



GUERRILLA

OPERA

Supplemental Booklet

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WORKS LIST

Guerilla Opera commissions and performs all new operas written for their ensemble and occasionally reenvision existing works that are short in duration, in inventive theatrical and/or filmed experiences. Works listed online at <https://guerillaopera.org/works>.

**** Indicates a commissioned work**

^ Indicates a work created for film or reenvisioned as a work for film

Performed / Premiered

Daniel F Allas

- *FAMILIAR_WASTE* (2016), librettist Raphael Stigliano (14') **

Luke Blackburn

- *Last Lousy Winter in Rockville* (2016), librettist Anne Kat Alexander (8')**

Per Bloland

- *Pedr Solis* (2015), librettist Paul Schick (70') **

Victoria Cheah

- *Your voice XXX not HIM* (2016), adapted from Percy Bysshe Shelley (19') **

Marti Epstein

- *Rumpelstiltskin* (2009) (55') **

Curtis K. Hughes

- *Say It Ain't So, Joe* (2009) (75') **
- *RareBit or The Further Adventures of Sally Gasco...* (2014) (19') **

Hannah Lash

- *Beowulf* (2016) (70') **

Yuan-Keng Ling

- *Hsing* (2016) (16') **

Caroline Louise Miller

- *Clapping Game Songbook* (2020) (12') **
- *Ofelia's Life Dream* (2009) (18') ^

Jeremy Rapaport-Stein

- *The Moose* (2016) (13') **
- *The Monster* (2020) (13') **

Leah Reid

- *Cranberries* (2020), adapted from Gertrude Stein (11') **

Adam Roberts

- *Giver of Light* (2013) (75') **

Rudolf Rojahn

(Co-Founding Artist, former Co-Artistic Director)

- *Heart of a Dog* (2007) (35') **
- *We Are Sons* (2008) (40') **
- *Bovinus Rex* (2012) (40') **
- *Ouroboros* (2014) (22') **

Kaija Saariaho

- *Sept Papillons* (2020) (17') ^

Daniel Reza Sabzghabaei

- *The Angle of Darkness* (2020), librettist Mina Salehpour (17') **

Mischa Salkind-Pearl

- *Troubled Water* (2015), librettist Frederick Cho (70') **

Ken Ueno

- *Gallo* (2014) (85') **

Nicholas Vines

- *Loose, Wet, Perforated* (2011) (70') **

Andy Vores

- *No Exit* (2008), adapted from Sartre (80') **
- *Chrononhotonthologos* (2017), adapted from Henry Carey & Matthew Arnold (80') **

Niko Yamamoto

- *Yellow Bird Log* (2020), librettist Athanasia Giannetos (9') *

To be performed / Premiered

Anahita Abbasi

Distorted Attitudes III / Scattered (2014) (12') ^

Georges Aperghis

Le corps à corps (1978) (9') ^

Victoria Cheah

Etiquette (2020) (17') ** (COVID)

You should have come over (2020) (10') ** (COVID)

Anthony R. Green

A Rip Snorting Idea (2020) (17') ** (COVID)

Emily Koh

HER: alive/un/dead (2022-2023) (75') **

Lansing McLoskey

The Captivity of Hannah Duston (2023-2024), librettist Glen Nelson (75') **

Bahar Royai

Salt (2021) (12') ** ^

Mischa Salkind-Pearl

A Dead Body (working title) (2022-2023), librettist Franny Zhang (70') **

Tina Tallon

SHRILL (2023-2024) (75') **

Gabriele Vanoni

Island of Hope, Island of Tears (2021), librettist Ewa Chrusciel (75') **

Beth Wiemann

I Give You My Home: The Rose Standish Nichols Story (working title) (40') (2021-2022) **

COMMUNITY PARTNERS & SUPPORT

NATIONAL ENDOWMENT for the ARTS

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revolutionaryspaces.org

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Mass
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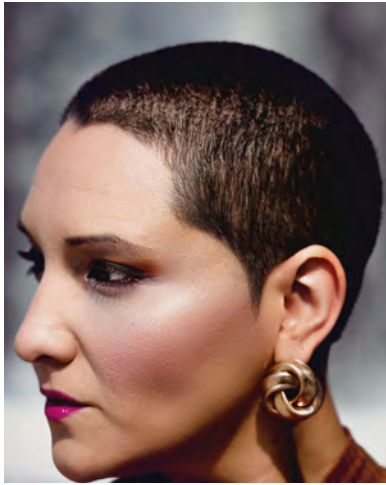
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massculturalcouncil.org

CITY *of* **BOSTON**

A THE
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ARTISTIC DIRECTOR BIOGRAPHY



Soprano Aliana de la Guardia has garnered acclaim for her *"dazzling flights of virtuosity"* (Gramophone) in *"vocally fearless"* performances that are *"fizzing with theatrical commitment"* (The Boston Globe). A voracious interpreter of repertoire old and new, this Cuban-American artist enjoys a multifaceted career as a vocalist, actor, educator, and entrepreneur in New England and beyond.

As a co-founding artist and now Artistic Director of the intrepid Boston-based, artist-led Guerilla Opera, she has produced twenty-five newly commissioned operas with roles tailor-made for her ferocious stage presence. Recent projects include the premiere of Hannah Lash's *Beowulf*, in which she enraptured audiences with her *"beautiful fragility and strength,"* (I Care If You Listen) and the newly released *Loose,*

Wet, Perforated by Nicholas Vines on Navona Records, an evocative opera in which de la Guardia *"struts her stuff."* (Opera News)

Other favorite new roles include the Doctor in *Persona*, based on the Ingmar Bergman film, by Keeril Makan and under the music direction of Evan Ziporyn with Beth Morison Projects, and the Voice in *Oration* by Line Tjønøi with the Center for Contemporary Opera under the music direction of Lidiya Yankovskaya. The Arts Fuse lauds de la Guardia's lovely natural sound *"as clear and powerful as grain alcohol."*

A consummate interpreter of new classical concert repertoire, she has enjoyed collaborations with many ensembles featuring today's most eminent composers including "Scenes from a Novel" and "Kafka Fragments" with violinist Gabriela Diaz by György Kurtág, "Aspen Suite" by Salvatore Sciarrino and "Nenia: the Death of Orpheus" by Harrison Birtwistle conducted by Jeffery Means, and world premiere of "Earth Songs" by Ronald Perrera with New England Philharmonic, among others. She has enjoyed additional collaborations featuring today's most eminent composers with American Lyric Theater, Boston Modern Orchestra Project, Boston New Music Festival, Dinosaur Annex, Enigma Chamber Opera, Ludovico Ensemble, Monadnock Music, New Gallery Concert Series, the PARMA Festival, Transient Canvas, and Winsor Music, among others.

Specializing in new music and a skilled actor and theater artist make her especially fit for premiering new operas, genre-bending performance art, devised works, video and film projects, and intimate performances such as with Mountain Time Arts *Standby Snow* and *Atlas Unlimited*. She has also been featured as a television guest starring on ABC's "Body of Proof."

In addition to her accomplished artistry, Aliana's work as a Latin American arts leader advocates for inclusivity, representation and multicultural collaboration. Panorama Boston writes: *"De la Guardia has already made a significant impact on the music industry through her accomplishments to date."*



Video still from Dreamwalker Live broadcast. Aliana de la Guardia performing "Ofelia's Life Dream" live in-studio at HC Media, Haverhill, MA, October 2020.

She was recently selected as a protégée for OPERA America's Women's Opera Network Mentorship Program for Women in Opera, paired with Lee Anne Myslewski, Vice President of Opera and Classical Programming, Wolf Trap Foundation for the Performing Arts in Vienna, VA. The Mentorship Program was created in 2018 to help advance the goals of the OPERA America Women's Opera Network, an action-oriented affinity group dedicated to addressing and advancing gender parity in the opera field, and identifies the most promising up and coming female-identified leaders in the field of opera.

She is also the recipient of a Public Art Learning Fund grant from the New England Foundation for the Arts in order to pursue a custom-tailored mentorship program with Double Edge Theatre shadowing producing director Adam Bright and co-artistic director Carlos Uriona. The Public Art Learning Fund provides grants to New England artists to strengthen their public art practices.

As an educator, she has been a featured artist at Harvard University, Lawrence Conservatory, Vermont College of Fine Arts, University of Memphis, and served on the faculties of the New England Foundation for the Arts' Regional Dance Development Initiative: New England Now, and Hubbard Hall Opera Theater. She leads Guerilla Opera's initiative to bring new operatic experiences to the Visually Impaired community. Other guest speaking engagements include those sponsored by Boston Lyric Opera, Boston Singers Resource, the Classical Singer Convention, and the National Opera Association Convention.

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 is on the Haverhill Multicultural Festival 2020 planning committee. Aliana has a BM in vocal performance, emphasis in opera and an MM, vocal performance from The Boston Conservatory.

PRESS & CRITICAL ACCLAIM

Additional press and critical acclaim can be accessed at <https://guerillaopera.org/press>.

ABC's Chronicle, "Great Estates"



Video still of Artistic Director, Aliana de la Guardia on the "Great Estates" episode of ABC's *Chronicle*, in an interview about GO's collaboration with the Nichols House Museum and the world premiere of "I Give You My Home: Rose Standish Nichols" (working title) is an original opera by composer and librettist Beth Wiemann. (Aired June 23, 2021)

Clip excerpt: https://youtu.be/YOp5zC_no5c

Full episode: <https://tinyurl.com/abc-chronical>

"For 14 seasons, the Guerilla Opera in Boston has used innovative music techniques to tell stories and engage its audience."

[Daily Free Press](#)

"Guerilla Opera has embraced online programming ... a veritable feast of drama, film, and music."

[Boston Musical Intelligencer](#)



From the Emergence Composer Fellowship, "The Angle of Darkness," with music by Daniel Reza Sabzghabaei and libretto by Mina Salehpour. Photo by Salt Arts, March 2020

"Composers who have worked with Guerilla love its intrepid model..."
The Boston Globe

"Creative, passionate, skilled, and transforming, which is all opera ever has or should be."
North Shore Art Throb

"Proving that small companies can make it these days."
Rosebrook Classical Blog



Aliana de la Guardia as the Shopper/Mother in *Gallo*, 2014



Brian Church (foreground) as *Wet in Loose, Wet, Perforated*, 2011

Guerilla Opera redefines the opera experience.

► **GUERRILLA OPERA RELISHES** confrontation and upending conventions. Founded in Boston in 2007, the company has no conductor, chorus or orchestra. The pieces it commissions, which never exceed ninety minutes and are often closer to ten, feature no more than four instruments and four singers. In some instances, they have no vocal music at all. Whether their productions should even be called operas was once discussed within the group.

“When you say ‘opera,’ a very specific image and definition comes to people’s minds,” says Cuban-American soprano Aliana de la Guardia, who formed the company with fellow Boston Conservatory graduates and frequent new-music collaborators Mike Williams and Rudolf Rojahn. “For me, ‘operatic’ encompasses an experience as opposed to a set of rules to follow. [Opera’s] about immersion in music and spectacle. By taking that very bare definition, the possibilities of what Guerilla Opera can do as a company and the kinds of artists we can engage become very open.”

Over thirteen seasons, the twenty-five productions she and her colleagues have created reflect that boundary-pushing spirit. Sonically, they challenge the mainstream aversion to

Collective Energy.

© LIZ LINDER PHOTOGRAPHY (BOTH THIS PAGE)

academic music, which de la Guardia defines as “anything not Neo-Romantic or Neo-Classical which plays with, bends or eschews traditional Western tonal structure.”

“When we started, our music was a little bit raucous and aggressive, in a rock-band sort of way,” de la Guardia says. Their eclectic narrative source material ranges from major works of literature—Andy Vores’s *No*

voices within institutional bureaucracies.

The group’s goals for transforming opera extend to broader industry issues as well. For example, they have grown increasingly concerned with what happens to new music such as their commissions after the premiere run. “These works are being forgotten, because they’ve lost their ‘shine,’” says producer and designer Julia Noulin-Mérat,

“Opera is about immersion in music and spectacle.”

Exit (2008), based on Jean-Paul Sartre’s play; Hannah Lash’s *Beowulf* (2016)—to unexpected texts such as the 2008 Vice Presidential debate transcript in Curtis K. Hughes’s *Say it Ain’t So, Joe* (2009). Settings and costumes, too, are not what audiences would likely see at Boston Lyric or the Met: Ken Ueno’s *Gallo* (2014) featured a stage covered in Cheerios and a countertenor donning a chicken suit; Nicholas Vines’s *Loose, Wet, Perforated* (2011) is a twenty-first-century morality tale that takes place on a futuristic game show.

The primary factor that unites these disparate works is the ensemble itself. Guerilla’s organization is more akin to that of experimental theater groups such as SITI Company (with whom de la Guardia trained) or the Wooster Group, in that composers write specifically for the company’s core members, who work as a collective. “We don’t have departments, like other opera companies,” she says. “The artists design, produce and perform. Because we’re part of a whole, it’s a rewarding experience for those that come in. And when the artist experience is great, the audience’s will be great.” This dynamic also avoids the hierarchical structure that can diminish artists’

Guerilla’s co-artistic director. “There’s so much to learn from having produced a work, letting it sit, and then doing a second production with new creatives. It will make the work grow. To me, that feels like success, because the piece isn’t frozen in time.” Both women applaud Opera America’s Next Stage Grants for funding second productions of new works, which can help propel into wide circulation pieces that initially may have been controversial, as well as reform the canon.

Accessibility, from issues of cost to enriching the experiences of underrepresented groups in opera audiences, is also a focal point. Their ticket prices are kept low, tactile tours are arranged for visually impaired individuals, and patrons with service animals are given reserved seating,

Julia Noulin-Mérat and Aliana de la Guardia, Guerilla Opera’s co-artistic directors



among other initiatives. Guerilla Opera also produces work in Haverhill, MA, a small city thirty-five miles north of Boston where de la Guardia lives. “For people who live in non-hub cities, traveling to arts experiences can be prohibitive,” she says. “We’re a company that can produce performances in multiple cities, which opens up the possibility of doing cool things in unexpected places for people who are not generally exposed to this kind of progressive art, like site-specific or immersive work.”

Guerilla’s 2020–21 smaller-scale, live-streamed season reflects many of these goals. In October, the company conceived Caroline Louise Miller’s *Ofelia’s Life Dream* (2009)—a poet’s psychedelic journey within herself that follows her transformation into a mushroom, moth and palm tree—as an experimental film. “They’re giving it an entirely new interpretation, which is exciting,” Miller says. “Having some distance from the piece enabled me to have a more laid-back conversation about it with my collaborators, and to let them do amazing things with it.”

Miller appreciates the ease with which those conversations took place with the entire company, as that access doesn’t always exist for composers. She also admires Guerilla’s willingness to tackle even the most difficult or unexpected ideas and music. “They get really into weird stuff and take it seriously, and I’m impressed by that,” she says. “After working on *Ofelia* with them, I feel they’re willing to think big before tearing down [ideas] based on real-world constraints. They do a lot with a little and figure out a way to make it happen, no matter what.” ■

Charles Shafaieh is an arts journalist whose work has appeared in The New Yorker, The Irish Times and other international publications.

AUDIENCE TESTIMONIALS

From an online poll, May 2020

What draws you to Guerilla Opera?



"New operatic work of refreshing distinctiveness and complexity, you produce works with qualities I genuinely haven't seen before in the artistic form with the greatest potential for catharsis and emotional enlightenment."

"The experimentation with non-traditional storytelling and unique ensemble."

"Highest quality of composition and performance. Enormously interesting and entertaining."

"Terrific new opera with great musicians in an intimate setting."

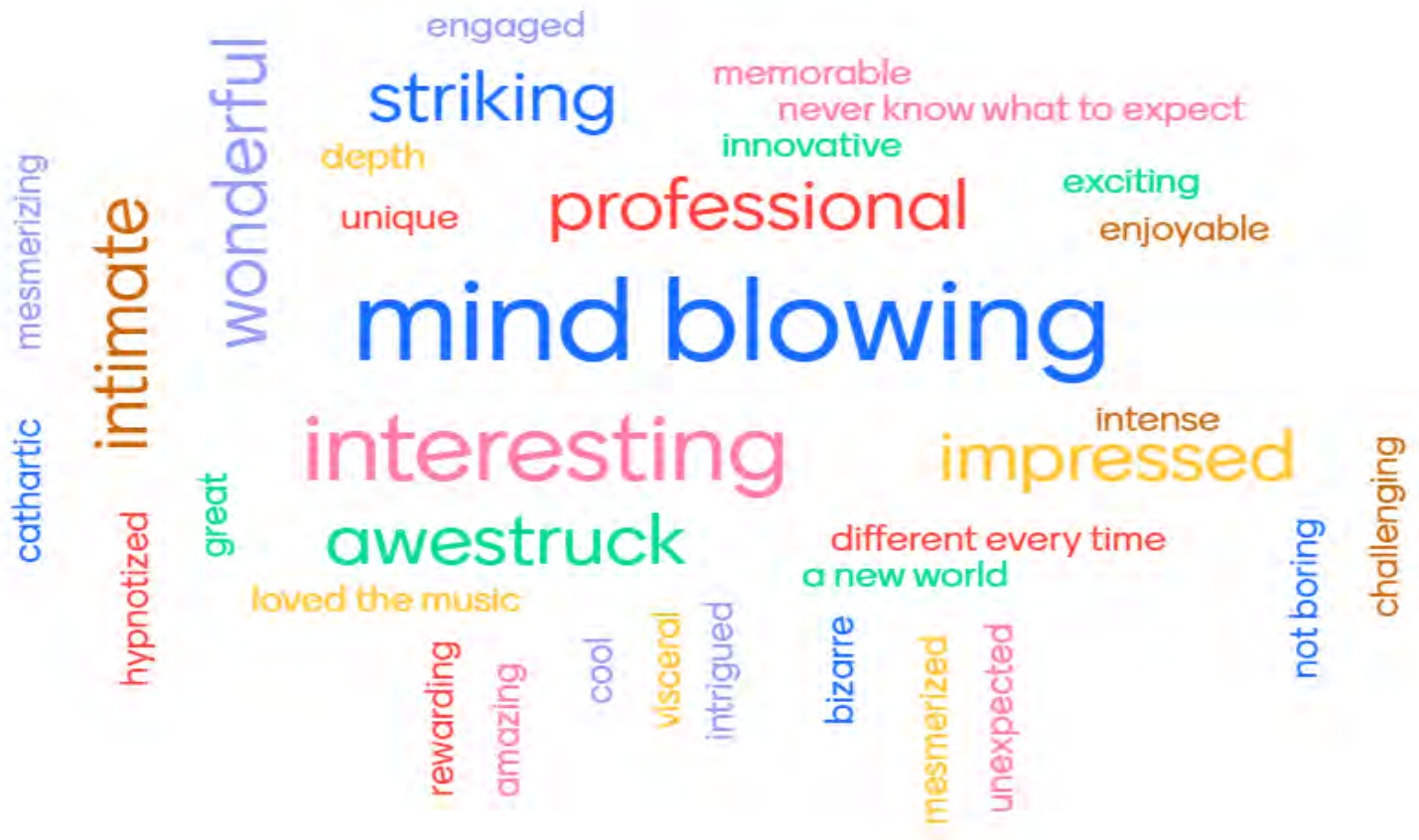
"Alternative non-conventional opera."

"It's innovation in opera!"

"All new - experimental, artistry in motion. Keeping new art alive in Boston like no other!"

"Innovative performance experience. I love challenging thought-provoking material. Guerilla Opera makes bold choices in every way and it is fascinating to watch and be a part of."

Describe your experience at a show?



"I was engaged and intrigued throughout... literally affected my breathing, it was so intense."

"Loved the music and puppetry and the questions and insights the work triggered, as it always seems to. Such depth."

"It's been different every time and that's what I love about it. Not in a boring theatre. I love not knowing what to expect."

"Hypnotized, mesmerized, sucked into a new world."

"Wonderful discomfort. "

"Shall I describe the cheerios (from GALLO by Ken Ueno)? Wonderful and bizarre."

"Well done. Musically interesting. Staging and seating were interesting too."

"Challenging in the best possible sense, and rewarding."

TESTIMONIALS



NICHOLAS MARTINEZ, BOARD OF ADVISORS, ACCESSIBILITY

"The work that Guerilla Opera is putting forth in creating an accessible experience for visually impaired patrons has profoundly affected my ability to understand the story and therefore, loving the experience all the more.

As a patron who is visually impaired my idea of opera was completely changed when I got to participate in the tactile experience Guerilla Opera offered to me. Hearing the story explained in-person was excellent; it was easier to follow and I was able to pick up on some of the subtle things that the sighted audience members may or may not have noticed. I was also able to handle some of the props and able to audibly recognize when they were used throughout the performance. From handling the props, to talking with the singers, getting the context of the story, and even handling some of the instruments, I was able to better engage with the story and have my mind opened to opera production. The immersive experience they have provided to me is one I hope to see continue; both for myself and other visually impaired opera lovers. I couldn't give a higher recommendation than the one I give to Guerilla Opera."



Artistic Director Aliana de la Guardia leading a tactile event. Photo by Salt Arts Documentation. (February 2019)



KEN UENO, COMPOSER

"Opera in the United States is an especially white space, a space that normalizes yellow facing (think of all the performances of "Madame Butterfly" and "The Mikado" in which Asian characters are not only represented as caricatures, but these roles are almost exclusively sung by white singers, to the exclusion of Asian performers). It is consequently, largely a conservative genre. The hope of addressing these issues, moving towards an opera culture which aligns closer to 21st century American ideals, is Guerilla

Opera, one of the very few opera companies dedicated to radical, new works of opera. The repertoire they have created in the past 14 years exemplifies their commitment to represent BIPOC artists and women in all aspects of their productions – from composers, production staff, and performers. They are the only opera company in America with this track record. Were Guerilla Opera not to exist or forced to reduce their activities, Asian Americans in classical music, like myself, will continue to feel our voices muted and excluded." (<https://kenueno.com/>)



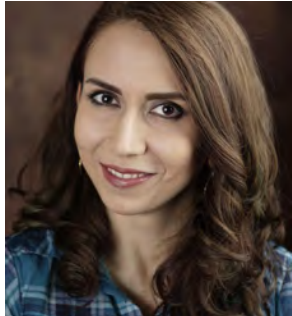
"GALLO, a fable in music in one act" with music and original libretto by Ken Ueno. Photo by Liz Linder Photography (May 2014)

MARTI EPSTEIN, COMPOSER



Guerilla Opera brings diverse, valuable new opera to the Greater Boston area audiences- music that would not otherwise be commissioned and performed, thereby increasing the depth and variety of the arts available in Greater Boston. Ten years ago, they gave me the opportunity to compose Rumpelstiltskin, my first opera. They have commissioned other new works by local composers and have given numerous repeat performances. It's amazing that Guerilla has single-handedly increased the modern chamber opera repertoire, the repeat performances that they have presented are invaluable. (<https://martiepstein.com/>)

DENIZ KHATERI, MULTI-DISCIPLINARY THEATER ARTIST



"Creating Papillon with Guerilla Opera gave me the opportunity to direct and design one more time with this incredible group of artists safely and remotely at a time when theatres had just closed. Our upcoming collaboration, "Salt," for which I'm librettist and director, is inspired by stories of women trapped in loveless marriages with no way out. Although I've known close friends and families numb by this struggle in Iran, this domestic abuse is felt all over the world and in many countries and cultures - even this one. I can't imagine a more fearless and sensitive group of artists to collaborate with to take on this subject." (<https://www.denizkhateri.com/>)



"Papillon" directed and with animation by Deniz Khateri. Photo by Jeffrey Means(August 2020)



MATTIA MAURÉE, COMPOSER

"It had somehow never occurred to me to try to write a libretto until I came across the [Guerilla] Libretto Lab program. Now that I'm in the longer Writing Collective, I know I can one day write the weird opera I want to write. I'm grateful for the programs and the scholarships I received to help me grow as an artist and collaborator. Guerilla Opera helps keep artists like me supported, creative and engaged in our art making." (<http://www.mattiamaurée.com/>)



CAROLINE LOUISE MILLER, COMPOSER

*"As a participant in the Emergence Composer Fellowship this past March, I was able to collaborate with Guerilla Opera as we were right on the brink of the world shutting down. I'm super thankful that this brave group of artists pulled together to premiere our works. A few months later, during quarantine and the complete shutdown of live music, I was absolutely thrilled at their interest in my piece *Ofelia's Life Dream*. I was excited that they would both perform it live (streamed) as well as making a film, and that both experiences would be specifically conceived for an online audience.*

*From exacting and emotional performances to brilliant direction and design, Guerilla Opera took *Ofelia's Life-Dream* to the next level! I am so thankful for this extremely rewarding collaboration."* (<http://www.carolinelouisemiller.com/>)



DANIEL REZA SABZGHABAEI, COMPOSER

Guerilla Opera is a body of artists dedicated to high quality presentations of new vocal-theatrical work, cultivating intimate connections to contemporary opera and theatre for all involved. Through their long track record of commissions, performances, and workshops of works by both established and emerging artists of diverse backgrounds and practices, GO continues to fill a much needed space for incubation and presentation of new musical theatrical works in the Boston-metro area. Without GO's presence, a distinct void would be felt for audiences, creators, and interpreters of new opera. GO is a much needed outlet in a field persistently hard

to break-in to: with most companies continuing obsession with the works of those long dead, GO offers a platform for new opera creators to flourish. Working on my project *The Angle of Darkness* (زاویه ی ظلی) with Mina Salehpour through GO's Emergence Fellowship program was a treat, and I can't imagine another company which would put on 5 different new operas in one evening, all from memory, all offering extremely different challenges and demands. Simply put, with your support, a vital source of exploration and opportunity for new opera creators and consumers will continue to be active and thriving, something I believe is crucial to the continued life and evolution of the operatic medium.

LAINA RETTMER, MULTIMEDIA ARTIST & DIRECTOR



I have had the pleasure of directing for Guerrilla over a number of years; Pedr Solis in 2016, and recently Ofelia's Life Dream for both their Dreamwalker Live and online offerings. The company is always pushing the boundaries of operatic form and taking risks in the pursuit of artistic invention, collaboration, and integrity. I believe that the future of the stage depends on companies like Guerilla, both for artists who are privileged to be involved with them and the audiences who witness their creations.

<http://www.lainerettmer.com/>



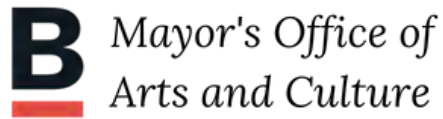
"Ofelia's Live Dream" with music and original libretto by Caroline Louise Miller. Short experimental film by Laine Rettmer. Video still (November 2020)

LETTERS OF SUPPORT & COMMITMENT

- Kara Elliott-Ortega, Chief of Arts and Culture, City of Boston
- Revolutionary Spaces (Old South Meeting House), Historic Site, Boston, MA
- Nichols House Museum, Historic Site, Boston, MA
- HC Media, Community Media Outlet, Haverhill, MA



"ELLIS" by Gabriele Vanoni and Ewa Chrusciel at The Gloucester Stage. Photo by Jeffrey Means.



Mayor's Office of
Arts and Culture

To Whom It May Concern,

As Chief of Arts and Culture for the City of Boston, I am pleased to support Guerilla Opera and its efforts to expand the possibilities of opera by immersing audiences in innovative, experimental and thought-provoking new works. The Mayor's Office of Arts and Culture recently awarded this artist-run ensemble a grant for general operating support through the Boston Cultural Council, and we are eager to continue working with them to enhance and diversify Boston's arts sector in the years to come.

Guerilla Opera's goals to bring opera to audiences who have never interacted with this art form, and highlight underrepresented groups through their programming is something that we consider to be extremely admirable and important. As we work to make Boston's arts community more equitable and reflective of the city's residents, it's great to have organizations like this one that support these efforts.

Guerilla Opera's world premier multimedia, immersive opera "Island of Hope, Island of Tears" is an example of how they are taking a traditional art form and making it relevant to and inclusive of Boston residents. Based on true stories of immigrants traveling to the U.S., it draws material from the Ellis Island Oral Histories, and resonates with nearly everyone in Boston.

We look forward to seeing Guerilla Opera continue to contribute to the vibrancy of Boston, and are happy to support their great work.

Sincerely,

Kara Elliott-Ortega
Chief of Arts and Culture
City of Boston



Museum of Science®

To Whom It May Concern,

As the Producer of Adult Programs at the Museum of Science, Boston, I currently have the immense privilege of collaborating with Guerilla Opera on *Fractured*, an evening of two works exploring fractured human experiences, including the world premiere of a brand-new composition, *SALT*, as part of our upcoming SubSpace Fall 2021 season lineup, staged in Cahners Theater here at the Museum. I am extremely excited that our institution can collaborate and present these works and have the opportunity to work with Guerilla Opera to allow audiences the chance to explore STEM-related experiences through the artistic lens and medium of contemporary Opera.

Throughout my years producing in Boston, Guerilla Opera has remained a company who have continued to develop and produce work that has fascinated me as an audience member. I have had the pleasure of experiencing their work in-person over the years and find them to be a leading force in the Opera and Arts community of our city. Their continued dedication to presenting and creating work over the past year and throughout the global pandemic has also continued to inspire me as a Producer, seeing how they consistently have pushed the boundaries of the virtual production and continued to bring artistic expression into audiences' homes during a time we needed it most.

Upon beginning at the Museum of Science, Boston my task was to develop programming to engage new audiences and to re-shape the way adults of all communities could examine and participate in discussions around STEM in ways that are relevant, unexpected, experimental, and groundbreaking. From early on in our creative and collaborative process with Guerilla Opera, it has remained clear our institutional missions align and our entire team remains inspired by their mission to re-envision and bring the artform of Opera to new audiences, to expand the world of Opera to be inclusive of all voices and to use their work as a vehicle to buck against the status quo and stereotypical traditions and instead examine contemporary issues, discussions and communities through visionary emerging artists and lenses. I believe the production we are producing with them will be an experimental and accessible new way of examining themes of mental health and illness, allowing us to take audiences deeper into the lived experiences of those suffering from schizophrenia and abuse in more impactful and meaningful ways than a standard evening of conversation, presentation or research ever could. It will be an evening that pushes the boundaries and expectations of how a science-education institution can explore the human experience and be used as a venue for live performance. We have just embarked upon the developmental process between our teams, and already the Guerilla Opera team continue to be one of the most innovative, collaborative, dedicated, flexible, patient and appreciative group of artists I have ever worked alongside, and every single member of my team already holds them to the highest degree, and there is palpable excitement around the project within the Museum.

I recommend whole heartedly that any institution, no matter its focus, that has the possibility of working with, supporting or partnering with Guerilla Opera jump at the opportunity. I promise, from personal experience, the result will be magnificent and take your own mission and initiative to entirely new levels.

All Best,

James Monroe

Producer, Adult Programs
Museum of Science | 1 Science Park | Boston, MA 02114
p: 617.589.4206 | f: 617.589.0311 | www.mos.org/events



info@revolutionaryspaces.org
TEL 617.720.1713

310 Washington Street
Boston, MA 02108

RevolutionarySpaces.org

March 8, 2021

Aliana de la Guardia
Artistic Director
Guerilla Opera
PO Box 230486
Boston, MA 02123

Dear Aliana,

Thank you so much for reaching out to us about the possibility of hosting your upcoming performance of "Island of Hope, Island of Tears" at Old South Meeting House. We would be delighted to be a venue for the opera this fall, subject of course to mutual agreement between Guerilla Opera and Revolutionary Spaces about the performance requirements related to social distancing that are necessary in light of public health conditions at that time.

Sincerely,

Nathaniel Sheidley
President and CEO



NICHOLS HOUSE MUSEUM

February 25, 2021

To Whom It May Concern:

The Nichols House Museum is collaborating with Guerilla Opera on *I Give You My Home: The Rose Standish Nichols Story* (working title), a multimedia and site-specific, world premiere chamber opera with music and original libretto by Beth Wiemann. Inspired by the Museum, the work highlights the efforts and passions of a Bostonian woman whose attempts to effect change through the Women's Peace Movement and in her professional work persisted in spite of social and gender barriers.

We are committed to working with Guerilla Opera to create an experience that will allow for greater accessibility for audiences and for experimentation between performing artists and a historic house museum. The current pandemic has moved the project towards the realm of digital media. This production offers an opportunity to experiment with a digital music experience in various rooms of the Museum, as well as an intimate live experience for post-COVID-19 visitors. This approach is in line with current goals of the Museum to expand digital engagement with new and existing audiences, increase accessibility and touch points with the Collection and the stories of Rose Standish Nichols and her family, and to engage in creative partnerships that offer unique and compelling experiences for the community.

Sincerely,

A handwritten signature in cursive script that reads "Linda Marshall". The ink is black and the signature is fluid and legible.

Linda Marshall
Executive Director

55 Mount Vernon Street
Boston, MA 02108
617-227-6993
lmarshall@nicholshousemuseum.org



January 19, 2021

To whom it may concern:

HC Media (Haverhill Community Television) is Haverhill's public access television station, providing access to locally-produced video content and television production facilities for Haverhill and the surrounding Merrimack Valley. HC Media currently has a reach of 35,000 Comcast cable television subscribers in Haverhill, and thousands more through our online on-demand content, including 7,000 subscribers on YouTube. In addition, our performance space on Merrimack Street in Haverhill, known as HC Media at Harbor Place, has hosted festivals, plays, concerts, film screenings, seminars, and more.

HC Media encourages Guerilla Opera's mission to engage the community in the arts by bringing their fresh, new style to the world of opera. HC Media supports Guerilla Opera's future productions, including "Island of Hope, Island of Tears" in 2021, and will host a virtual public viewing party of Guerilla Opera's pre-recorded production on our cable television channel and YouTube. If pandemic public health conditions allow HC Media the choice to reopen our live performance space by August 2021, HC Media will consider renting the space to Guerilla Opera for a live performance of "Island of Hope, Island of Tears."

If you have any questions, feel free to contact me at 978-372-8070.

Sincerely,

Lindsay Paris
Engagement Manager
Haverhill Community Media

P: 978.372.8070

F: 978.372.3020

info@mediahc.org

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CONTACT

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