



**FOR IMMEDIATE RELEASE**

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## **Guerilla Opera Closes Their Ninth Season with the World Premiere of *Beowulf* by Hannah Lash**

BOSTON, MA (April 12, 2016)—Guerilla Opera, in conclusion of their ninth season, presents the world premiere of *Beowulf* with music and libretto by Hannah Lash, stage direction by Andrew Eggert, and scenic design by Julia Noulin-Mérat. Lash's *Beowulf* is a modern-day adaptation of the well know epic poem, in which Beowulf is a doctor caring for his elderly mother and suffering from post-traumatic stresses upon his return from a recent war. He discovers that his mother is being abused by the nursing home staff and removes her, determined to care for her himself. In discussing the opera, composer Hannah Lash said:

My opera, *Beowulf*, is not an adaptation or retelling of the original legend. I used the title and the name for the main character to evoke the archetype of a hero who struggles to overcome a monster. It is a story about a former army doctor who suffers from PTSD, experiencing a haunting flashback from his days in combat. Now as a civilian doctor, he cares for his aging mother. It is a story about love, loss, and the sometimes unbearable burden on those who take care of others.

*Beowulf* is approximately 70 minutes in duration, sung in English and plays for five performances: Friday-Sunday, May 20-22 and Friday-Saturday, May 27-28, 2016. An audience talk-back will directly follow the Sunday, May 22 performance. All performances are in The Zack Box Theater at The Boston Conservatory at 8 The Fenway, Boston, MA. Tickets are on sale and are \$15 for general admission and \$10 for senior citizens. All tickets are subject to a \$2 fee. Tickets are free for students, as available, on the day of with a valid ID and must be claimed at the door via student rush beginning one hour prior to the scheduled performance start time. To purchase tickets, visit [bostonconservatory.edu/tickets](http://bostonconservatory.edu/tickets) or call The Boston Conservatory Box Office at (617) 912-9222 (Wednesday-Friday, 12-5 p.m.).

### **Cast, Ensemble & Creative Team**

*Beowulf* features the following cast instrumental ensemble: baritone Brian Church as Beowulf, soprano Aliana de la Guardia (general manager) as the Mother, tenor Brendan P. Buckley as the Nurse, clarinetist Amy Advocat, saxophonist Phillip Stäudlin, violinist Lilit Hartunian and percussionist Mike Williams (co-artistic director). Guerilla Opera's creative team features: stage director Andrew Eggert, resident scenic designer Julia Noulin-Mérat (director of design and production), lighting designer Daniel Chapman, and resident costume designer Neil Fortin.

### **SPECIAL EVENTS**

#### **Live Streamed Performance (Saturday, May 28, 2016 at 8 p.m. EST)**

Guerilla Opera will live stream the world premiere of *Beowulf* by Hannah Lash on Saturday, May 28, 2016 at 8 p.m. EST from The Zack Box Theater at The Boston Conservatory. The live stream can be viewed at <https://livestream.com/guerillaopera> and is free of charge to watch. Courtesy of Ball in Square Films.

**Talk-Back with the Creative Team (Sunday, May 22, 2016)**

Join in a conversation with the composer, director, cast, and creative team from *Beowulf* directly following the performance on Sunday, September 20, 2015. Talk-backs are included with ticket purchases and are held in The Zack Box Theatre at The Boston Conservatory.

This production is made possible through the generosity of Timothy and Jane Gillette and The Boston Conservatory Ensemble-in-Residence program.

For more information, visit Guerilla Opera online at [guerillaopera.com](http://guerillaopera.com). Like Guerilla Opera on Facebook at [facebook.com/guerillaopera](https://facebook.com/guerillaopera), follow them on Twitter (using #NewOpera and #BeowulfOpera) at [@guerillaopera](https://twitter.com/guerillaopera) and on Instagram at [@guerillaopera](https://www.instagram.com/guerillaopera).

**ADDITIONAL 2015-2016 SEASON PRODUCTIONS AND EVENTS**

**Brandeis University Residency (Saturday, April 16, 2016)**

Guerilla Opera participates in an artistic residency with New Music Brandeis at Brandeis University to produce a semi-staged performance of short chamber operas by Brandeis graduate composers. This includes workshops lead by the performers, stage director Nathan Troup, and design team and culminates with a performance during the Leonard Bernstein Festival of the Creative Arts in Slosberg Hall at Brandeis University.

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**ABOUT GUERRILLA OPERA**

Guerilla Opera is an experimental opera company whose mission is to commission new chamber operas written specifically for their ensemble of artists, and to perform in intimate theatrical settings without the use of a conductor or formal music director. Visit our website at [guerillaopera.com](http://guerillaopera.com) for more information about our ninth season!

**Press Opening/Final Dress Rehearsal (Thursday, May 19, 2016, 8 p.m.)**

Guerilla Opera invites reviewers and all members of the press to attend their invite-only final dress rehearsal of *Beowulf* on Thursday, May 19, 2016 at 8 p.m. in The Zack Box Theater at The Boston Conservatory in Boston, MA. Contact General Manager Aliana de la Guardia directly at [alidelaguardia@guerillaopera.com](mailto:alidelaguardia@guerillaopera.com).

## About the Composer – Hannah Lash



Hailed by *The New York Times* as “striking and resourceful... handsomely brooding,” Lash’s music has been performed at the TimesCenter (Manhattan), The Art Institute of Chicago, Tanglewood Music Center, Harvard University, The Chelsea Art Museum, and on the American Opera Project’s stage (New York City). Commissions include The Fromm Foundation, The Naumburg Foundation, The Orpheus Duo, The Howard Hanson Foundation’s Commissioning Fund, Case Western Reserve’s University Circle Wind Ensemble, MAYA, and the Aspen Contemporary Ensemble.

Lash has received numerous honors and prizes, including the ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, a Fromm Foundation Commission, a fellowship from Yaddo Artist Colony, the Naumburg Prize in Composition, the Barnard Rogers Prize in Composition, the Bernard and Rose Sernoffsky Prize in Composition, as well as numerous academic awards. Her orchestral work was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Her chamber opera, *Blood Rose*, was presented by New York City Opera’s VOX in the spring of 2011.

In addition to performances of her music in the U.S., Lash’s music is well known internationally. In April of 2008, her string quartet, *Four Still*, was performed in Kyev at Ukraine’s largest international new music festival, Musical Premieres of the Season, curated by Carson Cooman. In the summer of 2010, her piece, *Unclose*, was premiered by members of Eighth Blackbird at the MusicX festival in Blonay, Switzerland.

Recent premieres include *Three Shades Without Angles* for flute, viola, and harp, by the Boston Symphony Chamber Players, a new orchestral work, *Nymphs*, for the Alabama Symphony Orchestra, and *This Ease*, for the Los Angeles Chamber Orchestra. Other recent premieres include *God Music Bug Music* on January 6, 2011 with the Minnesota Orchestra, the monodrama *Stoned Prince* by New York based ensemble Load Bang in April of 2013, *Subtilior Lamento* with the Da Capo Chamber Players at Carnegie Hall in 2012, and *Glockenliebe* for three glockenspiels with Talujon Percussion in December, 2012. Her 2011 orchestral work, *Hush*, was featured on the Los Angeles Philharmonic’s Brooklyn Festival in April of 2013. This season, Lash receives the premiere of *Liebesbrief an Schumann* by pianist David Kaplan, as well as a new work for string quartet, *Menuet Antique et Fragile*, featuring the Flux Quartet.

Lash earned a Ph.D in composition from Harvard University in 2010. She has held teaching positions at Harvard University (teaching fellow) and Alfred University (guest professor of composition), and she currently serves on the composition faculty at Yale University School of Music. Read Lash’s complete bio at: [hannahlash.com](http://hannahlash.com).

## About the Director – Andrew Eggert



Eggert is an opera stage director and dramaturg based in Chicago and New York City. He recently directed *La descente d'Orphée aux enfers* with Gotham Chamber Opera (2014), the Dallas Opera production of Tod Machover's *Death and the Powers* (2014; forthcoming DVD), *Alcina* at the Napa Music Festival (2014), the U.S. premiere of *Clemency* by James MacMillan for Boston Lyric Opera (2013), and *Bluebeard's Castle* starring Samuel Ramey for Opera Omaha (2013). He enjoyed a longstanding relationship with Chicago Opera Theater where he directed *Mosè in Egitto* (2010) and *La Tragédie*

*de Carmen* (2009), and served eight seasons as an assistant director beginning in 2002. He is a regular collaborator of stage director Diane Paulus having served as associate director on a number of projects including the world premiere of *Death and the Powers* at the Opéra de Monte Carlo, as well as U.S. performances at the American Repertory Theater and Chicago Opera Theater, *Die Zauberflöte* at Canadian Opera Company, and Gotham Chamber Opera's production of *Il mondo della luna* at the Hayden Planetarium. In 2015, he served as associate director of *Crossing* by Matthew Aucoin in its world premiere production at the American Repertory Theater. As an assistant director, he has worked with notable directors including David Schweizer, Kenneth Cazan, Lillian Groag, Tazewell Thompson, Andrei Serban, Francisco Negrin, and James Robinson. He has been guest director at Princeton University and the Yale Baroque Opera Project, and has worked with the young artist programs of Glimmerglass Opera, Santa Fe Opera, and Wolf Trap Opera. His new production of *Mourning Becomes Electra* was selected as a winner of Opera America's 2009 Director-Designer Showcase. As a dramaturg, he has worked with Rebecca Taichman on Telemann's *Orpheus* and Michael Counts on *Mosè in Egitto*, both for New York City Opera. Eggert is a graduate of Yale University and earned a PhD in historical musicology at Columbia University, where he also earned an M.A. and M.Phil. in historical musicology. He was appointed head of opera at the Chicago College of Performing Arts at Roosevelt University beginning in 2013-2014. Read Eggert's complete bio at: [andreweggert.net](http://andreweggert.net).