“SOMETIMES, IT TAKES A PUNK-ROCK MENTALITY TO BREATHE NEW LIFE INTO A 350-YEAR-OLD ART FORM.” —The Boston Phoenix

GUERRILLA OPERA Presents...

A WORLD PREMIERE OPERA

BEOWULF

Music and libretto by HANNAH LASH
Stage direction by ANDREW EGGERT

MAY 20-28, 2016
FRIDAY & SATURDAY, MAY 20 & 21 AT 8 P.M.
SUNDAY, MAY 22, AT 2 P.M.
THURSDAY & FRIDAY, MAY 27 & 28, AT 8 P.M.

The Zack Box at The Boston Conservatory
8 THE FENWAY, BOSTON, MA

Tickets are available via THE BOSTON CONSERVATORY BOX OFFICE
$15 general admission/$10 seniors • FREE for students with a valid ID (for at-the-door purchases only)
www.bostonconservatory.edu/tickets
(617) 912-9222 (Weds-Fri, 12-5 PM)

GuerrillaOpera.com

World Premiere Chamber Operas by Brandeis Composers

Saturday, April 16
8 p.m.
Slosberg Recital Hall
FREE and Open to the Public
Reception to follow

Part of the LEONARD BERNSTEIN FESTIVAL
OF THE CREATIVE ARTS
GUEST ARTISTS: GUERILLA OPERA

ENSEMBLE
Aliana De La Guardia  Soprano
Thea Lobo  Mezzo-Soprano
Brian Church  Baritone
Rane Moore  Clarinets
Mary Joy Patchett  Saxophones
Mike Williams  Percussion

PRODUCTION STAFF
Nathan Troup  Stage Director
Julia Noulin-Merat  Production Designer
Chris Brusberg  Lighting Designer
Neil Fortin  Costume Designer
Sam Filson Parkinson  Associate Director
Amanda Otten  Stage Manager
Mark Digiovanni  Technical Director
Tae Kim  Rehearsal Pianist

ADMINISTRATION
Mike Williams  Artistic Director
Julia Noulin-Merat  Director of Design & Production
Aliana De La Guardia  General Manager

BRANDEIS NEW MUSIC

Brand New Music / New Music Brandeis is a contemporary music concert series that showcases the work of Brandeis student, faculty, and alumni composers. Programmed and managed by current Brandeis graduate student composers, New Music Brandeis (NMB) is the leading presence of contemporary music on the Brandeis campus, featuring professional concerts of student work and other exciting, cutting edge repertoire performed by visiting artists. The Guerilla Opera residency and performance has been produced by Ph.D. candidate Emily Koh.

For more information, please visit brandeis.edu/arts/concerts/BrandNewMusicBrandeis.html.

Luke Blackburn is currently studying at Brandeis University. He is pursuing his Master of Fine Arts in Music Composition and Theory and is expected to graduate in Spring 2017. Luke graduated from the University of Florida in Spring 2015 with a Bachelor in Music Composition and Bassoon Performance. During his undergraduate, he studied composition with Dr. James Paul Sain, Dr. Paul Richards and Dr. Paul Koonce. Furthermore, Luke was the recipient of the of A. Didier Graeffe Composition Scholarship in 2014 and, in Spring 2015, was awarded Most Outstanding Student at the University of Florida’s College of the Arts.

Victoria Cheah (b. 1988, New York, NY) is a composer working in a variety of media, including concert music and installation. Her music has been performed by ensembles including Trio Okho, Transient Canvas, Trio de Kooning, Talujon Percussion Quartet, PRISM Saxophone Quartet, and others. She has participated in festivals and workshops including the Sommerakademie Schloss Solitude, CEME, “Composition Beyond Music” at Darmstadt 2014, the American Conservatory at Fontainebleau, SICPP, The Walden School, and others.

Cheah holds a B.A. in music from the Macaulay Honors College at Hunter College. She is pursuing a doctorate in composition at Brandeis University (ABD) and is on the faculty of Longy School of Music of Bard College. Cheah has served as the founding executive director of Sound Icon and has also worked with other leading new music organizations (Manhattan Sinfonietta, Argento Chamber Ensemble, Composit, & others) towards the realization of contemporary music events. She is currently a co-director of Score Follower / Incipitsify, 501(c)3 non profit organization that champions new music by providing legal access to contemporary music scores and recordings via YouTube (scorefollower.com).

Ling YuanKeng is a junior pursuing a B.A. in Music in composition and performance (cello) at Brandeis University. He is from Taiwan and has studied composition with Eric Chasalow, Yu-Hui Chang, David Rakowski, and Wen-Pin Lee. He currently studies cello with Josh Gordon from the Lydian String Quartet. YuanKeng is interested in writing all kinds of music from contemporary classical music, music for traditional Asian instruments, to music for his Taipei-based band, NotforSale. He is most interested music that considers surroundings (spaces, people, culture) during the compositional process.

Jeremy Rapaport-Stein (b. 1992) makes things with sounds and words. He dearly hopes to continue doing so for nearly as long as he is able. Lately, his work focuses on gesture, storytelling, and voice.
NEW MUSIC BRANDEIS
presents
GUERILLA OPERA
Saturday, April 16, 2016 | 8 p.m.
Slosberg Recital Hall

PROGRAM

Last Lousy Winter in Rockville
music by Luke Blackburn (MFA ’17)
libretto by Anne Kat Alexander (Creative Writing ’18)

Hsing
music and libretto by Ling YuanKeng (’17)

Your voice XXX not HIM
music by Victoria Cheah (Ph.D. ’17)
libretto from text by Percy Bysshe Shelley

- INTERMISSION -

FAMILIAR_WASTE
music by Daniel Allas (MFA ’17)
libretto by Raphael Stigliano (Creative Writing ’18)

The Moose
music and libretto by Jeremy Rapaport-Stein (MFA ’16)
libretto adapted from a story by Andrew Elmers

of a Dog, Gallo, Troubled Water, Pedr Solis and No Exit at Guerilla Opera; Clemency, In the Penal Colony and La Traviata at Boston Lyric Opera; Bluebeard’s Castle at Opera Omaha; Madama Butterfly at Opera New Jersey and El Paso Opera; Lucia di Lammermoor and Così Fan Tutte at Commonwealth Opera; Twenty Seven and Sumeida’s Song at Pittsburgh Opera; Transformations and Marriage of Figaro at The Boston Conservatory; L’Heure Espagnole and Scalia/ Ginsburg at Castleton Festival; The Barber of Seville at LoftOpera; and La Descente d’Orphée aux Enfers at Gotham Chamber Opera. Upcoming productions include Così Fan Tutte at Opera Omaha; The Rake’s Progress at Boston Lyric Opera and a 50,000 square feet immersive production of Peter Pan in Beijing. noulinmeratstudio.com

Neil Fortin is Guerilla Opera’s Costume Designer-in-Residence. He is a graduate of Boston University with an MFA in Costume Production, and additionally holds a Bachelors degree in History from Providence College. Fortin has most recently completed designing Guerrilla Opera’s world premiere presentation of Let’s Make a Sandwich and prior to that completed two women’s tailoring projects for the Commonwealth Shakespeare Company’s Twelfth Night. Fortin also worked with Boston’s Huntington Theater Company during their 2013-2014 season, including the new play by Melinda Lopez, Becoming Cuba and Chekov’s The Seagull starring Kate Burton. He has also worked with The Boston Conservatory, Actors Shakespeare Project, The Walnut Hill School, and the Metro Stage Company.

Fortin excels in period tailoring as well as corsetry and period dressmaking. Millinery and crafts work are also in his arsenal, with attention to period and light-handed detail. While Fortin enjoys costume production is he also facile at design work, and understands that the way clothing is constructed affects the design-driven outcome.

ABOUT THE COMPOSERS

daniel f. allas ((MFA ’17)) is a composer and performance artist working to change perceptions about music as an art form.

his recent works construct intersections between musical form and compositional subject, imbuing aural message with complex meaning. this contextualization of sound asks for a new kind of musical reading, a reading not entirely based upon the notion of compositional “craft”. instead, he attempts to create ((potential)) sites of vulnerability for the community of composer_performer_audience; a music assured of itself, yet still deeply human.

a thousand thanks to entire cast and crew of Guerilla Opera for their artistry and intention with this scene!
PROGRAM NOTES

Last Lousy Winter in Rockville Luke Blackburn

This dramatic scene tells the story of two high school seniors returning a stolen engagement ring. The girl who stole it, Jamie, didn’t believe it’d be missed; after all, the woman to whom it belongs, the owner of the house they’re crouched in front of, is having an affair. Hijinks ensue when the other half of the affair arrives on the scene. A comic meditation on friendship and felony theft.

Hsing Ling YuanKeng

This story is about Hsing, who had stolen a watch from his classmate in his childhood. His fault was disproportionately magnified and he sort of gives up on being the type of person he is because who he is has led to harsh environment. In the following scene, Hsing is an adult working as a writer who complies with his editor too much. The person from whom he had stolen the watch, Ming, is Hsing’s girlfriend now. She misses the playful personality of Hsing and is torn between his stubbornness and what she had loved in Hsing. Meanwhile, Hsing’s editor is skeptical of his writing and wants him change when Ming tries to convince Hsing to stand up for himself.

Your voice XXX not HIM Victoria Cheah

“So your voice most tender to the strings without soul had then given its own”

- Percy Bysshe Shelley, “To Jane” (1822)

FAMILIAR_WASTE Daniel Allas

FAMILIAR_WASTE is a dramatic scene in 3 parts.
1. Stacy has a dream.
2. Mom and Dad ask Stacy to join their card game.
3. Stacy remembers the end of her dream.

The Moose Jeremy Rapaport-Stein

The Moose is an opera about love, the absence of love, culture, and holding on to things (perhaps longer than we should?). Infinite thanks to the amazing performers and designers of Guerilla Opera (rockstars, one and all).

Stage director Nathan Troup maintains a body of work that spans standard operatic repertoire, premières of new works of music theater, and his uniquely curated projects of multidisciplinary theatre. Additional 2015-2016 season highlights include La Traviata and Le Nozze di Figaro for The Boston Conservatory; touring production of Montsalvatge’s El Gato con Botas in a co-production with The Boston Conservatory and OperaHub; a new production of Elena Langer’s Four Sisters for Boston Opera Collaborative; and continued collaborations of live performance at Museum of Fine Arts, Boston. Mr. Troup has been named the Jane and Steve Aikin Emerging Artist Stage Director with Boston Lyric Opera for the 2015-16 season. He joins the directing staff of the Santa Fe Opera in summer 2016. Additional recent highlights include musical assistant to choreographer Jessica Lang on her company’s story ballet The Wanderer set to Schubert’s Die Schöne Müllerin at the NextWave Festival at the Brooklyn Academy of Music; Inspired by the Collection... and The Song of the Mud: Music of World War I as part of an ongoing partnership with the Museum of Fine Arts, Boston; and his recent productions of The Rape of Lucretia and the Boston première of Mohamed Fairouz’s Sumeida’s Song garnered recognition as Best of Boston 2014 by ArtsImpulse for direction, design and overall production. Other recent and notable engagements include Guerrilla Opera, Emmanuel Music, The Glimmerglass Festival, Wolf Trap Opera, Fort Worth Opera, Boston Lyric Opera, the Castleton Festival, Des Moines Metro Opera and American Lyric Theatre’s Composer Librettist Development Program. Troup currently serves as Associate Director of Opera Studies at The Boston Conservatory where his credits include The Rake’s Progress, The Rape of Lucretia, Riders to the Sea La voix humaine, Flower and Hawk, Transformations, L’enfant et les Sortilèges, L’heure espagnole, Fables, and The Bremen Town Musicians. Additional notable Boston credits include Say it ain’t so, Joe and No Exit for Guerrilla Opera, Voyage à Paris for Boston Opera Collaborative, and Abduction from the Seralio for Emmanuel Music. He has served as a guest artist on the faculties of Webster University, Viterbo University, Simpson College, New England Conservatory and currently serves on the faculty of the Boston University Opera Institute where his directing credits include The Traviata Project, Dido and Aeneas, Amahl and the Night Visitors, Fables,Gianni Schicchi, Heggie on Heggie (with composer Jake Heggie). Dedicated to fostering arts and artists within local and global communities, Troup serves as a resident-artist with Sarasana Chamber Music Ensemble’s outreach program in Massachusetts youth correctional facilities. Visit his website to learn more about his productions at www.nathantroup.com.

In addition to her work as Director of Design and Production for Guerrilla Opera, Julia Noulin-Mérat is Associate Producer for Boston Lyric Opera and resident set designer for Attic Theater in New York. She has designed over 300 opera, theater, immersive shows and television productions, including: Giver of Light, Heart
Mike Williams has been hailed by The Boston Globe as “one of the city’s best percussionists.” He 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, Roger Reynolds and Gunther Schuller and has 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, Boston Modern Orchestra Project, 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. In addition he has performed at the Festival de Mexico, Gaudeamus Music Week, Rockport Chamber Music Festival, New Hampshire Music Festival, Monadnock Music, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

Williams holds degrees from The Boston Conservatory, where he won top prize in the Concerto Competition. He also attended SUNY Stony Brook and 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 Zeltman, and Salvatore Rabbio. Williams is on the music theory faculty at The Boston Conservatory.

Aliana de la Guardia is a soprano vocalist specializing in New Music and extended vocal techniques, as well as an actor, teacher, and producer dubbed by Stuff Magazine as “an anomalous player on the Boston music scene.” The Cuban-American performer began training in theater and film at a young age in her native New Jersey and completed studies in voice and opera at The Boston Conservatory (B.M. ’05 and M.M. ’07).

An avid performer of New Music, she has performed the works of many of the leading composers of our time such as Birtwistle, Gorecki, Harvey, Kurtág, Sciarrino, and among others. She is a co-founding artist of Guerilla Opera, with which she has co-produced and premiered 12 new operas with roles written specifically for her, and the director of Dirty Paloma, which has been bringing concerts to Boston and beyond since 2010 with varied repertoire. De la Guardia is committed to developing new vocal repertoire, frequently collaborating with living composers. The Arts Fuse writes: “Her natural sound is lovely, as clear and powerful as grain alcohol... In addition, her control of “in the margin” techniques is super.” Additional New Music performances include: The Boston Conservatory New Music Festival, Boston Modern Orchestra Project, Center for Contemporary Opera, Firebird Ensemble, Harvard Group for New Music, I/O Ensemble, Ludovico Ensemble, PARMA Festival, and Xanthos Ensemble.

Her experience extends to standard classical repertoire as well, including performances with Boston Lyric Opera, Granite State Opera, New England Philharmonic, Lorelei Ensemble, Cappella Clausura, and among others. She can also be seen on television guest starring in the episode entitled “Missing” in the second season of ABC’s “Body of Proof.”

Additional engagements include guest speaker at the National Opera Association Convention in Memphis, TN (’12) and guest panelist at Boston Lyric Opera’s “Night at the Opera” series (’12). Artistic residencies include the University of Memphis, Vermont College of Fine Arts, Harvard University, and performance faculty at Hubbard Hall Opera Theater. She is currently a voice teacher in Massachusetts at Wakefield Public Schools and at the Be Imagine Music Studio in Haverhill.
Practice (SICPP) at the New England Conservatory. He has also performed works by Furrer and Lachenmann with Sound Icon, appeared in the solo quartet version of Lang’s Little Match Girl Passion with Boston Modern Orchestra Project (BMOP), and Wolff’s Exception to the Rule with Callithumpian Consort at the Summer Institute for Contemporary Performance Practice (SICPP), which toured in Boston, Colorado and Chicago. Church has performed Davies’ 8 Songs for a Mad King with the Callithumpian Consort and Collage New Music, which was selected as “Most Exciting Contemporary Concert” in The Boston Phoenix 2009 Classical Year In Review. A frequent performer with Guerilla Opera his performances include: Joe Biden/Joe “the Plumber” (Say It Ain’t So, Joe), the Doctor (Heart of a Dog), and Clem Dupree (Bovinus Rex). This past season Church also performed with the Grammy-winning vocal group Roomful of Teeth including performances in Seattle, Portland, San Diego, New York City, and Boston. He was also recently a soloist with the Cantata Singers as part of the American Guild of Organists Convention, and continues to work as a soloist, ensemble member and occasional conductor with the Choir at King’s Chapel. Church is featured on two new recordings of works by composer Curtis K. Hughes, the chamber opera Say It Ain’t So, Joe, and the Beck Journals Vol. I. Later this summer, he will be releasing his first solo album as well as the final album by his former avant-noise punk band Tristan Da Cunha.

Hailed as “excellent”, “impeccable”, “limpidly beautiful”, “impressive”, “stunning”, and “Boston’s best”, Grammy-nominated mezzo-soprano Thea Lobo’s 2015-16 season includes performances with Boston Landmarks Orchestra, True Concord, fortepianist Sylvia Berry, The Shakespeare Concerts, Providence Singers, Emmanuel Music, Sarasota Choral Society and the Brookline Symphony Orchestra. She has recently appeared with the Boston Early Music Festival, Sebago-Long Lake Music Festival, Berklee New Music, Exsultemus, Amherst Early Music Festival, Cambridge Concentus, and the White Mountain Music Festival. Ms. Lobo has appeared under conductors Gunther Schuller, Harry Christophers, Joshua Rifkin, Martin Pearlman and Helmut Rilling, and has been featured by the Firebird Ensemble, Carmel Bach Festival, The Bermuda Festival, and Europäisches Musikfest Stuttgart. Her dedication to new music, art song, and early music has seen her featured on True Concord’s Grammy winning recording of Stephen Paulus’s ‘Prayers & Remembrances’, invited to the Carmel Bach Festival as an Adams Fellow, a prizewinner at the Bach Vocal Competition for American Singers, a grant recipient of the Julian Autrey Song Foundation, a featured recitalist for the Boston Portuguese Festival, and performing as a soloist under the direction of composers Steve Reich, Fred Lerdahl, Christian Wolff, Lee Hyla, and Louis Andriessen. A graduate of New England Conservatory and Boston University, Thea Lobo is represented by Vocal Artists Management.

Clarinetist Rane Moore is well-regarded for her thoughtful, provocative interpretations of standard and cutting-edge 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 Tangle Ensemble which regularly gives premieres of new works at major venues and festivals around the world. Ms. Moore has joined the award winning wind quintet, The City of Tomorrow, for the upcoming season, and is also a member Boston’s Callithumpian Consort and Sound Icon.

Recent projects with saxophonist and MacArthur fellow, Steve Coleman, have yielded recordings and performances at The Village Vanguard, Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris. 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 Philharmonic, Boston Landmarks Orchestra and the Boston Ballet Orchestra among others.

Ms. Moore’s latest festival and series performances include high profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, Darmstadt International Music Festival, Monday Evening Concerts in Los Angeles, Bludenzer Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado, Contempuls 5 in Prague, Sacrum Profanum in Krakow, June in Buffalo, 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.

In addition to her very active performing schedule, Ms. Moore is on the faculty of the Summer Institute for Contemporary Performance Practice at New England Conservatory and has served in the ensemble-in-residence and guest teacher for advanced students in composition and clarinet at many universities and conservatories around the world.

Ms. Moore has recordings on Tzadik, Pi, Navona, New World, Bridge, and Gravina Música records. Critics have praised her “enthraling,” “tour-de-force,” and “phenomenal” performances.

Saxophonist Mary Joy Patchett is an avid supporter and performer of new music. Mary Joy is a founding member of the viola and saxophone duo, patchtax, which has been actively performing in Boston and New York since 2013. They recently released their first album. This past season, Mary Joy performed with the EQ Ensemble, Sound Icon, Tanglewood Music Center, Chagall Performing Arts Collective, among others. She released a chamber opera by Beth Wiemann, and premiered solo and chamber works by William Kenlon, Elliot Cless, and Rosalie Burrell. Mary Joy was residence at the Banff