



Dreamwalker

Tales of Life and Transformation

FREE LIVE STREAM

Friday, October 30, 2020, 8:00PM EDT

***Dreamwalker* is a world premiere exhibition of works by composers Kaija Saariaho and Caroline Louise Miller exploring themes of life and transformation that expand the definition of opera in surprising ways!**

In partnership with HC Media, Guerilla Opera joins the opening weekend of the Boston New Music Festival with a live studio performance of *Dreamwalker* from HC Media at Harbor Place in Haverhill, MA.

Streaming on YouTube, and Haverhill Public Access Channel 22, Dreamwalker is approximately 35min and performed in English and Spanish. Though this is a live performance, audience will not be admitted.

GUERRILLA
OPERA

About Papillon

Papillon is a story of flight, freedom and transformation.

Beginning with “Mi madre era una gusana,” a poem by Aliana de la Guardia, it tells a folkloric account of her mother’s flight from Cuba, through the metaphor of the ever-changing life cycle of a butterfly.

Papillon features animation and direction by Iranian theater artist and animator Deniz Khateri with Cuban dance-inspired shadow theater and poetry by Aliana de la Guardia on top of a wonderfully fragile rendition of Kaija Saariaho's ephemeral Sept Papillons performed by Stephen Marotto.

Co-Artistic-Director’s Note

“How do we perceive music and theater through culture and heritage inherited in the body?” “How much of ourselves do we give up in order to become blank slates for the sake of the composer and their vision alone?” “How much more of ourselves, our lives, our personal experiences, can we give to them and let shine through when interpreting a work?”

A performer will always experience a work as a part of their self. When their experience of the world can shine through in a performance and in the work itself, it heightens context for the work and grounds it firmly in the world we live in today.

Feeling restricted and alone during isolation I spent a lot of time outdoors meditating on the word “flight.” This word and the thoughts it provokes are always on my mind to some degree, as my family did “flee” from their country, where they were also restricted and alone, for different reasons.

In looking for repertoire evocative of this abstract idea, our ensemble member, Stephen Marotto, suggested “Sept papillons.” The surreal nature of the piece brings many shapes and colors to the imagination, and immediately thought Deniz Khateri and her incredible work in animation would be the perfect pairing.

I had in mind to utilize body movements from Latin dance and learned some new movement taken from Yoruba, an Afro-Cuban folkloric style of dance with large flowing skirts and arm movements that resemble the flapping of butterfly wings.

We watch as the anthropomorphized caterpillar with winding circular movements transforms into a beautiful dancing butterfly, dancing harder and harder as the animated wings flap faster until exhaustion from a frantic effort to fly.

Finally, we added the poem “Mi madre era una gusana,” inspired by a story my mother told to me. “Gusano” (worm) is the dehumanizing name with which non-conformists were bullied when she lived in Cuba. In the story “my mother was a worm,” but grows wings and flies away. This transforms this work from an abstract depiction of a butterfly to a metaphorical, folkloric story of my mother’s flight from her homeland and the strength, struggle and transformation it takes to achieve the act of fleeing.

Aliana de la Guardia

About the Composer

Kaija Saariaho is a prominent member of a group of Finnish artists who are making a worldwide impact. She studied in Helsinki, Fribourg and Paris

At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations.

Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her, linked, pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) suggest her preoccupation with colour and texture. Although much of her catalogue comprises chamber works, she has turned increasingly to larger forces and broader structures, such as *Orion* (2004), *Laterna Magica* (2008), *Circle Map* (2008).

The detailed notation using harmonics, microtonality and detailed continuum of sound extending from pure tone to unpitched noise – all features found in one of her most frequently performed works, *Graal Théâtre* for violin and orchestra (1994). Her catalogue also includes *Aile du songe* (2001), *Notes on Light* (2006), *D'OM LE VRAI SENS* (2010), *Maan Varjot* (2014). In 2015, Gerald Finley and Los Angeles Philharmonic Orchestra, conducted by Gustavo Dudamel, premier *True Fire* for baritone and orchestra.

From later nineties, Saariaho has turned to opera, with outstanding success: *L'Amour de Loin* (2000), *Adrian Mater* (2006), *Emilie* (2010) and the oratorio *La Passion de Simone* (2006). Her opera *Only the Sound Remains* was premiered in March 2016 at The Dutch National Opera. Other performances will follow in Paris, Helsinki, Madrid and Toronto.

Saariaho has claimed the major composing awards: Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, Polar Music Prize. In 2015 she was the judge of the Toru Takemitsu Composition Award. Kaija Saariaho's harp concerto *Trans* was premiered in August 2016 by Xavier de Maistre and The Tokyo Symphony Orchestra, conducted by Ernest Martinez-Izquierdo at the Suntory Hall, Tokyo.

About Ofelia's Life-Dream

Ofelia's Life-Dream Notes

A woman finds herself at a difficult life crossroads, names herself "Ofelia", and embarks on a poetic inner journey. Dreaming that she is drowning, she contemplates biological cycles of life and death, embodying three organisms along the way: a tropical bioluminescent fungi, a moth that drinks the tears of sleeping birds, and a giant palm tree that fruits once in hundred years, then collapses upon itself and dies.

The use of the name "Ofelia," an altered spelling of "Ophelia," is a feminist rewriting and extrapolation of Shakespeare's (in)famous female character. Whereas Shakespeare's Ophelia is defined by men and the control they exert over her life, Ofelia is a fully-realized person with a complex inner world that is poetic, intellectual, spiritual, and scientific; and she is wholly free to commune with movements of the universe.

About the Composer

Caroline Louise Miller's practice explores affect, tactility, biomusic, and the materiality of digital production. She often works with theater, electronics, film, and sonic worlds that bridge musical genres. Her most current project is a concert-installation with Alarm Will Sound and video artist Stefani Byrd that explores intersections of movement, stasis, and desire with abandoned industrial structures. Caroline's music appears across the U.S. and internationally, and she has most recently been honored with grants and awards from Chamber Music America, the Matt Marks Impact Fund, Transient Canvas, and Guerilla Opera. In 2018 she won the ISB/David Walter composition competition for *Hydra Nightingale*, created with improviser/bassist Kyle Motl. Caroline also works as a curator, and organized multimedia concerts at the Birch Aquarium at Scripps Institution of Oceanography between 2012–2017. In 2019 she launched concerts focused on science-fiction and surrealism. She holds a Ph.D in Music from UC San Diego, and will be Assistant Professor of Sonic Arts at Portland State University, in Portland, Oregon, beginning in winter 2021.

About the Artists of Dreamwalker LIVE

Aliana de la Guardia, Co-Artistic Director and performer, is a Cuban-American artist acclaimed for her “vocally fearless” performances that are “fizzing with theatrical commitment.” A co-founding artist of Guerilla Opera, she has produced many newly commissioned operas tailor-made for her ferocious stage presence. Aliana received OPERA America’s Women Opera Network mentorship distinction paired with Wolf Trap Opera, as well as a NEFA Public Art Learning Fund Grant to pursue mentorship with 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 on the Haverhill Multicultural Festival 2020 planning committee. With two degrees in vocal performance from the Boston Conservatory, she additionally has a certificate in Cultural Equity and Inclusion from the Steward Cultural Development Group. (www.alianadelaguardia.com)

Deniz Khateri (Stage Director Papillon) Trained in her hometown Tehran, Deniz Khateri (stage director of Papillon) is an actor, director, playwright, shadow puppetry artist and animator based in New York. Her works attempt to experiment with form and exploring the unique characteristics of the mediums that she uses. She is particularly in search of the elements that highlight theatre from other mediums. Deniz performed extensively in Tehran and has worked with Boston theatre companies including ArtsEmerson, Central Square, Underground railway, Boston University, Apollinaire, etc. as an actor. Her plays have been performed in festivals in Tehran, Boston and New York. In her new work, “The Cellos’ Dialogue”, premiered at NY’s Exponential festival, she experimented using a musical instrument as a puppet. Deniz has made shadow puppetry visuals for several contemporary classical composers and is excited to return to Guerrilla opera for Sept Papillon after their first collaboration on Rumpelstiltskin. Deniz has won the NYFA award for her animated web series “Diasporan Series” which is about daily struggles of immigrants. denizkhateri.com

Dr. Stephen Marotto (cello Papillon), D.M.A., Violoncello A native of Norwalk, Connecticut, Stephen has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen’s formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman. As a teacher, Stephen aims to inspire students of all ages to ignite their passion for music and expand their musical horizons. Stephen’s teaching philosophy includes building a fundamental understanding of the instrument through slow focused practicing with intent, and a broad academic and theoretical approach to supplement. Stephen is comfortable teaching in the common practice classical mold as well as jazz, contemporary improvisation, and eclectic styles of music.

Andrea Merkx (video editor Ofelia) International exhibitions and performances include Or Gallery (British Columbia), Circuit, (Switzerland); New York venues include Ramiken Crucible, Swiss Institute Contemporary Art, PS1, Bowery Ballroom, Irving Plaza, Terminal 5; as part of Merkx&Gwynne, a collaborative framework for interdisciplinary experimentation in group-exhibition-cum-music-video-set production, formalized in 2012, she has curated and designed exhibitions at Shoot the Lobster, Bureau (New York), BRIC Arts Media, and NADA (New York); works in traditional and experimental opera, in scenic and video design, and as an associate director.

Julia Noulin-Mérat, set design Papillon and co-Artistic Director, is a French, American, and Canadian production designer. For the past seven years, she has been the Associate Producer at Boston Lyric Opera and is the co-Artistic Director of Guerilla Opera. In addition, Julia has worked on over 400 opera, theater, and television productions, including 20 new operas and 22 new plays, and is the principal

designer at Noulin-Mérat Studio. Julia received OPERA America's Women Opera Network mentorship distinction as well as the Leadership Intensive. Recent credit includes; Rigoletto (Minnesota Opera), Le Monde a l'Envers (Wolf Trap Opera), Tosca and Falstaff (Opera Omaha); Albert Herring (Curtis Institute); Gallo, Pedr Solis, and Troubled Water (Guerilla Opera); Sumeida's Song and 27 (Pittsburgh Opera); and The Rake's Progress, The Threepenny Opera, The Barber of Seville, and Pagliacci (BLO) I Pagliacci, Kaizer of Atlantis, Romeo et Juliette (the Atlanta Opera). Other projects include a TedX talk on site-specific opera in the modern age; a Neverland (with China Broadway): a \$20 million, 50,000 square immersive theater piece in Beijing based on Peter Pan; and Playground (Opera Omaha) a touring operatic sound sculpture in collaboration with composer Ellen Reid. Julia is a graduate of Boston University with an MSc in Arts Administration, an MFA in Set Design, a Diversity Inclusion certificate from ESSEC Business School, a social media marketing specialization from Northwestern University, a Fundraising Development Specialization from UC Davis, a Finance & Leadership certification from Harvard Business School. <http://www.noulinmerat.com>

Keithlyn B Parkman, Lighting Designer & Projections Coordinator, has been with Guerilla Opera for the last 7 wonderful years. With humble beginnings as Assistant Stage Manager, Keithlyn has grown with the company to her current administrative position as Production Coordinator. Her most recent design includes Rumpelstiltskin and Chrononhotonthologos. Keithlyn was even around for Laine's last Guerilla Opera production: Pedr Solis in 2015.

Laine Rettmer (Stage Director Ofelia's Life-Dream) is a North American visual artist and opera director. Their work explores performance, gender, desire, and methods of social control. Rettmer's work has been presented nationally and internationally at the Vizcaya Museum; Manifesta; MoMA Public, curated by Mel Logan and Jakob Boeskov; the Museum of Fine Art, Boston; Massachusetts Institute of Technology Museum for the exhibition, Hot Steam; the Illuminus Festival; the Boston Independent Film Festival; the Yuan Art Museum; Yve Yang Gallery; Perkins and Ping; Present Company; NADA NY, NADA Presents; and AREA gallery, among others. Rettmer's opera productions have been praised as "wickedly smart" and "devastatingly funny" by The New York Times, and "not only profound but also shattering" by the Observer. Their, Barber of Seville, was named one of the top 10 classical music productions of 2014 by the New York Times and La Bohème one of the best operas of the decade by the Observer. For four years Rettmer was the resident stage director for the New York based company LoftOpera, with whom their last production, Macbeth, received a Freddie Award for Best New Production and was nominated for Best Director. Rettmer has also worked extensively on new opera with such companies as New York City Opera, Ecce Ensemble, Guerrilla Opera, and Rhymes with Opera. They are currently on the Artistic Advisory Board of On-Site Opera. Recent awards include a National Endowment for the Arts Grant and a MAP Fund grant for the collaborative opera, Standby Snow: Chronicles of a Heat Wave, an Art Alliance Fellowship from HFBK Hamburg, a research fellowship from the Center for Arts Design and Social Research, and residences at Skaffell Center for Visual Arts in Iceland, Robert Wilson's Watermill Foundation on Long Island, and MassArt's Brant Gallery. In addition to teaching performance and digital media in the Sculpture Department at RISD, Rettmer has served as a residential scholar at Massachusetts Institute of Technology. They were a Post Graduate Fellow at Tufts University in Video and Digital Media. They hold a BFA in stage direction from New York University and an MFA in digital media from the School of the Museum of Fine Arts at Tufts.

Graduated from Rhode Island School of Design in 2020 with a BFA in Sculpture, **Nuozhou Wang** (assistant director and video designer Ofelia's Life-Dream) is a Chinese filmmaker, sculptor, and video artist. Her work, featuring women characters invariably, explores class, beauty, and transitional space. She has engaged in the production of works presented at the Museum of Modern Art, Pioneer Works, and Art Basel. Currently working at Massachusetts Institute of Technology, she is a new member of Guerilla Opera associated with the creation of Ophelia's Life Dream.



WHO WE ARE

Guerilla Opera is a Boston-based ensemble whose mission is to expand the possibilities of opera by immersing audiences in innovative, experimental and thought-provoking new works from cutting-edge composers in productions that re-envision the audience's relationship to the art for profound and lasting experiences.

We Guerillas are an artist-run chamber ensemble founded in 2007 by Mike Williams, Rudolf Rojahn, and Aliana de la Guardia. In 13 seasons we have premiered 25 operas of various lengths by 19 composers in 18 productions and 100 performances in 10 venues in Boston and nation-wide. Eight of those performances were live streamed.

CURRENT ADMINISTRATION

Co-Artistic Director	Aliana de la Guardia
Co-Artistic Director	Julia Noulin-Mérat
Production Coordinator	Keithlyn Parkman

CURRENT ENSEMBLE

Baritone	Brian Church
Soprano	Aliana de la Guardia
Violin	Lilit Hartunian
Pianist / Podcast	Tae Kim
Cello	Stephen Marotto
Production Design	Julia Noulin-Mérat
Lighting Design	Keithlyn Parkman
Saxophones	Philipp Stäudlin
Percussion	Mike Williams

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Majie Zeller (Performing Artist)

HAVERTHILL COMMUNITY COMMITTEE

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Erin Padilla (Project Manager at the Cogswell ArtSpace and Creative Haverhill)
Melissa Seavey (Member Relations Coordinator at the Greater Haverhill Chamber of Commerce)
Lindsay Paris (Community News Producer and HC Media at Harbor Place Coordinator)
Allison Colby-Cambell (Haverhill Life Contributing Writer and Photographer, and former Chair of the Haverhill Cultural Council)

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IN-KIND: Boston Conservatory at Berklee, Brandeis University, C Space, HC Media

REVOLUTIONARY: Anonymous (in honor of Marti Epstein), Jim Haber & Susan Larson, and Thomas & Katharine Kush

RADICAL: Anonymous, Robert Henry, Esther Nelson (in honor of Julia Noulin-Mérat), and Peter Wender

ULTRA: Julie Rohwein & Jonathan Aibel, Karen Oakley, Beth Weimann

AVANT: Charles Anderson, Dr. Alina Betancourt, Elizabeth Boveroux, Peter Braun, Martin Cohn, Chime Inc, and Douglas Schuler

EXTRA: Black Hawk Productions, John Berg, Mary Chamberlain, Walter & Mary Chapin, Sharon Daniels, Miguel & Donna de la Guardia, Barbara J DiGiovanni, Judson Evans, Ryan Gunsalus, Amelia LeClair & Garrow Throop, Susan Maxwell, Patrick McGovern, Karthik Pandian, PARMA Recordings, Jonathan Saxton, Michael Scanlon, Geoffrey Steadman, Ken Ueno, Andy Vores, Mark Warhol, and Marijane Zeller

TROUBLEMAKER: Anonymous (5), Bruno Baker, Dennis Carboni, Renata Cathou, Melissa Cooms, Sheryl Cohen, Martin Coote, Luis Fabre, Carole Charnow, Emily Koh, Robert Kirzinger, Kristo Kondakçi, Leong Xuan Li, Allegra Libonati, Stefanie Lubkowski, Roxanna Myhrum, Rebecca & Hugues Marchand, Justin John Moniz, DeMar Neal, John Charles O'Connor, Florence Panasiewicz, Rachel Panasiewicz, Michaelene Panasiewicz, Christine A. Richardson, Sid Richardson, Edward Richter, Kurt Rohde, Mischa Salkind Pearl & Franny Zhang, Peggy Samuels, Elizabeth A. Seitz & Jorge C. Abellas Martin, and Aaron Surrain


GUERRILLA OPERA WOULD ALSO LIKE TO THANK FOR BEOWULF:

The Boston Conservatory, Andy Vores, Andrew Chandler, Anna Labykina, Noulin-Mérat Design Studio, Boston Lyric Opera, Mark DiGiovanni, Holly Gordon at Vale Hill Creative

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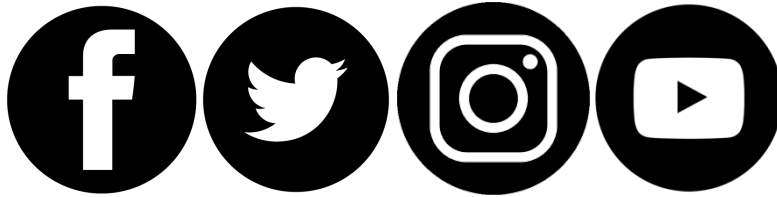
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