



GUERRILLA EMERGENCE  
FESTIVAL

## Note from the Artistic Director:

*"Creativity is inventing, experimenting, growing, taking risks, breaking rules, making mistakes, and having fun."* — Mary Lou Cook

The Guerilla Emergence Festival builds on our tradition, from 2016, of "Emergence" concerts, where we gather our community to share our works-in-progress. In the past it was one concert where we present two or three scenes of one or a couple different works-in-the-making. We did this to include you in our risk-taking, our growth, our innovation.

Last season, our 15th Anniversary, was so full with live productions and virtual events, and throughout we were in the formative stages of more new works. We were testing them and moving them forward in ways that you may have missed.

Some will premiere this season, and some, even though we have presented them already, are still developing -evolving and changing one stage at a time.

The evolution of this event thrills me as I look back on our 16 years of new works. Events like the Guerilla Emergence Festival offer you, our community, a rare opportunity to experience our works as they grow. Every step, each unique process that you witness in the evolution of a new work is witness to countless hours, careful feedback, thoughtful consideration of each creative individual, and limitless creativity.

We have so much to share and are so thankful to be able to share it with you! I hope that as you watch these live streams, your imagination soars as you dream of what these works will become.

# Live Stream Events

Tuesday, November 29, 2022, 7:30PM EDT

*I Give You My Home* by Beth Wiemann

Wednesday, November 30, 2022, 7:30PM EDT

*The Thrilling Adventures of Lovelace and Babbage* by Elena Ruehr  
and Royce Vavrek

Thursday, December 1, 2022, 7:30PM EDT

*SALT* by Bahar Royaei and Deniz Khateri

Friday, December 2, 2022, 7:30PM EDT

Meet-the-Artist: composer Emily Koh of *HER / alive.un.dead* and  
first look at new scenes

# Video-On-Demand

*All live-streamed performances are available to watch on demand  
with any individual ticket or bundle purchase through December  
11, 2022.*



# I Give You My Home

*monodrama for soprano, saxophone, percussion, and pre-recorded sound*

November 29, 2022

Music, libretto, and sound design by  
**Beth Wiemann**

Stage Direction by  
**Cara Consilvio**

## PERFORMING ENSEMBLE

Aliana de la Guardia.....Rose  
Alexa Cadete.....Rose's Mother  
Mike Williams.....percussion  
Philipp Stäudlin.....saxophone

## PRODUCTION

Beth Wiemann.....Composer/Librettist/Electronic Sound Design  
Cara Consilvio.....Stage Director  
Jolie Frazer-Madge.....Stage Manager  
Caroline Seeley.....Costume Designer  
Sergio Perdiguer.....Scenic Designer  
Jeffrey Means.....Sound Engineer

This is the premier broadcast of Beth Wiemann's *I Give You My Home*. This is a site-specific chamber opera inspired by Rose Standish Nichols and the Nichols House Museum in Boston and produced by Guerilla Opera in collaboration with the Nichols House Museum. This elegant new opera paints a portrait of Rose, a professional Bostonian woman, and highlights her professional work as a landscape architect, and her efforts to affect change through activism in the Women's Peace Movement and Women's Suffrage. This broadcast was filmed inside the home where she lived most of her life, the present-day Nichols House Museum.

## SYNOPSIS

### Scene 1

Rose welcomes guests to her Sunday salon and prepares to make a special announcement as she describes the house and the art within it for new guests.

### Scene 2

Rose recalls her childhood in boarding schools in both New England and Paris, France, and her formative education.

### Scene 3

Rose reflects on her artistic journey. Inspired by her "Uncle Gus" (Augustus Saint-Gaudens), she explores the artistic outlets that led her to landscape design.

#### Scene 4

Rose moses on the importance of symmetry and order in landscape design, and how these qualities act as a metaphor for designing a life.

#### Scene 5

Rose recalls her years of work advocating for Women's Suffrage, for peace during the first and second World Wars, as well as women's roles in those wars.

#### Scene 6

Rose makes her special announcement to her guests: she will make her house a museum that is open to people always.

#### ACKNOWLEDGEMENTS

*I Give You My Home* is supported by an Opera Grants for Women Stage Directors and Conductors award from OPERA America, a Live Arts Boston grant award from The Boston Foundation and their partners the Barr Foundation and Dunamis Boston, and a CIP Projects grant award from Mass Cultural Council. The development of the opera has been in partnership with the University of Maine, Orono with assistance from the Cultural Affairs Fund, the McGillicuddy Humanities Center, the UMaine Arts Initiative, and the Hamm Campus Fund, The Switchboard artist residency program in Haverhill, MA, the Nichols House Museum, Saint-Gaudens National Park, the Path of Life Sculpture Garden and Hedge Maze, and Naulakha (the Rudyard Kipling House) and Scott Farm Orchard.

Guerilla Opera would like to thank Linda Marshall and Barbara Callahan from the Nichols House Museum, Vicky Pittman from the Colonial Performing Arts Center, Kerstin Burlingame from the Saint-Gaudens National Historical Park, Craig and Nicki Carmody from Great River Outfitters, Michele Powers from the The Landmark Trust USA, Simon Renault from the Scott Farm Orchard, Rebecca Shannon Butler, and Theatre KAPOW.

Beth Wiemann would also like to thank the Visby International Centre for Composers, the Hambidge Arts Center and the Virginia Center for the Creative Arts, where she worked on the first draft of *I Give You My Home*.

# The Thrilling Adventures of Lovelace and Babbage

November 30, 2022

Music by  
Elena Ruehr

Libretto by  
Royce Vavrek

Based on steampunk graphic novel by  
Sydney Padua

## PERFORMING ENSEMBLE:

Alexis Peart.....	Ada Lovelace, a mathematician
Michael Galvin.....	Charles Babbage, an inventor
Erin Matthews.....	Ancestor 1/Queen Victoria
Omar Najimi.....	Ancestor 2/Minion
Lilit Hartunian.....	violin
Rane Moore.....	clarinet
Stephen Marotto .....	cello
Mike Williams.....	percussion

This is the public re-broadcast of the musical premiere "The Thrilling Adventures of Lovelace and Babbage", which was recorded from a live performance at the Dorothy and Charles Mosesian Center for the Arts in Watertown, MA.

## SYNOPSIS

### *ADVENTURE I: THE DIFFERENCE ENGINE*

Ada Lovelace and Charles Babbage meet over tea. Babbage shows Lovelace his Difference Engine, a primitive version of the calculator, much to Lovelace's excitement. Lovelace writes to her mother of her intentions to work with Babbage. The Ancestors celebrate their partnership, providing additional history on Lovelace and Babbage, and setting the stage for the rest of the opera.

### *ADVENTURE II*

Lovelace and Babbage present their machine before her majesty, Queen Victoria. The Queen is unamused due to the machine's inability to fight crime. However, she is soon swayed and enthralled upon discovering that the machine prints images of cats. Promoting Babbage to a Knight of the Guelphic Order and doubling their funding, she leaves Lovelace and Babbage in a daze from the entire experience.

The Ancestors return, marveling at the Queen's visit. Lovelace awakes, entering the Third Dimension through a portal in the mirror.

## ACKNOWLEDGEMENTS

The Thrilling Adventures of Lovelace and Babbage is supported by an award from The Center for Art, Science & Technology (CAST) at MIT.

# SALT

December 1, 2022

Music by  
**Bahar Royae**

Written and Directed by  
**Deniz Khateri**

## PERFORMING ENSEMBLE

Aliana de la Guardia.....Woman  
Aliana de la Guardia & Dr. Alina Betancourt.....Woman in Video  
Aliana de la Guardia, Maryam Vaziri, Matineh Shaker, & Bahar Royae.....Recorded Voices  
Pouya Shabanpour.....Recorded Tonbak

This is the public re-broadcast of the premiere of an extended version of "SALT", which was recorded at the New Ohio Theater during the 2022 Ice Factory festival in New York, NY.

## SYNOPSIS

An elder woman expounds on her salty life of being trapped in a loveless and abusive marriage as she cooks soup for her husband and contemplates a way out.

Prologue - The Woman, in her youth, is dancing, singing and playing with a bird in a Persian garden where she meets her husband

Recitative I - The Woman, in her 50's, cooks with a ladle making soup for her husband.

Lament I - The Woman laments.

Recitative II Part 1- The Woman cooks and anticipates her husband's return

Interlude I - A portrait of their three children.

Recitative II Part 2- The Woman cooks and goes through her life with her husband in her mind

Lament II - The Woman laments.

Recitative III Part 1 - The Woman remembers her choices in life that are now gone

Interlude II - The man caresses the bird with cotton.

Recitative III Part 2 - The Woman hears her husband return

Lament III - The Woman mourns.

## ACKNOWLEDGEMENTS

SALT was developed with support from the Museum of Science, Boston, and a CIP Project Grant award from the Mass Cultural Council, and with special thanks to the Dorothy and Charles Mosesian Center for the Arts, Arts After Hours, as well as Roxana Myhrum and Puppet Showplace Theater.

Guerilla Opera's performance of SALT at the 2022 Ice Factory Festival is supported in Part by the New Ohio Theatre and an Emergency Grant award from the Foundation for Contemporary Arts.

# HER | alive.un.dead

December 2, 2022

Music and Libretto by  
Emily Koh

Stage Direction by  
Mo Zhou

Bizhou Chang.....HER  
Felicia Chen.....HER 2  
Subaiou Zhang Carter.....violin  
Stephen Marotto.....cello  
Philipp Stäudlin.....saxophone  
Mike Williams.....percussion

## SYNOPSIS

SCENE 3A: Where am I? @ The In Between

HER finds herself in a strange space called the in-between, a waiting area between death and rebirth. She slowly discovers that she died in childbirth, and wonders if Little Me, her daughter, feels alone in the world.

Scene 7: The In Between

HER and HER2 find each other in the In Between, and discover that they share something in common--leaving their parents behind. They lament that it is a tragedy for the white-haired to send off the black-haired, and what shame that brings to the family.

## ACKNOWLEDGEMENTS

The commissioning of Emily Koh for HER | alive.un.dead: a media opera received funding from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation.

The world premiere of this opera is further supported in part by a Grants for Arts Projects Award from the National Endowment for the Arts, a Live Arts Boston Grant award from The Boston Foundation and their partners at the Barr Foundation and Dunamis., and in partnership with the Dorothy and Charles Mosesian Center for the Arts.



## CAST

**ALEXA CADETE** *Rose's Mother* Alexa is a Boston based actor and is thrilled to be working with Guerilla Opera on their production of Beth Wiemann's "I Give You My Home." Favorite credits include *Doubt*, *A Parable* (Sister Aloysius), *One Flew Over The Cuckoo's Nest* (Nurse Ratched) and *Hurly Burly* (Donna). Alexa has a degree in Theatre from Green Mountain College, she has trained at the Dorset Theatre Festival Conservatory, and she recently completed an apprenticeship with Commonwealth Shakespeare Company. (alexacadete.com)

**SUBAIYOU ZHANG CARTER** *violin* Subaiyou Zhang Carter was born in Tianjin, China and started to play the violin at age 3. Winning a national competition for youth in China at age 7, she engaged in serious study of the violin until age 12 and laid the instrument aside. In 2006, she came to the US pursuing undergraduate studies in the biological sciences. While preparing for medical school, she worked in molecular and genetic research at Brigham and Women's Hospital in Boston after graduation in 2010. After realizing she wished to pursue music seriously instead, Subaiyou resumed her violin studies again in 2012 and entered Boston University's School of Music to study with Professor Yuri Mazurkevich. Subaiyou holds a Master of Music degree (2016) and a Doctor of Musical Arts degree (2021) in Violin Performance from Boston University. Subaiyou was the Grand Prize winner of the Bach Competition at Boston University School of Music in 2015, and performed as concertmaster and soloist with the Wellesley Symphony in 2016 and soloist with the Brookline Symphony in 2017. Subaiyou performs chamber music with Frost String Quartet and is a co-founder of the non-profit arts organization Spectacle Collective.

**CARA CONSILVIO** *stage and film director* Cara Consilvio is a director and producer of opera, theater, and film. Recent directing credits include *Il Trovatore* for Opera in the Heights, *Scalia/Ginsburg* for Chautauqua Opera and the world premiere of *Our Trudy* for the Ad Astra Music Festival. In the Spring of 2021, she directed the chamber opera season at Grand Rapids Opera, which included *Penny*, an opera film, and *Second Nature*. In January of 2021, Cara directed and edited *Bernadette's Cozy Book Nook*; a world premiere opera film for Fort Worth Opera. In 2020, Cara directed *Scalia/Ginsburg* for Opera Carolina and Opera Grand Rapids, and the world premieres of *The Leader* and *Kassandra* for Opera in the Heights. Other stage directing engagements include new productions of Philip Glass's; *Hydrogen Jukebox* at Chautauqua Opera, *An American Dream* at Anchorage Opera, *The Threepenny Opera* for Syracuse Opera, *Suor Angelica* and *Glory Denied* at Tri-Cities Opera, and *The Elixir of Love* for Piedmont Opera. Cara is a co-founder of Hup! Productions and is currently in post-production on her feature film directing debut, a feature documentary called *For the Love of Friends*, which will premiere on the film festival circuit in 2022.

**BIZHOU CHANG** *HER* During the Covid-19 impacted 2020-2021 season, Soprano Bizhou Chang appeared as Mimì in a feature film version of *La Bohème* directed by Laine Rettmer with *More than Musical* (Hong Kong), a co-production of Opera Omaha, Tri Cities Opera, and Opera Columbus, performed Mimì in a new production of *La Bohème* with Opera Columbus, and returned to Pensacola Opera to sing Micaëla in *Carmen*.

In season 2021-2022, Ms. Chang will make her role debut as Pamina in *Die Zauberflöte* with Pensacola Opera, makes her company debut in the world premier of "Island of Hope, Island of Tears" by Gabriele Vanoni with Guerilla Opera, performs *Violetta* in an immersive production of *La Traviata* with Opera Columbus and *Out of the Box Opera*. Ms. Chang's operatic repertoire spans from Baroque to Contemporary, including *Zerlina* in *Don*

Giovanni and Leonora (cover) in *Il Trovatore* with Pensacola Opera, Cio Cio San in *Madama Butterfly* with Janiec Opera Company at Brevard Music Center, Countess Almaviva in *Le Nozze di Figaro* with Miami Music Festival, Fiordiligi in *Così fan tutte*, Tatyana in *Eugene Onegin*, Magda Sorel in Menotti's *The Consul*, Madame Lidoine in *Dialogues des Carmélites*, and the title role in *Alcina* with Boston Conservatory at Berklee. Ms Chang is a finalist of the prestigious Teatro alla Scala Academy of Lyric Opera Competition and a finalist of the XVI International Tchaikovsky Competition. (bizhouchang.com)

**Felicia Chen** *HER2* is a dynamic vocalist and improviser with an affinity for contemporary sound art. Through her fearless approach toward the creation and interpretation of new works, Felicia eschews boundaries that limit the definition of music. Praised by *The Boston Musical Intelligencer* for creating "siren-like sounds that explored extremes of the vocal range," Felicia employs a wide arsenal of extended techniques ranging from vocal percussion to multiphonic singing. A firm believer that classical music can be a catalyst for social commentary and change, Felicia frequently collaborates with composers, musicians, and poets whose voices are underrepresented in the field.

In 2018, Felicia brings *PAN* – a mass community participation theatrical work by Marcos Balter, featuring flutist Claire Chase – to Chicago, where she will teach the music and staging to community youth participants from Chicago West Community Music Center and The People's Music School. With her duo Mazumal, a voice and cello partnership which programs new works championing diversity, Felicia will be in residence at CUNY Hunter College and Boston Conservatory, leading workshops on educating young artists on civic engagement and inclusive dialogue in contemporary music. Felicia is the co-founder of the Boston New Music Calendar, a resource that aims to bring cohesiveness to the greater Boston-area contemporary music community, and she presented on the calendar at the 2018 New Music Gathering. More recently, Felicia was a vocal performance fellow at the 2018 Nief-Norf Summer Festival, performing works in conjunction with conference topic: New Asia, which highlights composers of Asian heritage. Felicia returned to the Banff Centre for a second residency exploring improvisation and experimental techniques for the voice and, with Mazumal, held residencies and performances at the University of Hartford, UC Berkeley's CNMAT, Cortona Sessions for New Music, and Boston Sculptors Gallery's Second Sunday Concert Series. Felicia made her debut with Black Sheep Contemporary Ensemble, performing an adventurous program of Georges Aperghis works. (feliciachen.com)

**MICHAEL GALVIN** *Charles Babbage* A native of Albany, New York, bass-baritone Michael Galvin has garnered a reputation as an eager and versatile young singer.

Upcoming engagements include singing the role of Babbage in Guerilla Opera's workshop of *The Thrilling Adventures of Lovelace and Babbage*, a new opera by Elena Ruehr and Royce Vavrek; *Evolution's Journey*, a concert of contemporary art song with Calliope's Call; Ensemble in *Champion* with Boston Lyric Opera.

This Fall, Michael joined the world premiere performance of *Iphigenia*, a new opera by jazz legends Wayne Shorter and Esperanza Spalding, produced by the Kennedy Center in conjunction with Real Magic and Octopus Theatrics. *Iphigenia* previewed at MassMoCa in early November, followed by a world premiere at ArtsEmerson and performances at The Kennedy Center, UC Berkeley, and the Broad Stage Santa Monica.

In the summer of 2019, Michael joined the Boston Early Music Festival as a Young Artist, where he performed the role of Zoroastro in Handel's *Orlando*. He was also invited to return to the language intensive opera program *Si Parla, Si Canta* where he sang the role of Simone in *Gianni Schicchi* with the Orchestra Sinfonica Carlo Coccia di Novara as well

as with the Villa Nigra Opera Festival in Miasino, Italy. In the spring of 2019, Michael was seen as Leporello in Eastman Opera Theater's production of *Don Giovanni*. Other EOT credits include Seneca in *L'incoronazione di Poppea* and Bass Voice in Ricky Ian Gordon's *The Tibetan Book of the Dead*.

Michael holds a Master of Music in Voice from the Eastman School of Music and a Bachelor of Music in Voice from Ithaca College. ([michaelgalvinbass.com](http://michaelgalvinbass.com))

**LILIT HARTUNIAN** *violin* Violinist Lilit Hartunian performs at the forefront of contemporary music innovation, both as soloist and highly in-demand collaborative artist. First prize winner in the 2021 Black House Collective New Music Soloist Competition, Ms. Hartunian's "Paganiniesque virtuosity" and "captivating and luxurious tone" (Boston Musical Intelligencer) are frequently on display at the major concert halls of Boston, including multiple solo performances at Jordan Hall and chamber music at Symphony Hall (Boston Symphony Orchestra Insights Series), as well as at leading academic institutions, including the New England Conservatory, Berklee College of Music, Boston Conservatory, Brandeis University, and Tufts University, where she often appears as both soloist and new music specialist.

Described as "brilliantly rhapsodic" by the Harvard Crimson, Ms. Hartunian can be heard on Mode Records, Innova Recording, SEAMUS records, New Focus Records, and on self-released albums by Ludovico Ensemble and Kirsten Volness. She has appeared as soloist in the SEAMUS, SCI, NYCEMF, Electroacoustic Barn Dance, Open Sound, and Third Practice festivals. Ms. Hartunian frequently performs works written for her by leading composers, including a world premiere by Guggenheim Fellow Marti Epstein, duo recitals with composers John McDonald and Ryan Vigil, and both audio album and special video projects with composer Sid Richardson.

A long-time collaborator with the the Museum of Fine Arts Boston, Ms. Hartunian curated and performed a season of chamber music paired with visual art in the museum's collection in her one-year chamber music residency, Vellumsound, and has also given numerous solo recitals at the museum, including an innovative online performance that reached over 20,000 viewers and was picked up by Forbes Magazine. As collaborative artist and ensemble musician, Ms. Hartunian regularly performs with Boston Modern Orchestra Project, A Far Cry, Sound Icon, Emmanuel Music, Callithumpian Consort, Guerilla Opera, and Ludovico Ensemble, and recently performed as guest artist with the Lydian Quartet and the Arneis Quartet. ([lilithartunian.com](http://lilithartunian.com))

**ALIANA DE LA GUARDIA** *Rose Standish Nichols AND Woman* Aliana de la Guardia is a multifaceted Cuban-American artist and arts leader. As a new music and operatic soprano, she has enjoyed collaborations with Beth Morrison Projects, Center for Contemporary Opera, Boston Modern Orchestra Project, Boston New Music Festival, Dinosaur Annex, Enigma Chamber Opera, Ludovico Ensemble, Monadnock Music, New Gallery Concert Series, Transient Canvas, Winsor Music, and can be heard on the Navona and Ravello Records labels of PARMA Recordings, BMOP Sound and independent labels. She has additionally collaborated on genre-bending works with Mountain Time Arts and Atlas UNLIMITED, and can be seen on ABC's "Body of Proof."

She is an ensemble member, co-founder and Artistic Director of Guerilla Opera, with which she has produced and performed in many new operas, oversees a virtual performance series, professional development programs for artists, community outreach, fundraising and operations for the ensemble.

Her leadership training includes the 2022 Nonprofit Learning Institute (Philanthropy MA) and CCI Changemakers (ECCF), 2020 Mentorship for Women in Opera (OPERA America) as

well as with the Double Edge Theatre ensemble, received a Public Art Learning Fund Grant award (NEFA), and is a member of OPERA America's Membership council.

She is the owner and head instructor at Dirty Paloma Voice Studios, an award winning online voice studio, was treasurer of the NATS Granite State chapter (2019-2022), has been a guest artist/lecturer at Harvard University, Lawrence Conservatory, Vermont College of Fine Arts, Universities of Maine and Memphis, and Regional Dance Development Initiative (NEFA), with speaking engagements at Washington National Opera, Boston Lyric Opera, Boston Singers Resource, and Classical Singer and National Opera Association conventions. (alianoelaguardia.com)

**DENIZ KHATERI** *writer/director/ animator* Trained in her hometown, Tehran, Deniz Khateri is a New York-based actor, director, playwright, shadow puppetry artist, and animator. Her works experiment with form and explore the unique characteristics of her chosen mediums. Khateri 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, and Apollinaire Theatre Company, among others. Her plays have been performed in several national and international festivals. In the realm of puppetry and object performance, she was hand selected to perform her new work, *The Cellos' Dialogue*, in the Exponential Festival and NY Fringe Puppetry Festival. She 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 *Rumplestiltskin* by Marti Epstein. In addition to her work in live theater, Khateri has won the NYFA award for her animated web series, *Diasporan*, for which she is the writer, director, and animator. (denizkhateri.com)

**EMILY KOH** *composer & librettist* Emily Koh (b.1986) is a Singaporean composer+ based in Atlanta, Georgia whose music reimagines everyday experiences by sonically expounding tiny oft-forgotten details, and is characterized by inventive explorations of the intricacies of sound. Her work also explores binary states such as extremes x boundaries, distinguished x ignored, and activity x stagnation, through her unique Teochew and Peranakan Singaporean lens. An amateur multi-disciplinary artist herself, she enjoys collaborating with creatives of other specializations, especially when sound plays a central role in the project. Described as "the future of composing" (The Straits Times, Singapore), Emily is the recipient of awards such as the Copland House Residency Award, Young Artist Award (National Arts Council, Singapore), Yoshiro Irino Memorial Prize (Asian Composers League), ASCAP Morton Gould Young Composer Award, Prix D'Ete (Peabody), PARMA Student Composer Competition, and the Virginia Macagnoni Prize for Innovative Research (University of Georgia). Her work is supported with commissions, grants and fellowships from the Opera America, MacDowell, the Barlow Endowment for Music Composition, New Music USA, American Composers' Orchestra, National Arts Council (Singapore), Women's Philharmonic Advocacy, the Paul Abisheganaden Grant for Artistic Excellence (National University of Singapore), and others. Described as "beautifully eerie" (New York Times), and "subtly spicy" (Baltimore Sun), Emily's music has been performed around the world and is published by Babel Scores (Europe) and Poco Piu Publishing (worldwide). (emilykoh.net)

**ERIN MATTHEWS** *Ancestor 1/Queen Victoria* Praised by the Boston Globe for her "pristine timbre and expressive face," Ms. Matthews is a highly sought after soprano in multiple genres and styles of music.

Most recently, Ms. Matthews appeared in the inaugural Stencils Festival with Strange Trace Opera. She has also performed with Enigma Chamber Opera as Flora in *The Turn of the Screw*, Promenade Opera Project as Marzelline in *Fidelio* & Noémie in Massenet's

*Cendrillon*, and, and with Boston Conservatory Opera as both Despina in *Così fan tutte* and Lucinda in Nico Muhly's chilling *Dark Sisters*. Multiple festivals have featured Ms. Matthews, including Operaworks, where she was an Emerging Artist, Opera Steamboat, where she was seen as Oberto in Handel's *Alcina*, and Opera Breve Vocal Institute, where she delighted audiences as Miss Wordsworth in Britten's *Albert Herring*. Other notable appearances include Olympia in Offenbach's *Les contes d'Hoffmann* and Johanna in Sondheim's *Sweeney Todd* with the University of North Texas Opera, and with the Musical Theatre of Denton as Maria in Bernstein's *West Side Story* and Cosette in *Les Misérables*. Partial role credits notably include Cunegonde in Bernstein's *Candide*, Marie in Donizetti's *La fille du régiment*, Frasquita in Bizet's *Carmen*, Gilda in Verdi's *Rigoletto*, Najade in Strauss's *Ariadne auf Naxos*, and Blondchen in Mozart's *Die Entführung aus dem Serail*.

As a concert soloist and early music aficionado, Ms. Matthews has most recently been featured with the Trinity Church in Copley Square as the soprano soloist in both Handel's *Messiah* and Vivaldi's *Gloria*. Other solo repertoire includes the Angel in Respighi's *Lauda per la natività per la signora*, the soprano soloist in Bach's *Magnificat*, and the soloist in the Brahms *Requiem*. Ms. Matthews also has extensive choral experience, with performed works in her repertoire including *Beethoven's 9th Symphony*, Haydn's *The Creation*, and the requiems of Fauré, Duruflé, and Mozart. A specialist of French art song, Ms. Matthews has been featured at Boston College's 100th Anniversary Concert and at the Museum of Fine Arts to perform works by Debussy, Fauré, and Satie, as well as in full recital as part of the Cox Chapel Performance Series at Highland Park United Methodist Church. ([erinnicolematthews.com](http://erinnicolematthews.com))

**OMAR NAJIMI** *Ancestor 2/Minion* Praised for his "clarion, luxuriously Italianate voice, tenor Omar Najmi enjoys a versatile career in opera and concert. A regular favorite at the Boston Lyric Opera, Omar has been featured in over fifteen of their productions including appearances as Nick in *The Handmaid's Tale*, Vanya Kudrjas in *Katya Kabanova*, Beppe in *Pagliacci*, Goro in the *Madama Butterfly* process, Reverend Harrington in *Lizzie Borden*, and more. He recently made his European debut creating the title role in the world-premiere of Joseph Summer's *Hamlet* with Bulgaria's State Opera Ruse. Omar's many other operatic appearances have included: Tito in *La Clemenza di Tito* (Opera Steamboat), Edgardo in *Lucia di Lammermoor* (student matinée), and Joe in *La Fanciulla del West* (Opera Colorado), Ottavio in *Don Giovanni*, Arbace in *Idomeneo*, and Camille de Rossillon in *The Merry Widow* (Opera NEO), Bill in *Flight*, and Laurie in *Little Women* (Opera Fayetteville), El Gobernador in *La Reina* (American Lyric Theatre), Aufidio in *Lucio Silla* (Odyssey Opera), Sumeida in *Sumeida's Song* (Opera Maine) and many more. He has additionally performed with Chautauqua Opera, Opera Saratoga, Annapolis Opera, Opera North, Opera Providence, MassOpera, and Boston Opera Collaborative.

Omar made his Carnegie Hall debut in 2018 as the tenor soloist in Mark Hayes' *Gloria*. He has since returned as the tenor soloist in Dan Forrest's *Requiem for the Living*, and as a featured soloist in Talents of the World Inc.'s *Caruso Tribute Concert*. Omar is the recipient of the Lorraine Hunt Lieberson Fellowship from Emmanuel Music, the Stephen Shrestinian Award from Boston Lyric Opera, and the Harold Norblom Award from Opera Colorado. He has been a prizewinner from the Metropolitan Opera National Council auditions and the Talents of the World International Voice Competition.

Omar is also active as a composer - he premiered his first opera *En la ardiente oscuridad* in 2019, and his newest opera *This is not that dawn* will be receive a workshop performance in 2022. During the 2020/2021 season, Omar was brought on as Boston Lyric Opera's first ever Emerging Composer. During his time with BLO, Omar composed and premiered his song cycle "my name is Alondra", settings of poetry by Boston's Youth Poet



Laureate, Alondra Bobadilla.

Omar holds a M.M. from Boston University, and a B.M. from Ithaca College. (omarnajmi.com)

**RANE MOORE** *clarinet* Clarinetist Rane Moore is well-regarded for her thoughtful, provocative interpretations of standard and contemporary repertoire. Fiercely devoted to the new music communities of the East Coast and beyond, Moore is a founding member of the New York based Talea Ensemble which regularly gives premieres of new works at major venues and festivals around the world. Ms. Moore has recently joined the award winning wind quintet, The City of Tomorrow, and is also a member of Boston's Callithumpian Consort, Sound Icon, and bass clarinet ensemble Improbable Beasts.

Moore is also a regularly invited collaborator with the International Contemporary Ensemble (ICE), Bang on a Can All-Stars, New York New Music Ensemble, Boston Musica Viva, Emmanuel Music, A Far Cry, Boston Modern Orchestra Project, Boston Ballet Orchestra and is the principal clarinetist for the Boston Philharmonic and Boston Landmarks Orchestra.

Her latest festival and series performances include high profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, ECLAT in Stuttgart, Darmstadt International Music Festival, Resonant Bodies Festival in New York, Festival Musica Strasbourg, Luxembourg Philharmonie, Project Gruppe Neue Musik in Bremen, Monday Evening Concerts in Los Angeles, Ojai Music Festival, Cervantino Festival in Mexico, Time of Music in Finland, Bludenz Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado and New York, Contempuls 5 in Prague, Sacrum Profanum in Krakow, June in Buffalo, The Village Vanguard, Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris as well as local and emerging series such as Monadnock Music, Rockport Music, Kingston Chamber Music Festival, Town Hall Concerts in Seattle, and Trinity Wall Street in New York.

Ms. Moore is a passionate educator and is on the faculty at Boston Conservatory at Berklee, Longy School of Music of Bard College, the Summer Institute for Contemporary Performance Practice at New England Conservatory, and is the co-director of the Boston Conservatory's High School Summer Composition Intensive.

She is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area. She has recordings on over a dozen labels including Tzadik, Pi, Wergo, Kairos and ECM records. Critics have praised her "enthraling," "tour-de-force," and "phenomenal" performances. ([ranemoore.com](http://ranemoore.com))

**STEPHEN MAROTTO** *cello* 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 Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interests 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. ([stephenmarotto.com](http://stephenmarotto.com))

**SYDNEY PADUA** *Author and Illustrator* Sydney Padua is a graphic artist and animator based in London, England. She is the author of *The Thrilling Adventures of Lovelace and Babbage* steampunk comic, and her animation work appears in several popular Hollywood films.

She has worked as character animator in feature films such as *Marmaduke*, *Clash of the Titans*, *The Golden Compass*, *The Chronicles of Narnia: Prince Caspian*, *The Iron Giant*, *Quest for Camelot*, and *The Jungle Book*.

Her work has been exhibited at the BBC Tech Lab and at a steampunk exhibition by the Oxford Museum of the History of Science. She gave a conference on storytelling at *The Story*, an event shared with Cory Doctorow, Tim Etchells, David Hepworth, Aleks Krotoski, and Tony White among others. In December 2015, she was awarded the biennial Neumann Prize of the British Society for the History of Mathematics for *The Thrilling Adventures of Lovelace and Babbage*. In April 2016, she was nominated for the Eisner Award in the Best Writer/Artist category, and *The Thrilling Adventures of Lovelace and Babbage* in the Best Graphic Album—New category.

In 2004 Padua decided to teach herself how to animate on a computer. She started by sketching a storyboard for a short film. The end result was the 2.5-minute *Agricultural Report*. This film ended up being shown at over 200 festivals and won a few awards, including Best Short Film at the Taormina Film Festival and Audience Award for Best First Film at AnimaMundi Brazil. ([sydneypadua.com](http://sydneypadua.com))

**Keithlyn B. Parkman** (*lighting designer*) was born and raised in a New York City theater 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. Approaching a decade with the company, Parkman has been a member of the ensemble thirteen times. Being embedded in theater 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, she mentors the next generation of theater 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 theater to unconventional spaces. Parkman has designed shows in empty storefronts, party venues, and church basements all over New York City.

**ALEXIS PEART** *Ada Lovelace* Mezzo-soprano Alexis Peart is an alumna of the Eastman School of Music and is currently based in Boston, MA, where she is pursuing a graduate degree in Vocal Performance from Boston University. This season, Alexis joins the Boston

University Opera Institute as the seductive devil, Brittomara, in Jake Heggie's *If I Were You*, and as Taller Daughter in Missy Mazzoli's *Proving Up*. She then debuts the role of Ada Lovelace in Guerilla Opera's workshop of *The Thrilling Adventures of Lovelace and Babbage*, a new opera by Elena Ruehr and Royce Vavrek. This season, Alexis also makes her Carnegie Hall Debut, performing Florence Price's settings of Langston Hughes poetry in the Boston University at Carnegie Hall concert..

Operatic highlights include two seasons as a Wolf Trap Opera Studio Artist, the title role in Handel's *Giulio Cesare* with Chicago Summer Opera, *Der Trommler* in Viktor Ullmann's *Der Kaiser von Atlantis* and *Bessie* in Kurt Weill's *Mahagonny-Songspiel* with the Eastman School of Music, *Léonore* in Andre Campra's *Le Carnaval de Venise*, *Cupid* in John Blow's *Venus and Adonis*, and *Vistola Fiume* in Francesca Caccini's *La Liberazione di Ruggiero* with Eastman's baroque ensemble Collegium Musicum, and *Alma March* in Mark Adamo's *Little Women* with Hawaii Performing Arts Festival, coached by the composer.

In concert, Alexis has appeared as the alto soloist in Beethoven's *Mass in C* with the Finger Lakes Choral Festival, J.S. Bach's cantatas No. 102 "Herr deine Augen sehen nach dem Glauben," No. 48 "Ich elender Mensch, wer wird mich erlösen," and No. 79 "Gott der Herr ist Sonn und Schild," with the Eastman School of Music Bach Cantata Series and as the alto soloist in Handel's *Messiah* with the Eastman School of Music. (alexispeart.com)

**SERGIO PERDIGUER** *Scenic Designer* Sergio Perdiguer is an architect, artist, and set designer. He earned a BA and a Master in Architecture from the University of Zaragoza, with academic exchange programs in Karlsruhe (Germany) and Rhode Island. His international profile has pushed him to do research and work on city+art in Tehran, Shanghai, Ahmedabad and Mexico City. His research 'Kunst und Stadt' ("City and Art") speaks of his interest in cities and spaces dedicated to art. His practice is in between video-installation, set design, and architectural interventions.

**BAHAR ROYAEI** *composer/sound designer* Born and raised in Iran, Bahar Royaei 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 US. 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 Bovicchi 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 PhD from CUNY where she studies under Jason Eckardt and Suzanne Farrin.

**ELENA RUEHR** *composer* Elena Ruehr says of her music "the idea is that the surface be simple, the structure complex." An award winning faculty member at MIT, she has also been a fellow at Harvard's Radcliffe Institute and composer-in residence with the Boston Modern Orchestra Project, which performed her major orchestral works as well as the opera *Toussaint Before the Spirits* (Arsis Records). Three of her six string quartets were commissioned by the Cypress String Quartet, who have recorded *How She Danced: String Quartets of Elena Ruehr*. Her quartets have also been performed by the Biava, Borromeo, Lark, ROCO and Shanghai string quartets. Her other recordings include *Averno* (Avie Records with the Trinity Choir, Julian Wachner, conducting), *Jane Wang* considers the *Dragonfly* (various artists on Albany) and *Shimmer* (Metamorphosen Chamber Ensemble on Albany).

Dr. Ruehr was a student of William Bolcom at the University of Michigan, and Vincent Persichetti and Bernard Rands at The Juilliard School. Elena Ruehr's oeuvre includes compositions for chamber ensemble, orchestra, chorus, wind ensemble, instrumental solo, opera, dance and silent film. Her work has been described as "sumptuously scored and full of soaring melodies" (The New York Times), and "unspeakably gorgeous" (Gramophone). Dr. Ruehr has taught at MIT since 1992 and lives in Boston with her husband and daughter. (elenaruehr.org)

**PHILIPP A. STÄUDLIN** *saxophone* Philipp Stäudlin is an award-winning virtuoso saxophonist who has performed hundreds of concerts throughout North America, Europe, and Asia. His characteristic tonal qualities, deep sense of phrasing, and superb technical skills make him one of the most unique voices in today's classical saxophone world.

A native of Friedrichshafen, Germany, Stäudlin has appeared as a soloist with the Sinfonieorchester Basel, Boston Modern Orchestra Project (BMOP), Sound Icon ensemble, White Rabbit Ensemble (former ensemble-in-residence at Harvard University), Niederrheinische Sinfoniker, Callithumpian Consort, Bielefelder Philharmoniker, Harvard-Radcliffe Collegium Musicum, Tufts University Orchestra, Northwest Florida Symphony Orchestra, and the Providence Singers. He has also performed with the Harvard Group for New Music, EQ ensemble, ECCE ensemble, Talea Ensemble, Steamboat Switzerland, Dinosaur Annex, Ensemble White Rabbit, Ludovico Ensemble, IGNM Basel, Alea III, Back Bay Chorale, and many others.

A graduate of Musikhochschule Basel, Stäudlin received a Soloist Diploma, having studied with Marcus Weiss and Iwan Roth. He was awarded a full scholarship two years in a row from the German Academic Exchange Service (DAAD) to study with Kenneth Radnofsky at the Longy School of Music of Bard College, where he received an Artist Diploma as well as the Victor Rosenbaum Medal.

**ROYCE VAVREK** *librettist* Royce Vavrek is a Canada-born, Brooklyn-based librettist and lyricist who has been called "the indie Hofmannsthal" (The New Yorker) a "Metastasio of the downtown opera scene" (The Washington Post), "an exemplary creator of operatic prose" (The New York Times), and "one of the most celebrated and sought after librettists in the world" (CBC Radio). His opera "Angel's Bone" with composer Du Yun was awarded the 2017 Pulitzer Prize for Music.

With composer Missy Mazzoli he wrote "Song from the Uproar," premiered by Beth Morrison Projects in 2012, and subsequently seen in multiple presentations around the country. Their second opera, an adaptation of Lars von Trier's "Breaking the Waves," premiered at Opera Philadelphia, co-commissioned by Beth Morrison Projects, and directed by James Darrah to critical acclaim in September of 2016. The work won the 2017 Music Critics Association of North America award for Best New Opera and was nominated for Best World Premiere at the 2017 International Opera Awards. A new production premiered at the Edinburgh International Festival in the summer of 2019, produced by Scottish Opera and Opera Ventures, helmed by Tony Award-winning director Tom Morris and earned star Sydney Mancasola a coveted Herald Angel Award for her performance. Their next opera, an adaptation of Karen Russell's short story "Proving Up," was commissioned and presented by Washington National Opera, Opera Omaha and The Miller Theatre in 2018, was a finalist for the MCANA Best New Opera Award of that year. They are currently developing a grand opera for Opera Philadelphia and the Norwegian National Opera based on an original story by two-time Governor General's Award-winning playwright Jordan Tannahill, as well as an adaptation of George Saunders' Booker Prize-winning novel "Lincoln in the Bardo" for The Metropolitan Opera. (roycevavrek.com)

**Nuozhou Wang** 王诺舟 (*video/projection designer*) is a Chinese filmmaker, sculptor, and video artist based on the East Coast. Her work, invariably featuring women characters, 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, and BIPOC experiences, including *La Bohème* (2021), *Ofelia's Life Dream* (2020), *ELLIS* (2021), and *SALT* (2021). She received her BFA in sculpture from Rhode Island School of Design in 2020.

**BETH WIEMANN** *composer and librettist* Beth Wiemann was raised in Burlington, Vermont, studied composition and clarinet at Oberlin College, and received her PhD in theory and composition from Princeton University. Her works have been performed in New York, Boston, Houston, San Francisco, Washington DC, the Dartington Festival (UK), the "Spring in Havana 2000" Festival (Cuba), and elsewhere by the ensembles Continuum, Parnassus, Earplay, ALEA III, singers Paul Hillier, Susan Narucki, DiAnna Fortunato and others. Her compositions have won awards from the Opera Vista Chamber Opera Competition, the Orvis Foundation, Copland House, the Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils. A founding member of Griffin Music Ensemble, a contemporary music group in Boston, she premiered many clarinet works and conducted composer-in-the-schools workshops in the Boston and Worcester public schools. A CD of Wiemann's music, *Why Performers Wear Black*, was released on Albany Records in 2004. Songs of hers appear currently on the Capstone, Innova and Americus record labels. ([bethwiemann.com](http://bethwiemann.com))

**MIKE WILLIAMS** *percussion* 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 Boston. An advocate for contemporary music, he is a founding member of Guerilla Opera and served as its artistic director for eleven seasons. Williams has worked with many of the leading composers of our time including Pierluigi Billone, Philippe Leroux, Salvatore Sciarrino, Gunther Schuller, Roger Reynolds and Michael Finnissy, and he has been involved in numerous recordings on labels such as Cantaloupe, BMOP/sound, Albany, and Northwest Classics. He was a fellow of the Tanglewood Music Center and has performed at festivals including the Festival de Mexico, Gaudeamus Music Week, Festival Internacional Cervantino, Monadnock Music, New Hampshire Music Festival, and SICPP at New England Conservatory. Williams studied at Boston Conservatory, winning top prize in the concerto competition, and the Amsterdam Conservatory during which time he regularly performed with the Netherlands Radio Chamber Orchestra under Peter Eötvös. Williams is on the music theory faculty at the Boston Conservatory at Berklee.

**MO ZHOU** *director* Originally from China, Mo Zhou is a stage director and educator whose international career spans all artistic disciplines including opera, theater, musical theater, dance, and film.

She is currently on the faculty of The School of Music, Theater and Dance at University of Michigan - Ann Arbor.

Equally passionate about invigorating classical canons and spearheading new works, Zhou's productions have been seen at Staatsoper Unter den Linden in Berlin, the Elbphilharmonie und Loeishalle in Hamburg, National Centre for the Performing Arts in China, Santa Fe Opera, Florida Grand Opera, Wolf Trap Opera, the Juilliard School, WP Theatre, to name a few. She has also worked as a member of the directing staff at Lyric



Opera of Chicago, Houston Grand Opera, the Dallas Opera, Des Moines Metro Opera, among others. Ms. Zhou has completed her training as the James Marcus Opera Directing Fellow at The Juilliard School, the Directing Fellow at Wolf Trap Opera, 2050 Artistic Fellow with New York Theater Workshop, Time Warner Directing Fellow with WP Theater and as an Apprentice Stage Director with both Merola Opera Program in San Francisco and the Glimmerglass Festival in Upstate New York. She is also a winner of the OPERA America Robert L.B. Tobin Director-Designer Prize.

She has previously taught and worked at the Juilliard School, Manhattan School of Music, NYU Tisch School of the Arts, the New School of Drama, UMKC Conservatory, among many others.

Ms. Zhou has earned her BA in English and Theater at Bowdoin College and her MFA in Stage Directing at Columbia University and she holds a Certificate in Diversity and Inclusion from Cornell University. (mo-shou.com)

# LAND AND BLOOD ACKNOWLEDGEMENT

*Although Guerilla Opera is a nomadic troupe, we would like to acknowledge that the land we have performed on in Boston for many years, is the original homelands of the Mashpee Wampanoag, Aquinnah Wampanoag, Nipmuc, Pawtucket, and Massachusetts tribal nations. Our work in Haverhill, MA is on the traditional lands and waterways of the Abenaki, Pennacook, and Wabanaki Peoples past and present.*

*We acknowledge the truth of violence to these Peoples perpetrated in the name of this country. We acknowledge the truth of the enslavement of African people and the violence perpetrated to them in the name of this country. We acknowledge that the history of the space we occupy has meant different things to different people.*

*Even the shared space of The Internet carries deep connections. We can welcome neighbors here, but it also holds trauma and fear.*

*By acknowledging the land and all that it holds, we will care more deeply about the places we occupy and the people who are our neighbors.*