giuseppe Verdi's Aida, and premiered the roles of Witch in CityOpera's inaugural production of The Queen of Carthage by Hibbs/Purcell (SD) Marfa in The Heart of a Dog by Rudolf Rojahn, Inez in No Exit by Any Vores, and Gretchen in Rumpelstilzkin by Marti Epstein, among others. Leslie is a founding member and co-Artistic Director of Project [BLANK], an interdisciplinary concert series in San Diego, and was a founding member of Guerilla Opera (Boston). Ms. Leytham has also been featured in installation performances at NOWY Teatr (Warsaw), the Mengi (Reykjavik), Space4Art (SD), and Bread and Salt (SD).

Leslie earned her D.M.A in contemporary

music performance from UCSD (2015), M.M. in vocal performance from The Boston Conservatory (2007), and a B.M. in vocal performance from UNLV (2005).

**BATYA MACADAM-SOMER**  
**VIOLIN**

---



BATYA MACADAM-SOMER is a violinist, violist, and vocalist, based in San Diego, CA. Her work centers around collaboration and experimentation, ranging from classical to avant garde to popular music. She performs

regularly as a member of Quartet Nouveau, a non-profit string quartet presenting classical chamber music and educational outreach concerts throughout Southern California. Batya is also a member of Baby Bushka, an eight-piece all-female band celebrating the music of Kate Bush.

Batya grew up within the vibrant musical community of Houston, Texas, where she studied violin with Judy Offman and Fredell Lack. She began her college studies at the Moores School of Music, University of Houston and went on to earn a BA from the Manhattan School of Music in 2005 in the studio of Sylvia Rosenberg. She has participated in the Lucerne Festival Academy, Aspen Summer Music Festival, International Festival Institute at Round Top and the Bach Festival of Leipzig, playing under conductors Pierre Boulez, Kurt Masur, Charles Dutoit, and David Robertson. Her involvement with composers and contemporary music has led to work with organizations wasteLAnd, Art of Élan, Project [BLANK], San Diego New Music, wildUP, and the Bang on a Can All Stars. Batya received her DMA in contemporary violin performance from the University of California, San Diego in 2014, working with János Négyesi.



**JOE MARIGLIO**  
**SOUND DESIGN**

---



JOE MARIGLIO III is an artist and inventor. In 2018, he received a PhD in Computer Music from UCSD, where he wrote his dissertation: *Nonlinear Modal Methods for Analysis and Synthesis*. He is the author of numerous

patents relating to audio technology and human-computer interaction. He creates sound and music across many genres, typically emphasizing physicality, humor, and inscrutability. He is also an avid practitioner of dzogchen.

**BRENDAN NGUYEN**  
**CREATOR & PIANIST**

---



BRENDAN NGUYEN is a pianist who displays uncommon versatility as a performer, artist and thinker. His bold programming style, infusion of technology and extravagantly produced concert concepts aim to explore

new musical territory while casting a contemporary eye on the established canon.

Brendan has performed at prestigious concert halls and concert series including the REDCAT Theater at the Disney Hall in Los Angeles, Zipper Hall, the Monday Evening Concert series, Merkin Hall and The Stone in New York. He is also a former member of the highly acclaimed Oberlin Contemporary Music Ensemble, Echoi, and Palimpsest ensembles, and has recorded with Carrier Records and Populist Records. Brendan's most recent project *The Seven Tragedies of Space Travel* was conceived as a multi-space, multi-media, opera for solo pianist that mixes

western performance tradition with technology, food, and aliens who speak Vietnamese.

He has worked closely and in workshops with composers such as George Crumb, Sir Harrison Birtwistle, and Lewis Nielson. Brendan's enthusiasm for contemporary music has led to a number of premieres and commissions, including works by Wojtek Blecharz, Aaron Helgeson, Nicholas Deyoe, Clint McCallum, Josiah Oberholtzer, and by Pulitzer Prize winning composer Roger Reynolds. He has also performed with ICE violinist David Bowlin, pianist Aleck Karis, and percussionist Steven Schick.

Brendan performed at the Bowdoin International Music Festival in Maine as a recipient of a Performer's Associate Fellowship. There, he was featured both as soloist and chamber musician on the Upbeat! Concert Series and the Gamper Festival of Contemporary Music alongside esteemed faculty and guest artists. Brendan has also made appearances at the Shandeelee International Music Festival in New York as two-time recipient of the C. J. Huang Foundation Scholarship and the Jim Ricketts Foundation Scholarship. In 2004, he was invited to perform again at Shandeelee and honored as one of the most outstanding alumni since the festival's foundation.

A graduate of the Oberlin College Conservatory of Music in Ohio (BM, 2005) and UC San Diego (MM, 2010/DMA, 2015), Brendan has also studied at the Conservatorium van Amsterdam in the Netherlands with Jan Wijn. His teachers also include Aleck Karis (UC San Diego), Alvin Chow (Oberlin Conservatory), Yong Hi Moon (Peabody Institute of Music), and the late Earl Wild. He has also studied in master classes with Yoheved Kaplinksy (Juilliard), Martin Canin (Juilliard), Julian Martin (Juilliard), and Craig Sheppard (U of WA). He currently teaches private piano to undergraduate majors and a keyboard skills class at UC San Diego.

# SUPPORT PROJECT [BLANK]

When you support Project [BLANK], you invest in a dynamic group of artists, musicians, and composers that are diversifying and revitalizing the arts in our community!

Over the course of our first four seasons, we have worked hard to bring you innovative musical experiences, building new connections between disparate communities in our city. For us, the [BLANK] in our name is a daily reminder of the infinite possibilities that result when passionate artists, musicians, and audiences come together.

Your tax-deductible donation will help sustain Project [BLANK] as we continue to bring performances of new and experimental music to San Diego – works that engage with urgent contemporary themes and celebrate the great and diverse wealth of talent in our beautiful city.



Scan the QR code to make your tax-deductible donation today.

It's that easy!

**Scan. Pay. Go.**

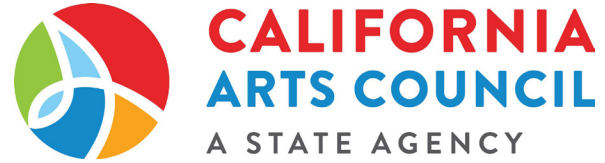
## DONORS

<b>VISIONARY \$10,000 AND ABOVE</b>	<b>BENEFACTOR \$5,000 - \$9,999</b>
The Wolfe Family Charitable Foundation	Brendan Nguyen Lee Winslett
<b>SPONSOR \$1,000 - \$2,499</b>	<b>LEADER \$500 - \$999</b>
Andrew Allen Carrie Greenstein Ray Kaczmarek and Elizabeth Ta Julianne Larsen	Adam Birnbaum
<b>ENSEMBLE \$100 - \$499</b>	<b>SOLOIST \$1 *- \$99</b>
Philip Friedel Gerard Manecke Megan Murphy and Jonathan Nussman Linda Wilson	Ian Craft Bob Gans Marsha Lyon Maureen Mason Anne Middleton Tracy Weiss

# SPECIAL THANKS

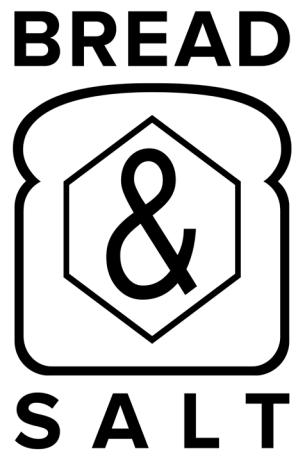
FINANCIAL SUPPORT PROVIDED BY

---



ADDITIONAL SUPPORT PROVIDED BY

---





# ABOUT PROJECT [BLANK]

## MISSION

---

PROJECT [BLANK] is a San Diego-based concert series and presenting organization that produces immersive, multi-disciplinary chamber music and operatic performances. Established in 2018 by pianist Brendan Nguyen and mezzo-soprano Leslie Ann Leytham, our programming style explores new musical territory while casting a contemporary eye on the established canon.

By bringing together diverse artistic practices, PROJECT [BLANK] produces novel musical experiences that challenge and reframe the listener's relationship to music. We conceive and produce each of our events in collaboration with visual artists, technologists, musicians, and composers—creators who rethink the myriad connections between music, audience, performer, and space. We strive to build connections between disparate communities in our city, and provide new and exciting creative opportunities for local musicians, artists, and audiences.

The [BLANK] in our name is a manifestation of our belief that a performance is most exciting when it resists a single classification. We produce events that challenge norms of the concert experience, including inventive and imaginative performances of standard repertoire, radical operatic productions, and commissions of revolutionary new works. We are committed to using our platform to explore and engage with urgent contemporary subjects, to advocate for social justice and advance inclusion in the arts, and to break down barriers that exist in the musical world.

## BOARD OF DIRECTORS

---

BOARD PRESIDENT	Adam Birnbaum
SECRETARY & GRANT WRITER	Jonathan Nussman
GRANT MANAGER	Anke Klueter
BOARD MEMBER	Michelle Lou

## CONNECT

---



[WWW.PROJECTBLANKSD.ORG](http://WWW.PROJECTBLANKSD.ORG)



[@PROJECTBLANKSD](https://www.facebook.com/PROJECTBLANKSD)



[@PROJECT\\_BLANK\\_SD](https://www.instagram.com/PROJECT_BLANK_SD)

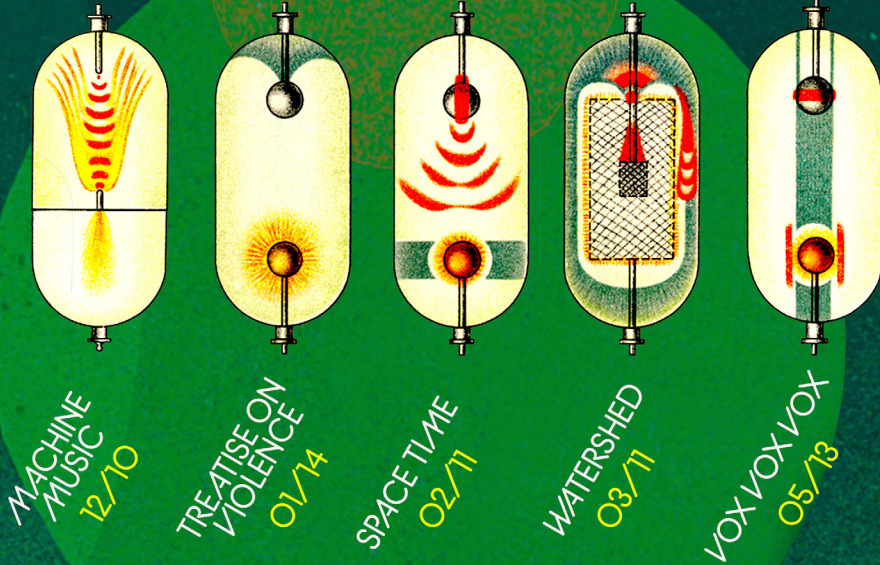


JOIN OUR MAILING LIST!

# UP NEXT IN 2023

PROJECT [BLANK]  
@  
*Bread & Salt*

## SALTY SERIES



1955 Julian 8pm \$10  
[www.projectblanksd.org](http://www.projectblanksd.org)

PROJECT [BLANK]  
presents:

at Bread & Salt  
1955 Julian St.

June 9 & 10 @ 8:00 pm  
June 11 @ 3:00 pm

\$25 General  
\$15 Students/Seniors

[www.projectblanksd.org](http://www.projectblanksd.org)

# NO EXIT

by ANDY VORES  
-A chamber opera in Hell.

