***dream seminar / drömseminarium***

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***dream seminar / drömseminarium*: An Overview of the Project**

*Fyra miljarder människor på jorden. Och alla sover, alla drömmer.*

*Four thousand million on earth. They all sleep, they all dream.*

-- Tomas Tranströmer,

*Drömseminarium*

# Nordic / American Opera

Nine of Nobel laureate Tomas Tranströmer's poems serve as the foundation of *dream seminar / drömseminarium*—a devised music theatre piece created by 47 artists from 9 countries through collaboration and improvisation.

The premiere is scheduled at the Gateway Theater, February 2016

*dream seminar / drömseminarium* is far more than a musical setting of Tranströmer’s potent texts. It is the result of a cumulative collaboration; an intimate creative process that developed what might have been a singular perspective on the poetry into a multi-cultural, collective response. All of the artists have contributed their own voices in the form of raw creative material that has been composed and musically shaped by composer Ellen Lindquist, with a scenario created by stage director Pat Diamond and soprano Kathleen Flynn. The result is a fluid, non-linear music theatre work in which myriad musical voices mirror the multiple perspectives of the poems.

The piece and the process which created it are an exploration of artists struggling with their own humanity and creative paths. It is a reflection of how we make our way through the forest of life, and how we use our imaginations to shape and alter the landscape surrounding us. In performance, we take the audience with us on that journey.

# Audio Clips / Video Clips

Audio clips from *dream seminar / drömseminarium* are at the following link:

<http://www.dreamseminar.org/dreamfly/audio.html>

A score is at <http://www.dreamseminar.org/dreamfly/scores.html>

Corresponding tags in the score for the musical clips:

**Flygblad**: Flygblad page 8, m. 81-end

**Eldklotter**: Eldklotter page 11, m. 142-154

**Minnena ser mig**: Minnena ser mig page 21, 4 sec before reh. P-end

**Lamento**: Lamento page 5, m. 100-reh. H

**Madrigal**: Madrigal page 1, 14 seconds before reh. A-reh. D

**Längre in**, Clip 1: Lamento page 7, 6 seconds before Längre in-reh. F

**Längre in**, Clip 2: Längre in page 16, just after reh. I-end

**Romanska Bågar**: Romanska Bågar page 1-end

Four video clips from workshop performances and rehearsals are at the following links:

**Flygblad** Clip:

<https://www.youtube.com/watch?v=mLTHB7CHgMY>

**Madrigal** Clip: [http://vimeo.com/user8104370/review/69507062/d052a68740](http://vimeo.com/user8104370/review/69507062/d052a68740%20) **Lamento/ Lament** Clip: <http://vimeo.com/user8104370/review/69522035/52b8fbda41> **Preludier (II)/ Preludes (II)** In Studio Rehearsal: <http://www.youtube.com/watch?v=c3DcDDyYuWY>

# Development History

# The world premiere of *dream seminar / drömseminarium* is planned for February 2016 at the Gateway Theater in Bellport, NY. There have been multiple work-in-progress performances throughout the development of this piece over the, including a concert reading of the full score (August 31 and September 1, 2011 at the Secret Theatre in New York). Six in-depth development workshops, three in Sweden and three in the USA have been held since 2007. All of the workshops culminated in work-in-progress performances; in 3 of these the audience participated in an improvisation that influenced the final piece.

For the complete performance history of *dream seminar /**drömseminarium*, please see the following link: [http://www.dreamseminar.org/dreamabout/dreamtime.html](http://www.dreamseminar.org/dreamabout/dreamtime.html%20)

# Ensemble

*dream seminar /**drömseminarium* will be premiered by an ensemble of 14 musicians; 12 instrumentalists and 2 vocalists.

Artists Bios here: [http://www.dreamseminar.org/dreamcreators/dreamcreators.html](http://www.dreamseminar.org/dreamcreators/dreamcreators.html%20)

# *dream seminar* / *drömseminarium* Contributing Artists

*Composer:* Ellen Lindquist (Norway/USA)

*Poet:* Tomas Tranströmer (Sweden)

*Scenario:* Patrick Diamond (USA) & Kathleen Flynn (Canada)

*Stage Director:* Patrick Diamond (USA), Ted Altschuler (USA)

*Stage Manager:* Ashley J. Pollard (USA), Marci Skolnick (USA), Katya Kjellbau (USA)

*Set Designer:* Henny Linn Kjellberg (Sweden)

*Music Director:* Timothy G. Long (USA), Gregory Oh (Canada)

*Lighting Designers:* Helena Kuukka (Finland), Torkel Skjærven (Norway)

*Movement:* Helena Högberg (Sweden), Lotta Gahrton (Sweden), Micke Strid (Sweden), Kate Alton (Canada)

*Videographer:* S. Katy Tucker (USA), Keja Stenström (Sweden), Brian M. Hedden (USA)

*Costume Design:* Tove Bergund (Sweden), Camille Assaf (France)

*Flute:* Malin Trast (Sweden), Erin Lesser (Canada)

*Oboe:* Laura Karney (USA)

*Clarinet:* Christa Van Alstine (Canada), Robert Ek (Sweden)

*Horn:* Nathan Koci (USA), Angela Wilmot (USA)

*Trombone:* Oscar Utterström (Sweden), Benjamin Lanz (USA)

*Viola:* Eva Fahlén (Sweden), David Marks (USA)

*Violin*: Aaron Packard (USA)

*Cello:* Christian Sahlin (Sweden), Will Martina (Australia), Fanny Bray (France), Ariana Falk (USA)

*Bass:* Emma Nyberg (Finland), Felix Pastor (Spain)

*Harp:* Nicolas Tulliez (France)

*Piano:* Timothy G. Long (USA), Staffan Sandström (Sweden), Laura Barger (USA)

*Percussion:* Michael McCurdy (USA)

*Soprano Vocalist:* Kathleen Flynn (Canada), Rebecca Højlund (Denmark)

*Bass Vocalist:* Michael Douglas Jones (USA)



# Our Approach and the Results

*drömseminarium / dream seminar* is created by artists of many disciplines, through an exchange of individual perspectives in a non-hierarchical environment. We came together for a series of development workshops: we began with a small workshop in 2006 with 5 of us, and this work developed into 6 in-depth workshops from 2007-2011. The piece grew out of a series of musical, dramatic and physical improvisations undertaken in these workshops. These improvisations started with Tranströmer’s words and were aided by musical material from the composer. Our non-hierarchical, process-oriented approach amplified his poetry, incorporated the contributions of everyone in the room, and allowed the work to emerge and take shape organically. Tranströmer has referred to this piece as a new translation of his work.

Videotaping and recording our work captured creative moments, which we used to further shape the process. The length of time spent on this project has allowed us to harvest the richest of these moments, and has allowed the ensemble time to digest the process and develop the material we generated together.

As a result of these factors, our piece is structured in a number of unexpected ways. For example:

* the instrumentalists perform and physically interact with each other and the singers onstage, and are vital parts of the narrative. They play, dance/move, speak, and sing.
* The piece is un-conducted. An un-conducted performance shifts the focus away from a central point in front of the stage and onto the interaction between players. It requires a larger commitment to learning the music from each player on the stage.
* Our scenic designer and composer have created special instruments out of porcelain, which are part of the visual life of the piece.

**Scenario: Setting, Characters, and Movements**

Setting:

*dream seminar / drömseminarium* traces a day in the life of a writer (Mats) living in Stockholm. He is searching for inspiration through his memory and dreams, and embarks on an involuntary quest. Events are sparked by his environment: the weather, the time of day, a photograph. As time unfolds over the course of an early summer’s day in Mats’ house, we are transported to different seasons, locations and events, and the characters that populate his memories and imagination.

Characters:

Mats (Bass): A middle-aged man living in suburban Stockholm; a writer searching his memory and dreams for inspiration.

Frida (Soprano): Memory. A spirit associated with water that is haunting Mats’ memory; his great, lost soulmate.

Matyas (Violin): Mats’ imagination. An old-fashioned farmer-type, wearing his Sunday best. He is from days gone by. Associates with Tricksters.

Matico (Clarinet/Bass Clarinet): Mats’ desire and need. Dressed in bowler hat and nicely tailored clothing - very modern, very tasteful. Associates with Tricksters.

Mattea (Clarinet): Mats’ intellect – logic and thought. Dressed comfortably in sky blue. Associates with the Guides (Adana and Raphaela).



Tricksters, Guides, Watchers & Guardians: from Frida’s world. Each helps and hinders Mats’ in a different way, shaking up the world and memories in which he lives.

Tricksters:

Mab (Flute): the most playful.

Oli (Harp): the farthest-reaching. Storm (Percussion): the brashest, who summons conflict and change.

Guides:

Adana (Piano): of the Earth. A calming spirit who cannot be denied, who gently and consistently moves things forward.

Raphaela (Oboe/English Horn): of the Air. An angel, a nightingale, a healing spirit who lightens the load.

Watchers:

Helio (Horn): the illuminating Sun, lighting up the world, at turns brilliantly and passively.

Badr (Trombone): the obscuring Moon, isolating, slowing, plunging the world into dreams; a lone figure.

Guardians:

The Lovers (Cello & Bass): Mats’ guardians, who sometimes act as barriers.

Movements/Poems:

* **Minnena Ser Mig | Memories Look at Me**

Mats reluctantly awakens in a dream world populated by his memories, desires, and impulses. He examines them.

* **Eldklotter | Fire-Jottings**

Sparked by a photo next to Mats' bed, Mats and Frida reconnect and reminisce.

* **Lamento | Lament**

Mats is inspired to write, but his creativity withers when confronted by more memories.

* **Längre in | Further In**

Mats straddles two worlds – the outer, “real” world of traffic hustle, and the inner world of the forest and imagination.

* **Preludier (II) | Preludes (II)**

Although inspired by his dreams, Mats resists facing his true feelings.

* **Flygblad | Leaflet**

Forced to see himself, Mats rails at the world, life and fate.

* **Romanska Bågar | Romanesque Arches**

Mats comes to appreciate and embrace his faults.

* **Madrigal | Madrigal**

Mats begins to see and celebrate the possibilities open to him.

* **Näktergalen i Badelunda | The Nightingale in Badelunda**

Mats returns to bed and dreams, finding peace.

**Financial Support**

Development support has totaled $327,000. Contributors include: American Music Center, American-Scandinavian Foundation, American Swedish Institute, Bellport Restaurant, Mary Duke Biddle Foundation, Ernie Canadeo of The EGC Group, Kultur i Länet Uppsala Län, Landstinget Västmanland, Länsstyrelsen Västmanlands Län, Mälardalens högskola, New York State Council on the Arts, Barbro Osher Pro Suecia Foundation, Sparbanksstiftelsen Nya, Stony Brook University Department of Music, Västmanlandsmusiken, Västerås stad, and many generous individuals. A detailed budget and funding plan for the world premiere of *dream seminar / drömseminarium* February 2016 at the Gateway Theatre, Bellport NY, is as follows:

|  |  |
| --- | --- |
| **dream seminar/drömseminarium** | |
| **Gateway Theatre Premiere 2016** | |
|  |  |
| **Budget** |  |
| Travel & Per Diems/Board | $58,800 |
| Artist & Design Fees | $113,000 |
| Lodging & Theater Rental | $112,500 |
| Video, Film & Sound | $20,000 |
| Set & Costumes | $45,800 |
| Transportation | $7,690 |
| Insurance | $2,850 |
| Printing & Administration | $10,420 |
| Marketing | $6,750 |
| Publicity | $5,000 |
| Instrument/Lighting/Equip Rental | $14,850 |
| Technicians | $4,800 |
| Bank Charges/Wires and Transfers | $650 |
| Cargo | $540 |
| Literary Rights/Royalties/Fees | $10,950 |
| Documentation | $2,400 |
| **Total** | **$417,000** |
|  |  |
|  |  |
| **Funding Support** |  |
| **Funding Support Committed:** |  |
| Gateway Theater | $87,500 |
| Online Fundraising | $15,000 |
| Private Donations | $48,000 |
| **Funding Support Pending:** |  |
| New Music USA | $15,000 |
| Knapp Swezey FDN | $25,000 |
| Barbro Osher Pro Suecia FDN | $80,000 |
| Sparkplug FDN | $10,000 |
| Bloomberg Philanthropies | $20,000 |
| Geoffrey Hughes FDN | $15,000 |
| Kalliopeia FDN | $10,000 |
| NEA Challenge America Grant | $10,000 |
| Agler Rice FDN | $3,000 |
| Solow FDN | $5,000 |
| BMI-Rupp FDN | $3,500 |
| Swedish Culture Council | $15,000 |
| Nordic Culture Point | $15,000 |
| Global Giving.org | $17,500 |
| Projected Ticket Sales | $22,500 |
| **Total** | **$417,000** |

**Companion Star Organizational Background**

Companion Star was incorporated in NY State in August 2005. We have produced 2 major productions, including the multi-nominated, critically acclaimed *Under Milk Wood, an opera.* We have produced 25 public concerts of new music in Europe and the USA. Our performance projects typically range 6-8 years from beginning to completion. This length of process is crucial for the research and development of our work.

Federal ID # 56-2535118. United States Internal Revenue Service recognition as a nonprofit tax exempt organization with 501(C) 3 status in August 2007; State of New York Attorney General’s office NY Charities registration # 40-13-60.

**Mission**

To create, produce and present new music theatre works and opera.

**Philosophy and Method**

Companion Star creates, produces, and presents new opera and music theatre using a collaborative process. Every facet of a production, from initiation to completion, is shaped by the ideas that arise from the collective work of all members of the collaborative; each project evolves and emerges organically through this process. Our goal is to create pieces of the 21st century which reflect the diversity of our world.

We are particularly interested in the ways material for new work can be developed through improvisation by experienced artists from all kinds of mediums, and we are interested in the ways in which the outstanding moments which come from improvisation can be set in scored music so their magic is not only retained, but developed and enhanced. Those sparks of creativity are our starting points and foundation of our living laboratory for the creative process.

**Programming**

*Moo, Squeal & Scratch: in the garden of shadows* (completed 2007)

A performance art piece based on ancient Persian poetry with music by American composers Haleh Abghari and Ben Kreith (scored for narrator, soprano, violin, percussion and bass). This piece explores the popular and classical musical traditions of Europe,

America and the Middle East, combined with the theatrical traditions of story-telling, narration and singing. Premiere at NY Chelsea Art Museum August 2006; performed at the Stone, October 2007.

*Under Milk Wood* (completed 2014)

A co-production with the Taliesin Arts Centre in Wales and Le Chien qui chante in Montréal of Welsh composer John Metcalf’s seventh opera, *Under Milk Wood.*  Based on the literary classic of the same name by Dylan Thomas this piece features a live radio broadcast setting complete with “foley” artists and recorded sounds. This project toured 4 cities in Wales and played for 7 performances to sell out houses and great critical acclaim. It is the third collaboration of Companion Star’s Founder & Director Michael Douglas Jones, Composer John Metcalf and Stage Director Keith Turnbull. Premiere Wales 2014, NY Premiere in 2017.

**Current Projects**

*dreamseminar / drömseminarium:* Nine of 2011 Nobel laureate Tomas Tranströmer's poems serve as the foundation of this piece—a devised music theatre work created by 47 artists from 9 countries through collaboration and improvisation. Itis the result of a cumulative collaboration; an intimate creative process that developed what might have been a singular perspective on Tranströmer’s poetry into a multi-cultural, collective response. All of the artists have contributed their voices in the form of raw creative material that has been shaped musically by composer Ellen Lindquist, with a scenario created by stage director Pat Diamond and soprano Kathleen Flynn. The result is a fluid, non-linear music theatre work in which myriad musical voices mirror the multiple perspectives of the poems. The premiere is scheduled at the Gateway Theater, February 2016

*Odin:* A collaboration with environmental activist/composer/ percussionist Donald Knaack. A cross cultural collaboration comingling spoken word, hip hop and opera; 13 players in a percussion ensemble play instruments constructed entirely from recycled materials. Based on the myth of Odin the God of war and knowledge, we see the devastation of today’s world through the lens of Odin’s struggle for power and control.

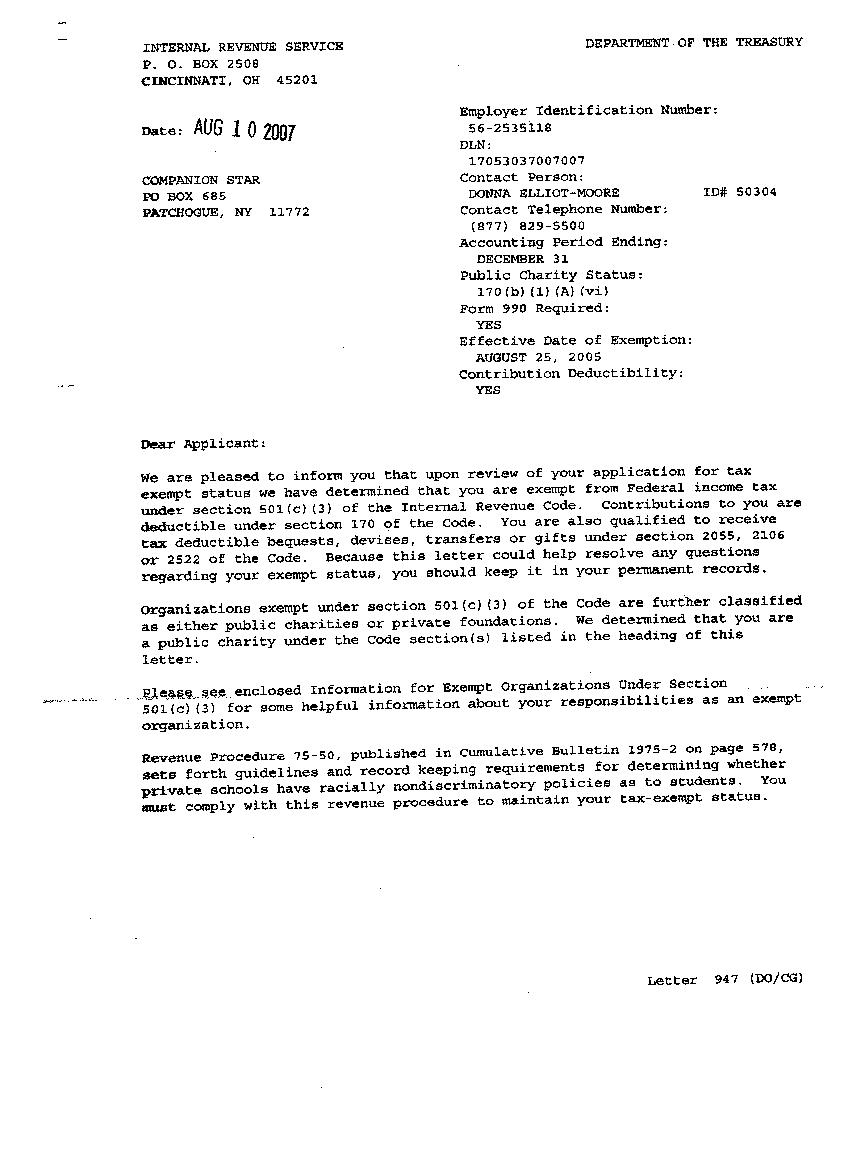
*The Illumination Initiative*: Companion Star operates a performing arts educational program for emerging and professional artists. These workshops introduce our unique collaborative improvisational process, built on the philosophy of our creations for the stage.

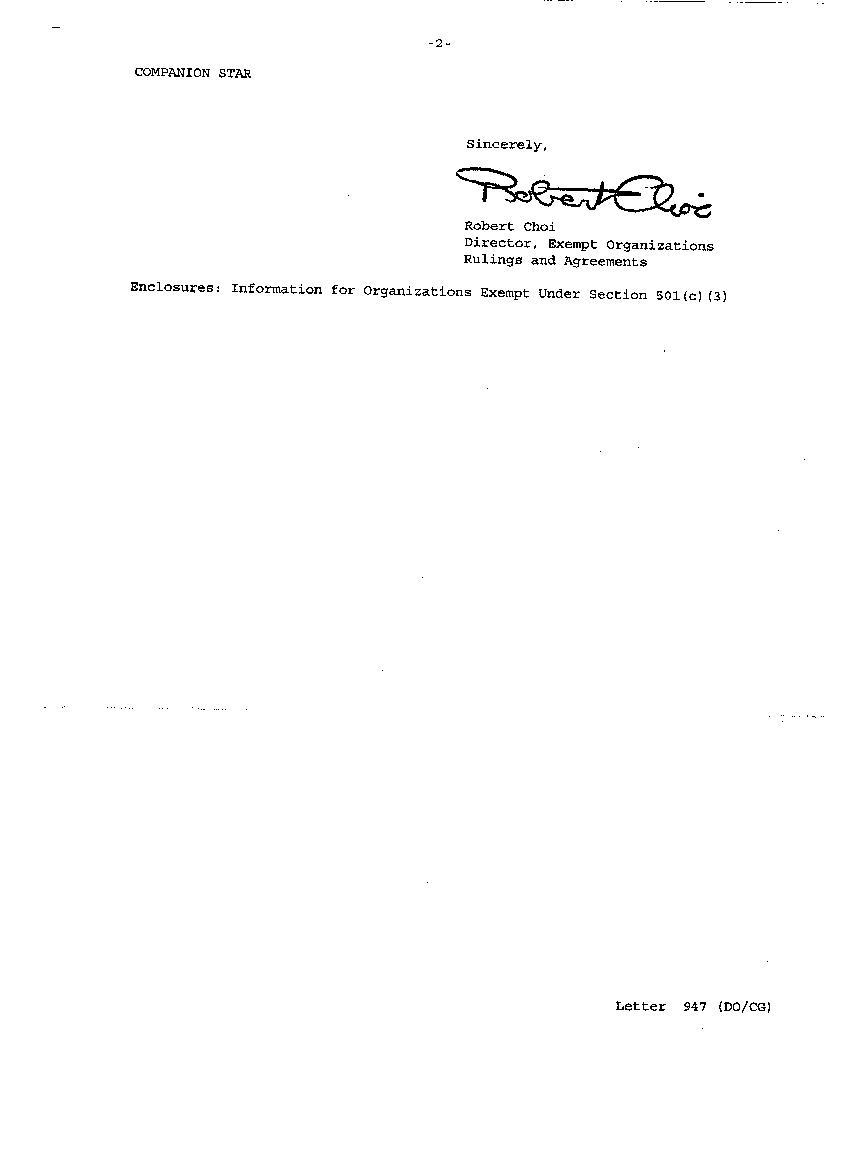
**Demographics**

We operate in local and international communities of diverse ethnicities, incomes, ages and sizes. We’ve performed at the Gateway Theatre, Bellport, NY; the Stone Theatre, Chelsea Art Museum, Tenri Cultural Institute, and National Opera Center, New York, NY; Västerås konserthus, Ängso Castle, and Wiks Castle in Sweden; Taliesin Arts Centre, Aberystwythe Performing Arts Centre, Caernarfon Theatre, and Sherman Theatre, Wales. Discounted tickets are available to all students and seniors within the communities where we perform.

|  |  |  |
| --- | --- | --- |
| **Companion Star Budget** | | |
|  | **2014** | **2015** |
|  | **Expenses (Actual)** | **Expenses (Projected)** |
|  |  |  |
| Salaries | $0 | $15,000 |
| Office Rent | $9,000 | $9,000 |
| Utilities | $1,319 | $1,319 |
| Office Supplies | $245 | $1,000 |
| Printng | $1,018 | $1,800 |
| Postage | $635 | $1,200 |
| Meals/ Entertainment | $43 | $1,500 |
| Travel | $9 | $500 |
| Programming | $10,472 | $24,000 |
| Fundraising Events | $0 | $6,000 |
| Banking Fees | $144 | $750 |
| Fees/Dues/Subcriptions | $285 | $450 |
| Website | $3,720 | $3,000 |
| Bookkeeping Fees | $296 | $400 |
| Seminars | $300 | $600 |
|  |  |  |
| **TOTAL** | **$27,486** | **$66,519** |
|  |  |  |
|  | **Income (Actual)** | **Income (Projected)** |
|  |  |  |
| Wales Arts International |  | $5,000 |
| Taliesin Arts Centre | $8,917 | $2,400 |
| Welsh Government |  | $1,650 |
| Individual Donors | $4,000 | $45,000 |
| Mayer, Ross, Hagan | $9,000 | $9,000 |
| Website Master | $3,720 | $3,000 |
| Foundations | $11,383 | $160,000 |
| Revenue | $46 | $800 |
| Interest Income | $19 | $65 |
|  |  |  |
| **TOTAL** | **$37,085** | **$226,915** |
| Companion Star's 2014 IRS 990 will reflect the figures shown above. However, in 2014 we co-produced *Under Milk Wood: an opera* in Wales.The section below contains our production budget. Companion Star was actively engaged in grant writing, fund raising, budgeting, and managing the project; however, these funds were raised, managed and disbursed in the UK. |  |  |
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|  |  |  |
| ***Under Milk Wood: an opera*** | **Expenses (Actual)** |  |
|  |  |  |
| Total Vocalists Cost | $120,591 |  |
| Total Instrumentalists Costs | $71,180 |  |
| Music Staff | $24,337 |  |
| Creative/Production Staff | $145,105 |  |
| Production Expenses | $53,225 |  |
| Marketing | $33,191 |  |
| Travel | $12,275 |  |
|  |  |  |
| **TOTAL** | **$459,903** |  |
|  |  |  |
|  | **Income (Actual)** |  |
|  |  |  |
| Welsh Assembly Government | $115,060 |  |
| Arts Council of Wales | $254,461 |  |
| Foundations | $7,191 |  |
| Welsh National Opera | $32,704 |  |
| Vale of Glamorgan | $12,269 |  |
| Swansea County Government | $16,355 |  |
| Box Office | $32,704 |  |
| Program Sales | $1,336 |  |
|  |  |  |
| **TOTAL** | **$472,081** |  |

**Tax Determination Letter**

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