

GUERRILLA
OPERA



Museum of Science®

Guerilla Opera and the Museum of Science, Boston present

FRACTURED

A performance exhibition of two works by composers Anahita Abbasi and Bahar Royai exploring themes of fractured experiences, directed by Deniz Khateri.

Distorted Attitudes III/ Scattered

The mimesis of a schizophrenic mind

Music and text by Anahita Abbasi

The body and the psyche combat for control of emotions in a schizophrenic mind, performed by baritone Brian Church and percussionist Mike Williams.

SALT

A woman at the edge

Music by Bahar Royai and text by Deniz Khateri

**** WORLD PREMIERE ****

A portrait of an elder woman who, as she cooks soup, reflects on her salty life of feeling trapped in an abusive marriage, performed by soprano and Artistic Director Aliana de la Guardia with electronic sound.

THE ARTISTS OF FRACTURED



Anahita Abbasi's music (Composer of *Distorted Attitudes III / Scattered*) has been described as “a dizzyingly sophisticated reverie - colorful and energetic” (The Guardian). “Theatrical listening experience” “embodies tremendous timbral exploration and multilayered performance gestures” (De Volkskrant & Classical Voice America). Her music has been programmed at numerous festivals around the world, such as Tectonics, Southbank Centre, Darmstadt Ferienkurse, Akademie der Künste Berlin, Klangspuren, IRCAM, Klang Festival, BIFEM, and many others. Ms. Abbasi received several awards, including a work-scholarship from the Experimentalstudio des SWR, Freiburg (2014), a Morton Gold ASCAP young composers award (2015), a nomination for “women composers of our time” (2017) as well as the composition prize of the Acht Brücken Festival (2020). In addition to being a founding member of Schallfeld Ensemble (Austria), she is also the founding member of IFCA, Iranian Female Composers Association (US.) Anahita Abbasi has studied in KUG university in Austria and worked closely with B. Furrer, P. Billone, G. Aperghis, and F. Bedrossian. Currently, she is completing her PhD in composition with Rand Steiger at the University of California San Diego. (www.anahitaabbasi.com)

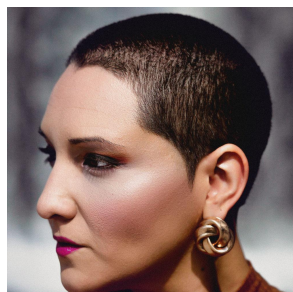
Born and raised in Iran, **Bahar Royae** (Composer of *SALT*) is a composer of concert and incidental music. Her compositions are a mixture of timbral and sound-based atmospheric structures, interspersed with lyrical influences derived from her Iranian background. Her works have been performed worldwide, including Italy, Greece, Germany, Canada, Iran, and the USA. Bahar was recently recognized as a runner-up in National Sawdust's 2018-19 Hildegard Competition. Other awards include the Roger Sessions Memorial Composition Award, Walter W. Harp Music & Society Award, John Bavicchi Memorial Prize, and the Korourian Electroacoustic Award. Bahar received her M.M. in composition from Boston Conservatory, where she studied with Marti Epstein and Felipe Lara, and is currently pursuing a Ph.D. from CUNY where she studies under Jason Eckardt and Suzanne Farrin.



Trained in her hometown, Tehran, **Deniz Khateri** (Stage & Film Director, *FRACTURED*) is an actor, director, playwright, shadow puppetry artist and animator based in New York. Her works experiment with form and explore the unique characteristics of her chosen mediums. Deniz has performed extensively in Tehran, Boston and New York. As an actor, she has performed with companies including: Rattlestick Playwrights Theater, the Center at West Park, ArtsEmerson, Central Square Theater, Underground Railway Theater, Boston University, Apollinaire Theatre Company, among others. Her plays have been performed in several national and international festivals. In the realm of puppetry and object performance, was hand-selected to perform her new work, “The Cellos’ Dialogue”, in the Exponential Festival and NY Fringe Puppetry Festival. In it she experiments using a musical instrument as a puppet. Deniz has designed shadow puppetry visuals for several contemporary classical composers and is excited to return to Guerilla Opera for “Salt”, for which she is the librettist as well as film and stage director, after previous collaborations on

Papillon featuring “Sept Papillon” by Kaija Saariaho and Rumpelstiltskin by Marti Epstein. In addition to her work in live theater, Deniz has won the NYFA award for her animated web series, “Diasporan”, for which she is the writer, director and animator, and explores the daily struggles of immigrants. (www.denizkhateri.com)

Nuozhou Wang 王诺舟 is a Chinese filmmaker, sculptor, and video artist based in the East Coast of the USA. Her work, featuring women characters invariably, explores gender, class, beauty, and transitional space. Nuozhou has engaged in the creation of works presented at various venues including the Museum of Modern Art, Pioneer Works, and Art Basel. She has associate directed, filmed, and animated numerous cinematic and experimental operas discussing immigration, assimilation, Asian, Asian-American, BIPOC experiences, including *La Bohème* (2021), *Ofelia's Life Dream* (2020), *ELLIS* (2021), and *SALT* (2021). Nuozhou received her BFA in Sculpture from Rhode Island School of Design in 2020.



Aliana de la Guardia, Artistic Director and soprano, has garnered acclaim for her “dazzling flights of virtuosity” (Gramophone) in “vocally fearless” performances that are “fizzing with theatrical commitment” (The Boston Globe). A voracious interpreter of repertoire old and new, this Cuban-American artist enjoys a multifaceted career as a vocalist, actor, educator, and entrepreneur in New England and beyond. A co-founding artist and now Artistic Director of Guerilla Opera, she has produced more than twenty five world premiere operas with roles tailor-made for her ferocious stage presence. Specializing in new music and garnering skills as a theater artist she is especially fit for premiering new experimental operas, genre-bending performance art, devised works, intimate performances and film projects. She has enjoyed new music and new opera

collaborations featuring today’s most eminent composers with American Lyric Theater, Beth Morrison Projects, Boston Modern Orchestra Project, Boston New Music Festival, Dinosaur Annex, Enigma Chamber Opera, Ludovico Ensemble, Monadnock Music, New Gallery Concert Series, the PARMA Festival, Transient Canvas, and Winsor Music, among others. She was recently selected as a protégée for OPERA America’s Women’s Opera Network Mentorship Program for Women in Opera, paired with Lee Anne Myslewski from the Wolf Trap Foundation, as well as the recipient of a Public Art Learning Fund grant from the New England Foundation for the Arts to pursue mentorship with the renowned Double Edge Theatre. She is the owner and founder of Dirty Paloma Voice Studio in Haverhill, MA, treasurer of Granite State National Association of Teachers of Singing, and was on the 2020 Haverhill Multicultural Festival planning committee. Aliana has a BM in vocal performance, emphasis in opera and an MM, vocal performance from the Boston Conservatory, and additional studies with SITI Company and New Repertory Theater. (www.alianaelaguardia.com)

Brian Church, baritone, has a busy and varied career in the Boston performing arts scene. A longtime member of the Choir at King's Chapel and the Cantata Singers as well as a frequent guest performer with Callithumpian Consort, Brian has been a strong proponent of contemporary music. Past Performances have been with SoundIcon, Boston Musica Viva, New Gallery Concerts, Dinosaur Annex, Boston Playwrights' Theater, Boston Opera Collaborative and many others. In 2013, he performed the Speaker's part in Lachenmann's "...zwei Gefuhl" as part of the Tanglewood Festival of Contemporary Music. Brian has performed Peter Maxwell Davies' rigorous "8 Songs for a Mad King" with both Callithumpian Consort and Collage New Music in performances in Boston, North Carolina and Alaska. He has performed as a substitute member of the Grammy Award-winning vocal octet, Roomful of Teeth in concerts in Boston, NYC, Seattle, Portland and Carlsbad, CA. With Boston's Renaissance Men, Brian has done vocal arrangements, played guitar, performed from Maine to New Orleans and recorded two critically acclaimed albums. Brian enjoys a long-standing relationship with Guerilla Opera, where he premiered roles in operas and new works by Curtis K. Hughes, Rudolf Rojahn, Per Bloland, Adam Roberts, Hannah Lash, Caroline Louise Miller, Daniel Raza Sabzghabaei, Mischa Salkind-Pearl and Andy Vores, among others, as well as revived and recorded roles by Marti Epstein and Nicholas Vines. Brian teaches Voice, Piano, Guitar, Ukulele and Bass at Music 101 Studios in Melrose. For the past two years, he's been a



Preschool Music Specialist in Winchester and Cambridge. For 11 years, he played bass and sang in the avant-noise punk group Tristan Da Cunha. He now plays hardcore/metal bass in the Contemporary Composer's Collective, Niffin. Last August, he released his third solo album of original material called Caption Caption on Bandcamp. He is the father of two boys, Elias and Quentin.



Hailed by The Boston Globe as “one of the city’s best percussionists,” **Mike Williams** has performed throughout North America and Europe and is a regular performer in the Boston area. An advocate for contemporary music, he is a member of the new music sinfonietta Sound Icon and is the percussionist and Artistic Director of Guerilla Opera with whom he has commissioned and premiered fourteen new chamber operas since 2007. He has also performed with groups including the Boston Modern Orchestra Project, Ludovico Ensemble, Callithumpian Consort, Chameleon Arts Ensemble, and Harvard Group for New Music. Williams has worked with many of the leading composers of our time including Pierluigi Billone, Philippe Leroux, Salvatore Sciarrino, Gunther Schuller, and Roger Reynolds and been involved in numerous recordings on labels including Cantaloupe, BMOP Sound, Albany, and Northwest Classics. As an orchestral musician he has performed with the Netherlands Radio Chamber Orchestra, Portland Symphony, New Hampshire Symphony, Springfield Symphony, and in the summer of 2010 toured North America with the Star Wars: In Concert Symphony Orchestra. He was awarded a fellowship from the Tanglewood Music Center and attended The Institute and Festival for Contemporary Performance in New York. Williams has performed at the Festival de Mexico, Gaudeamus Music Week, New Hampshire Music Festival, Monadnock Music, and the Summer Institute for Contemporary Performance Practice at New England Conservatory. Williams holds both B.M. and M.M. degrees from The Boston Conservatory, where he won top prize in the Concerto Competition. He also completed a year of advanced study at the Conservatorium van Amsterdam during which time he regularly performed with the Netherlands Radio Chamber Orchestra under Peter Eötvös. His principal teachers include Peter Prommel, Pat Hollenbeck, Nancy Zeltsman, and Salvatore Rabbio. Williams is on the music theory faculty of the Boston Conservatory at Berklee.

Keithlyn B. Parkman, lighting designer, was born and raised in a New York City theatre family with a sewist and a carpenter for parents. While receiving her BFA in Lighting Design from Boston University, she stumbled upon an assistant stage management position with Guerilla Opera, and the rest is history. In the last eight years, Keithlyn has been a member of the Ensemble 11 times. Being embedded in theatre at such a young age, she was instilled with a passion for the arts, that she strives to share with others. While not working in the Boston opera scene, Keithlyn mentors the next generation of theatre makers at Brooklyn’s Berkeley Carroll and Manhattan’s The Beacon School. In addition to teaching and mentoring, she also continues to juggle a freelance lighting design career with a deep interest in bringing theatre to non conventional spaces. Keithlyn has designed shows in empty storefronts, party venues and church basements all over NYC.

Sarah Schneider is a Boston-based stage manager and child supervisor. In addition to her work as Artistic Projects and Production Manager with Guerilla Opera, she has also worked with Commonwealth Shakespeare Company, Boston Ballet, Huntington Theatre Company, Boston Playwrights’ Theatre, Wheelock Family Theatre, Company One, the Boston University Opera Institute, among others. Sarah is a graduate of Boston University where she earned her BFA in Stage Management.

ABOUT GUERRILLA OPERA

Guerilla Opera is a Boston-based, artist-led ensemble with a mission is to commission and reenvision new and experimental works custom-tailored to our artists; to champion cutting-edge music and immerse audiences in profound experiences; to be a model for creative authenticity and IDEA (inclusion, diversity, equity, and accessibility); to inspire, influence and amplify emerging generations of artists.

Their vision is to generate a unique body of work that ferociously confronts the status quo by eschewing antiquated and stereotypical traditions of opera and examining stories through culturally focused and contemporary lenses.

“A veritable feast of drama, film, and music.”

Boston Musical Intelligencer

“Exquisite”

Gramophone Magazine

“Exceptional”

The Boston Globe

Founded in 2007, we have premiered over 25 operas by the most exciting composers of our generation with a track record of over 100 performances in Boston and beyond. One of the first companies to turn to digital programming, eight of our world premiere performances have been live streamed since 2013. In daring performances Guerilla Opera has garnered a national reputation for innovative contemporary opera with The Boston Globe raving that “radical exploration remains the cornerstone of everything it does.” (guerillaopera.org)

“Creative, passionate, skilled, and transforming, which is all opera ever has or should be.”

North Shore Art Throb

ABOUT THE MUSEUM OF SCIENCE, BOSTON AND SUBSPACE

Among the world's largest science centers, and New England's most attended cultural institution, the Museum of Science engages 1.4 million visitors a year to science, technology, engineering, and math (STEM) through interactive exhibits and programs. Nearly an additional 2 million people experience the Museum annually through touring exhibitions, traveling programs, planetarium productions and preK-8 EiE® STEM curricula through the William and Charlotte Bloomberg Science Education Center. Established in 1830, the Museum is home to such iconic exhibits as the Thompson Theater of Electricity, the Charles Hayden Planetarium, and the Mugar Omni Theater. The Museum influences formal and informal STEM education through research and national advocacy, as a strong community partner and loyal educator resource, and as a leader in universal design, developing exhibits and programming accessible to all. Learn more at <https://www.mos.org>.

Begun in 2016, SubSpace is the Museum's experimental playground for developing fresh and original social experiences for adults. Through SubSpace, art, science, and technology collide to create a new wave of nightlife that is intelligent, provocative, and one-of-a-kind. From musical tributes in the Planetarium, to performance art installations, to provocative cross-disciplinary conversations and beyond, SubSpace is an ever-evolving laboratory for Boston's most intriguing and immersive, science-infused experiences.

SubSpace aims to engage everyone in science. Programs explore not only the “hard” sciences (i.e., STEM) but also art, literature, and the social sciences so programs are relevant and engaging for all – even and especially to those who do not see themselves as “science people.” By amplifying the voices, stories, and work of underrepresented populations – including women, LGBTQ+, Latinx, and BIOPC – we invite all members of our audiences to ‘see themselves in STEM’.

Press Photos and Event Graphics:

https://drive.google.com/drive/folders/1VXkcagfU5m4QtE5_RA_IXJcp-eoPIA0x?usp=sharing

Social Media Tags

@guerillaopera @museumofscience
#gofracted #newopera #meetopera
#science #museumofscience #boston

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