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Directed by ANDREW EGGERT

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GIVER *OF* LIGHT

music and libretto by Adam Roberts

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Jonas Budris
Aliana de la Guardia
Brian Church
Jennifer Ashe
Amy Advocat
Kent O'Doherty
Mike Williams
Javier Caballero
Rudolf Rojahn

JOHN
ELENA/MEAN KID
DARREN
BRIAN/SUSAN
CLARINETS
SAXOPHONE
PERCUSSION
CELLO
ELECTRONICS

PRODUCTION STAFF

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Neil Fortin
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ELECTRONICS COMPOSER
SET DESIGNER
LIGHTING DESIGNER
COSTUME DESIGNER
ASSISTANT DIRECTOR
STAGE MANAGER
PROPS MASTER
TECHNICAL DIRECTOR
ASSISTANT SET DESIGNER
ASSISTANT STAGE MANAGER
ASSISTANT COSTUME DESIGNER
REHEARSAL PIANIST
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Mike Williams
Aliana de la Guardia
Julia Noulin-Mérat
Sarah Borgatti

CO-ARTISTIC DIRECTOR
CO-ARTISTIC DIRECTOR
GENERAL MANAGER
DIRECTOR OF DESIGN AND PRODUCTION
DEVELOPMENT ASSISTANT

SYNOPSIS

ACT I

PRELUDE:

Singers, acting as a Greek chorus, stand around the stage and recite: "If we would taste one sip of an answer, we could break out of this prison for drunks."

SCENE 1:

Elena is at home preparing dinner. John enters and they discuss their day. John talks about work and yoga, and Elena relates her experience of having taken Brian to the bus stop for his first day of fifth grade to find that a new, strange bus driver is driving the school bus. John is disturbed by Elena's account of the bus driver and decides that he will take Brian to school the following day to check out the bus driver himself.

SCENE 2:

It is the following morning. The singers assemble in chorus formation as in the prelude and shout repeatedly, "To the bus stop!" John and Brian break away from the formation and head to the bus stop. When they arrive, the bus pulls up and John locks eyes with Darren. John immediately feels the impact of his connection to Darren, but when he asks, "Who are you?" Darren responds with simple statements such as "I'm Darren, the bus driver," leaving John hungry to learn more about this mysterious character. John manages to take Darren's phone number before Brian boards the bus and Darren drives away.

SCENE 3:

John sits alone at home. He struggles with the intense feelings that have arisen within him upon meeting Darren. John sings an aria about his life and situation. At the end of his aria, Elena enters, interrupting, and asks him if he is crying. John claims he is not, that he may be catching a cold, and changes the subject, telling Elena about his meeting with the bus driver. John assures Elena that he will interrogate the bus driver to make sure that Brian is safe.

SCENE 4:

Darren is at home meditating. After several minutes, Darren's phone rings which cuts through the trance-like state Darren had entered. Darren picks up the phone to find John on the other line, with Elena standing close by, listening in. John claims that he is calling because he'd like to ask Darren a few questions since Darren will be driving his son to school every day; but John has ulterior motives, and after asking a few filler questions in order to show Elena that he is in fact investigating Darren, John asks Elena to get him a drink so that she will leave the room. Alone now, John confesses that he had an emotional breakdown after meeting Darren and is confused by his reaction. Darren asks John if it might be easier to discuss this in person, and they pick a time when John can come over to Darren's house. They hang up, and Darren wonders if John might be the one he's been seeking, a fellow giver of light.

SCENE 5:

A few days have passed. John is seen approaching Darren's house. John knocks on the front door, but there is no answer. John pushes on the door to find that it is unlocked and enters the house. He hears a strange sound, and turns the corner to find Darren meditating. Darren looks at John and pulls him into the meditation, and they enact a wordless ritual that leads to an emotional/spiritual breakthrough for John.

ACT II

PRELUDE:

Two sopranos, not in character, sing a wailing duet full of longing and intensity. When they finish, the chorus sings a reserved, melancholic vocalise.

SCENE 1:

Elena is on the phone with her girlfriend Susan. John and Darren are seen periodically on another part of the stage, still meditating. Elena complains to Susan that John has been spending a lot of time with this strange guy, and Susan wonders if John might be gay. Elena reacts strongly against this notion, but when they hang up, Elena is clearly disturbed. Elena sings an aria, questioning all that she thought was secure in her life.

SCENE 2:

Elena and John are seated at home, eating dinner. Elena states that she's noticed that John has been spending a lot of time with Darren, which is strange considering that they both originally had thought that Darren was weird, if not dangerous. John defends Darren, and tries to explain his experience of spending time with him, but Elena appears not to be convinced. Elena stands up and walks over to John, trying to seduce him in an effort to reaffirm his sexual orientation and her sense of security, but John will not have sex with her, and offers no explanation. Elena is clearly hurt.

SCENE 3:

Brian and another, the Mean Kid, are seen riding the bus to school. The Mean Kids taunts Brian, calling John a fag. Brian defends his father and the kids fight. Darren stops the bus and throws the Mean Kid off the bus, but stops Brian before he can leave, asking him if he is alright. Darren attempts to comfort Brian by stroking his cheek, and just at that moment Elena enters, seeing a confusing scene in which it appears to her that her son is being molested. She grabs Brian and flees.

SCENE 4:

John comes home to find Elena fuming, asking him where he's been. John explains that he went to meet Darren, but that Darren was not there. Elena tells John that his sweet Darren is in fact a child molester, and that he touched Brian. The reality of the situation slowly dawns on John, who realizes that his wife has called the cops on Darren. Elena attempts to comfort John by saying that Darren was no good for John anyway and that it's better that Darren has been taken away. John is furious and runs into his room, closing the door so that he can be alone, screaming, "No!" John is hurt and confused. Can he trust his wife? Can he trust the experiences he had with Darren? John calls the police station to see if he can speak directly with Darren, but Darren is no longer there. Griefstricken, John stills his mind and meditates, recalling the experiences he had with Darren. But the conflict with Elena is not yet resolved: she knocks on the door, screaming at John, asking him how it could be that she told him that his son was molested and he ran into his room. She tells him to get his priorities straight and to pack his bags and leave. John, Brian, and Elena sing an impassioned trio, all trying to simultaneously relay their points of view. Elena demands to know the truth of what happened, if John and Darren in fact slept together. John also demands to know what happened with Brian and why Elena called the police. But then John softens and tells Elena and Brian that he loves them, and that he's ready to explain what happened. John opens his mouth to speak, but what comes out is poetry, not a clear explanation, leaving Elena even more confused. John and Elena wonder aloud what they should do next. Elena says she needs time, and John says he understands. John hugs Elena and Brian and exits the stage.

ARTIST BIOS

ADAM ROBERTS (COMPOSER) Winner of the 2013 Benjamin H. Danks Award from the American Academy of Arts and Letters, Adam Roberts' music has been recently performed by ensembles and individuals such as the Arditti Quartet, JACK Quartet, Alarm Will Sound, Le Nouvel Ensemble Modern, Ensemble FA, Garth Knox, and Gabriela Díaz, and at festivals such as Wien Modern (Vienna), Musique Biennale en Scene (Lyons, France), Tanglewood, and the Summer Institute for Contemporary Performance Practice (Boston), about which *The Boston Globe* wrote, "Some favorites were Adam Roberts's jagged, insistent quartet 'Pulse Satellite'..." Awards for Roberts' music include an ASCAP Morton Gould Young Composer Award, the Bernard Rogers Prize (Eastman), the New York Bohemians Prize (Harvard), a Sheldon Traveling Fellowship for studies in Vienna from Harvard University, he is a Le NEM 2008 Forum laureate, and 'Strange Loops' was performed at the 2009 ISCM 'Listen to the World' Festival in Göteborg, Sweden. Roberts also received the 2010 Blodgett Quartet prize, the 2010 Earplay Donald Aird Memorial prize, the Christoph and Stefan Kaske fellowship award from the 2010 Wellesley Composers Conference, and was a winner of the 2010 Association for the Promotion of New Music call for scores. Roberts was the Leonard Bernstein Fellow in Composition at the Tanglewood Music Center in the summer of 2011, and has been commissioned by the Tanglewood Music Center, Guerilla Opera, and the Callithumpian Consort, among others. Roberts studied at Eastman (B.M.), Harvard (Ph.D.), and in Vienna at the University for Performing Art and Music (Postgraduate Diploma) with David Liptak, Augusta Read Thomas, Steven Stucky, Martin Bresnick, Baernard Rands, Sir Harrison Birtwistle, Joshua Fineberg, Julian Anderson, and Chaya Czernowin. Roberts serves on the faculty at Istanbul Technical University's Center for Advanced Studies in Music, where he teaches composition and theory.

ANDREW EGGERT (STAGE DIRECTOR) With an extensive background in dramaturgy and a growing resume as a stage director, Andrew Eggert is a director to watch. In the 2012-13 season, he directs the U.S. premiere of *Clemency* by James MacMillan for Boston Lyric Opera and *Bluebeard's Castle* for Opera Omaha. He has enjoyed a longstanding relationship with Chicago Opera Theater where he directed *Mosè in Egitto* and *La Tragédie de Carmen* as well as serving eight seasons as an assistant director. 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 US performances at the American Repertory Theatre 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. As an assistant director, he has worked with directors including David Schweizer, Kenneth Cazan, Lillian Groag, Tazewell Thompson, Andrei Serban, Francisco Negrin, and James Robinson. He has been a guest stage director at the Chicago College of Performing Arts, 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 dramaturg, he has worked with Rebecca Taichman on Telemann's *Orpheus* and Michael Counts on *Mosè in Egitto*, both for the New York City Opera. Mr. Eggert is a graduate of Yale University and is currently pursuing a PhD in historical musicology at Columbia University. He has been appointed Director of Opera Studies at the Chicago College of Performing Arts at Roosevelt University beginning in 2013-14.

ANIL ÇAMCI (ELECTRONICS) is an Istanbul-based electronic music composer and multimedia artist whose works have been (dis)played around the world. His music and his research have been presented through prestigious outlets such as the International Computer Music Conference, Toronto Electroacoustic Symposium, and The Journal of Acoustic Ecology. Çamcı

teaches electronic music composition, multimedia design, and audio programming at Istanbul Technical University, Centre for Advanced Studies in Music, where he recently co-founded Turkey's first Sonic Arts graduate program. Çamcı's works explore contacts between abstract digital art and the audiovisual objects in our daily surroundings. Inspired chiefly by environmental phenomena, his narratives accentuate the interactions between material, meaning and emotion. www.anilcamci.com

JONAS BUDRIS (JOHN) performs as a soloist and in small ensembles, singing new works and early music with equal passion. With the Boston Modern Orchestra Project, he created the role of Brother William in the world premiere of John Austin's opera *Heloise and Abelard*, and was praised for his "incredible squillo" (*Boston Classical Review*). He also understudied the role of Mark in their production of Michael Tippett's *Midsummer Marriage*. Budris performed as Bastien in Opera Boston's production of Mozart's *Bastien und Bastienne*, commissioned by First Night Boston. In the company's mainstage productions, he understudied the roles of Fritz in *La Grande-Duchesse de Gérolstein*, The Officer in *Cardillac*, and Don Luigi in *Maria Padilla*. He also sang the title role of *Candide* with Lowell House Opera and the Sailor in Purcell's *Dido and Aeneas* with Aston Magna. As a concert soloist, Budris sang most recently with the Handel & Haydn Society in Bach's *Manificat* and *Christmas Oratorio*. With Boston Baroque, he performed as a soloist in Handel's *Chandos Anthem No. 8* and Charpentier's *Missa Assumpta est Maria*. Budris is an Artist-in-Residence with the Metropolitan Chorale of Brookline, with whom he sang the title role in Benjamin Britten's cantata *Saint Nicolas*. He sings regularly with Emmanuel Music as a soloist and chorister. He also sings with Canto Armonico and the Skylark Vocal Ensemble, performing choral music in a small chamber ensemble setting.

ALIANA DE LA GUARDIA (ELENA/MEAN KID/GENERAL MANAGER) is a soprano, actor, and producer hailed 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. & M.M.); Additional studies with New Repertory Theater (Watertown, MA) and SITI Company (NYC). She is a founding artist of Guerilla Opera, where her credits include: *Bovinus Rex* (Eunice/Benson), *No Exit* (Estelle), *We Are Sons* (June), *Rumpelstiltskin* (title), *Say It Ain't So, Joe* (Sarah Palin(2)/Diane Sawyer), *Loose, Wet Perforated* (Loose), as well as upcoming *Giver of Light* (Elena/Mean Kid). An avid performer of new music, de la Guardia has performed the works of many of the leading composers of our time such as Birtwistle, Gorecki, Harvey, Lang, Sciarrino, Schoenberg, Webern, and Kurtág (*Scenes from a Novel* and *Kafka Fragments*), among others. She is dedicated to the advancement of the vocal repertoire and frequently commissions new works from living composers. Additional New Music performances with: Ludovico Ensemble, Equilibrium Concert Series, Firebird Ensemble, I/O Ensemble, Xanthos Ensemble, Harvard Group for New Music, White Rabbit, and The Boston Conservatory New Music Festival. *The Arts Fuse* wrote the following about her performance of Bernhard Lang's DW 16 Songbook: '*De la Guardia was stellar. Her natural sound is lovely, as clear and powerful as grain alcohol. In addition, her control of "in the margin" techniques is super...*' Her experience extends to standard classical repertoire including: *La Traviata* (Flora), *A Midsummer Night's Dream* (Helena), *Rape of Lucretia* (Female Chorus), *L'Enfant et les Sortilège* (La Princesse), *Carmen* (Frasquita), Croisier's *With Blood, With Ink* (Countess de Paredes), and Glass's *Akhmaten* (Meretaten), and performances with Boston Lyric Opera, Granite State Opera, Lowell House Opera, Metro West Opera, Operesque Classical Concerts (NYC), Dudley House Orchestra, New England Philharmonic, Canton Choral Society, Wellesley Choral Society, and Cappella Clausura. She is a member of the American Guild of Musical Artists (AGMA).

BRIAN CHURCH (DARREN) has enjoyed a busy and varied career in the Boston performing arts

scene. He performed works by Furrer and Lachenmann with the 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. Guerilla Opera performances include: Joe Biden and Joe the Plumber (*Say It Ain't So, Joe*), the Doctor (*Heart of a Dog*), and Clem Dupree (*Bovinus Rex*). Church has performed Davies' *8 Songs for a Mad King* with the Callithumpian Consort and Collage New Music, the latter was selected as "Most Exciting Contemporary Concert" in *The Boston Phoenix* 2009 Classical Year In Review. He was featured on two new recordings of works by Hughes: *Say It Ain't So, Joe* and the *Beck Journals Vol. 1*. Church is a longtime member and soloist with the Cantata Singers and the Choir at King's Chapel. An accomplished bassist, he played, recorded, and toured for 11 years with the avant-noise punk band Tristan Da Cunha. He is currently recording his first solo album of original material.

JENNIFER ASHE (BRIAN/SUSAN) Mustering up "rock solid technique" and "the kind of vocal velvet you don't often hear in contemporary music" (*Boston Phoenix*), soprano Jennifer Ashe has been praised for performances that are "pure bravura...riveting the audience with a radiant and opulent voice" (*The Boston Globe*). A strong advocate of new works, she frequently performs on series such as Harvard Group for New Music, New Music Brandeis, New Gallery Concert Series, the Fromm Festival at Harvard, is a senior member of the Callithumpian Consort, and the soprano for the Boston Microtonal Society's chamber ensemble NotaRiotous. She created the role of Sarah Palin in Guerilla Opera's premiere of *Say It Ain't So, Joe* by Curtis Hughes and was a semi-finalist at the 2007 Gaudeamus Interpreters Competition. Recent projects include Lukas Foss's *Time Cycle* with Boston Musica Viva, and this past fall she sang Phillipe Leroux's *Voi(Rex)* with Sound Icon. She also sings with Boston Baroque and the Handel & Haydn Society. Ashe holds a D.M.A. in Vocal Performance and an M.M. in Vocal Pedagogy from New England Conservatory, and a B.M. from the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she currently teaches for the Community Music Center of Boston, Music and Movement of Newton, and Music Together Arlington.

AMY ADVOCAT (CLARINETS) has been hailed as "dazzling" (*The Boston Globe*). She is an avid performer of new music having performed with Callithumpian Consort, Firebird Ensemble, [sound icon], Boston Modern Orchestra Project, The New Fromm Players at Tanglewood, Boston Microtonal Society's NotaRiotous, Glass Farm Ensemble, and the Second Instrumental Unit. She is a founding member of the clarinet and marimba duo, Transient Canvas, with whom she has commissioned and premiered over a dozen pieces, including works by Marti Epstein, Gary Philo and Osnat Netzer. Their recording of Andy Vores' *Fabrication 10: Itch* appears on his latest CD *One Head*, released in January 2013. Always looking for the most innovative projects, Advocat was recently highlighted in *The Boston Globe* for her work at the Bohlen-Pierce Symposium in Boston, during which she premiered six new pieces on the newly invented Bohlen-Pierce clarinet. This instrument plays in a non-octave-repeating tuning system which offers an alternative to our own, and was the basis of Advocat's studies toward her D.M.A. at McGill University in Montréal. Equally at home with more traditional classical music, she has also performed with Opera Boston, Boston Pops, National Lyric Opera, Boston Philharmonic and the Virginia Symphony Orchestra. Advocat was twice a fellow at the Tanglewood Music Center, and has participated at the Spoleto USA Festival, Monadnock Music, Summer Institute for Contemporary Performance Practice (SICPP), New York String Orchestra Seminar, Virginia Arts Festival, and the American Institute of Musical Studies in Graz, Austria. Advocat was named the first recipient of the Boston Woodwind Society's Harold Wright award and is a Hadar Foundation Scholar. She received her D.M.A. from McGill University, and her B..M. and



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M.M. Degrees from the New England Conservatory (NEC), where she was a recipient of the Tourjée award; a scholarship awarded to one outstanding NEC graduate who returns for a second degree. Her principal teachers include Simon Aldrich, Thomas Martin, David Weber, William Wrzesien, and Craig Nordstrom. She has been recorded on Mode, Navona, and New World Records. www.amyadvocat.com.

KENT O'DOHERTY (SAXOPHONE) is an interdisciplinary art maker whose work generally falls into the territory of existence and being. A native of Australia, he saxophone-studied his way through Melbourne (Australia), Rotterdam (Netherlands), and then to Boston, MA, picking up performance art, followed by video and sound sculpture. As a performer/teacher/art-maker, he endeavors to discover what lies beyond both his self and convention. He has had the great fortune to make art with some wonderful people and looks forward to more discoveries in the future.

MIKE WILLIAMS (PERCUSSION/ARTISTIC DIRECTOR) Percussionist Mike Williams is Boston-based performer specializing in contemporary music. He has performed with local ensembles including Sound Icon, Ludovico Ensemble, Callithumpian Consort, Chameleon Arts Ensemble, Boston Modern Orchestra Project, Harvard Group for New Music, and Composers in Red Sneakers among many others. Williams has been involved in numerous recording projects released on the Cantaloupe, BMOP Sound, Albany, and Northwest Classics labels. As an orchestral and chamber musician he has appeared at the Festival de Mexico, Gaudeamus Music Week, Rockport Chamber Music Festival, and the New Hampshire Music Festival. Active in the creation of new works, Williams is the artistic director of Guerilla Opera, an ensemble that exclusively commissions and premieres new chamber operas. Highlights of this season include the world premiere of Rudolf Rojahn's *Deus ex Machina* for solo percussion during The Boston Conservatory New Music Festival and the U.S. premiere of Stefano Gervasoni's percussion concerto *Epicadenza* with Sound Icon. Williams holds M.M. and B.M. degrees from The Boston Conservatory, where he won top prizes including the Concerto Competition, 2004. He also 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 and was a guest lecturer and solo recitalist at the Hochschule für Musik in Detmold, Germany. Williams was awarded a fellowship from the Tanglewood Music Center and attended The Institute and Festival for Contemporary Performance in New York. His main teachers include Peter Prommel, Pat Hollenbeck, Sal Rabbio, and Nancy Zeltsman.

JAVIER CABALLERO (CELLO) is a versatile freelancer, teacher and arts administrator based in Boston. He is a graduate of The Boston Conservatory, where he studied with Rhonda Rider, and the University of South Florida, where he studied with Scott Kluksdahl. Performances have taken Caballero from Boston's Museum of Fine Arts and Jordan Hall to clubs such as Ryles Jazz Club and Makor (NYC). He has performed with Lexington Symphony, Symphony by the Sea, and New Bedford Symphony and is equally at home performing musical theater shows at Boston Lyric Stage, early music with Florida Pro Musica, cello duos with his ensemble Due Celli, or premiering a new contemporary opera with Guerilla Opera. He has also recorded several albums with Middle Eastern, New Age, Balkan, and Indie Rock groups and has performed with Diana Ross and the Supremes. Caballero has toured China and has been invited to perform several times in Palestine and Israel as part of the Baroque Festival organized by the Al Kamandjati Music Center. This summer he will return as faculty at the Point Counterpoint Summer Music Festival and travel to Utah for a white water rafting expedition performing with a string quartet. In addition to performing in the Boston area and beyond, Caballero teaches privately and serves as Co-Artistic Director of Project STEP—a string education program for children from underrepresented communities in Boston.

JULIA NOULIN-MÉRAT (SET DESIGNER/DIRECTOR OF DESIGN AND PRODUCTION) is the principal designer at Noulin-Merat Studio, a young intrepid NYC design firm that has designed more than 200 productions. She previously designed with Guerilla Opera *Say it Ain't So, Joe; Bovinus Rex, Loose, Wet Perforated*, and *Heart of a Dog*. Her theater work includes *Moonchildren, Dark Rapture, The Argument* with the Attic Theater; *Penelope of Ithaca, November*, and *Rocky Horror Show* with The Hangar Theatre; *Lesser Mercies, King Lear*, and *Arok of Java* with Exit, *Pursued by a Bear*, and *These Seven Sicknesses* and *Restoration Comedy* with the Flea Theatre. Her opera work includes *Clemency* with Boston Lyric Opera; *Madama Butterfly* with El Paso Opera and Opera New Jersey; *The Telephone* with Opera Boston; *Bluebeard's Castle* with Opera Omaha; *Transformations* and *L'Heure Espagnole, L'Enfant et les Sortilèges* with The Boston Conservatory. She is the resident set designer for The Attic Theatre and Exit, *Pursued by a Bear*; the Director of Design and Production for Guerilla Opera; and the associate producer at Boston Lyric Opera. www.noulinmerat.com

TÁLLOC LÓPEZ-WATERMANN (LIGHTING DESIGNER) is the founder of a lighting and video design company called Light Conversations LLC. He designs lighting for theater and opera companies around the country. This summer he will be designing *Otello, Fanciulla del Wst*, and *Voire Humaine* at Castleton Festival. He has designed at Walla Walla Community College Foundation's summer musical, North Carolina Opera, Opera Louisiane, North Carolina Opera Toledo Opera, Utah Festival Opera, Todi Music Fest (Portsmouth, VA), and Opera Roanoke. He designed the projections for *Carmen* and *The Magic Flute* for Crested Butte Music Festival. He received M.F.A. in Design from NYU/Tisch. www.lightconversations.com.

TAE KIM (REHEARSAL PIANIST) Tae Kim's "sparkling performance" of Beethoven's Piano Concerto No. 5 made headlines in *The Boston Globe*. He has appeared as soloist with the Yurodivy Chamber Orchestra, Hemenway Strings, and The Boston Conservatory Orchestra, and as a guest artist in the Foulger Virtuosi Series, The Boston Conservatory String Masters Series, and at Killington Music Festival. Kim has worked closely with artists such as Suren Bagratuni, Helen Callus, Allison Eldredge, Brinton Smith, Irina Muresanu, and Tod Machover, whose premiere of *Remembering H.M.* (2012) featured Tae Kim's solo improvisations on piano. Tae Kim was born in Seoul, Korea from where he emigrated to Los Angeles in 1994. His principal teachers are Jonathan Bass, Bruce Brubaker, and Patricia Zander. He holds a M.M. ('08) from New England Conservatory and a B.M. ('05) from The Boston Conservatory.

GISELLE TY (ASSISTANT DIRECTOR) is a stage director of opera and theater. Last season, she directed *La Calisto* (Harvard Early Music Society), *Carmen* (NEMPAC), Michael Ching's a cappella *A Midsummer Night's Dream* (Opera Hub), and the world premiere of *The Fiddler and the Old Woman of Rumelia* (Juventas New Music Ensemble). Splitting her time between Boston and New York, she has been on the directing staff for productions with Opera Boston, Gotham Chamber Opera, the American Repertory Theater, and the A.R.T./M.X.A.T. Institute. She also works frequently in new play development, having directed workshops, readings, and performances for the Harvard Playwrights' Festival, the Boston University M.F.A. Playwriting program, Exquisite Corps Theatre, the Boston Playwrights' Theatre, and the Boston One-Minute Play Festival, among others. She has performed with the Actors' Shakespeare Project, Company One, and the Metropolitan Opera (as a gold-mining dwarf slave). Upcoming projects include staging an event to commemorate the anniversary of the Yin Yu Tang House at the Peabody Essex Museum and a production of *Dido and Aeneas* for the Harvard Early Music Society. She is a graduate of Northwestern University, where she studied classical trumpet and art history. www.gisellety.com

NEIL FORTIN (COSTUME DESIGNER) is a M.F.A. candidate at Boston University studying both costume design and production. He holds a B.A. degree in History from Providence College. His

Guerilla Opera credits include this touring production of *Heart of a Dog* and *Bovinus Rex* this past May. Fortin has previously worked with the Metro Stage Company, the Boston University School of Theater, Mansfield Music and Arts Society, and Hanson Community Theater, a 40 year-old local theater group. His passion for theater started when he was young and continues today. He would like to thank Nancy Leary for believing in him, his family and friends, especially Michael for understanding the late nights and the sound of the sewing machine.

LIZ SHERRIER (ASSISTANT SET DESIGNER) joined the Noulin-Mérat Studio in August and has since been working on *Boo at the Zoo*, *Ascarium* at NY Aquarium, *The Drowsy Chaperone* at Yale Dramat, *Burying Barbie*, *Goosebump's 20th Anniversary*, *Restoration Comedy* at the Flea Theater, *Drama League*, *The Man Under* at 59E59, *The Mnemonist of Dutchess County* at the Attic Theater Company, *Clemency* at Boston Lyric Opera, *Candide* at Amarillo Opera, and more. Previous assistantships include *the Bold & Beautiful* on CBS, and *Big Love* at Northeastern University. She holds a B.S. from Northeastern University in architecture.

ANITA SHRIVER (PROPS MASTER) is excited to work on her second piece with Guerilla Opera after last year's *Bovinus Rex*. Most recently she was the scenic designer for MetroWest Opera's production of *Carmen*.

SPECIAL THANKS:

This world premiere production of *Giver of Light* is brought to you through the generosity of our Season Sponsors Timothy and Jane Gillette; and also through the generosity of The Aaron Copeland Fund, The Ellis L. Phillips Foundation, The Amphion Foundation, and The Boston Conservatory.

ADDITIONAL THANKS:

The Boston Children's Museum: Carole Charnow

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Nick Tolle, Aaron Trant, Christopher Trapani, Anna Wood, Anil Çamci, Berna Anil, Reuben de Lautour, Alanna Marohnic, Ivan Arion Karst, Glenn Kizer, Suzanne Roberts, and Coleman Barks for his inspiring and beautiful translations of Rumi's work.

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Guerilla Opera is a collaborative performing ensemble, and independent 501(c)3 organization, whose mission is to commission new chamber operas written specifically for their ensemble of artists, to perform in intimate theatrical settings, and to perform in a highly collaborative environment resulting from the direct communication between performers without a conductor or formal music director.

The ensemble envisions a national community where serious new chamber opera and ensemble performance are valued and enjoyed. They will bring exciting new works to Boston and beyond, connect with communities nation-wide, and reinvigorate the concert-going public's love for new opera.

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