The Thrilling Adventures of Lovelace & Babbage

Music Elena Ruehr. Libretto Royce Vanrek
Produced by The Guerilla Opera
Guerillaopera.org
Guerilla Opera is one of Boston’s most thrilling young companies creating brave new works. Founded in 2007, the ensemble has accumulated a repertoire of 40 new works, which continues to grow, by the most exciting composers of our generation. In daring performances, they have garnered a national reputation for innovative contemporary opera, with The Boston Globe raving that “radical exploration remains the cornerstone of everything it does.”

This artist-led ensemble wields a mission to commission and reenvision new experimental works that are custom-tailored to their artists; champion cutting-edge music; immerse audiences in profound experiences; be a model for creative authenticity and inclusion, diversity, equity, and accessibility (IDEA); and inspire, influence and amplify emerging generations of artists.

Their vision is to generate a unique body of work that ferociously confronts the status quo, eschews antiquated and stereotypical traditions of the art form of opera, examines stories through culturally focused and contemporary lenses, and brings new music to new audiences.

Guerilla Opera is a BIPOC organization, Boston’s only experimental chamber opera company, and one of only a few in the world with a mission to exclusively present only new works. The Boston Musical Intelligencer wrote that GO is “one of the most ambitious groups of Boston’s lively new music scene”.

Their works investigate and explore what is “operatic,” which allows them to explore, bend and break traditional and stereotypical notions we inherit with euro-centric opera. Opera News writes: “Guerilla Opera redefines the opera experience.”

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THE THRILLING ADVENTURES OF LOVELACE AND BABBAGE

based on the bestselling graphic novel by SYDNEY PADUA

Friday, April 25, 2022, 7:30 pm
The Mosesian Center for the Arts
321 Arsenal St., Watertown, MA 02472

ALEXIS PEART
Ada Lovelace, a mathematician

MICHAEL GALVIN
Charles Babbage, an inventor

ERIN MATTHEWS
Ancestor 1/Queen Victoria

OMAR NAJIMI
Ancestor 2/Minion

LILIT HARTUNIAN
violin

RANE MOORE
clarinet

STEPHEN MAROTTO
cello

MIKE WILLIAMS
percussion

ABOUT THE OPERA
“The Thrilling Adventures of Lovelace and Babbage,” a new opera based on the New York Times best-selling graphic novel by Sydney Padua, by composer Elena Ruehr and Pulitzer-prize, winning librettist Royce Vavrek. This concert is a premiere of musical excerpts from this comedic new work about Ada Lovelace and Charles Babbage, the true-life unsung inventors of the first computer, successfully using their new invention “The Difference Engine” to “fight crime” in an alternative universe.

SYNOPSIS

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

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

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

Although Guerilla Opera is a nomadic troupe, we would like to acknowledge that the land we have performed on in Boston for many years, is the original homelands of the Mashpee Wampanoag, Aquinnah Wampanoag, Nipmuc, Pawtucket, and Massachusett tribal nations. Our work in Haverhill, MA is on the traditional lands and waterways of the Abenaki, Pennacook, and Wabanaki Peoples past and present. We acknowledge the truth of violence to these Peoples perpetrated in the name of this country. We acknowledge the truth of the enslavement of African people and the violence perpetrated to them in the name of this country.

The land we each stand on, wherever we are, holds deep history. It holds success, pain, connection, partnership, life, death, love, abuse, growth, genocide, discovery, community, and violence. The history of the space that we occupy has meant different things to different people who have occupied that same space throughout its history. By acknowledging the land and all that it holds, we will learn and care more deeply about the places we occupy and the people who are our neighbors.

A NOTE FROM THE COMPOSER

It was sometime in the spring of 2015. I was cooking dinner while listening to NPR when I heard Sydney Padua come on to talk about her graphic novel The Thrilling Adventures of Lovelace and Babbage. I was struck by her but also struck by the fact that my mother’s family had a tale that we were related to Lord Byron (Lovelace’s father) through a chambermaid. Who, unmarried and with child by Byron, was forcefully sent to Winsor, Canada, and became one of my ancestors. This story is probably not true. My mother’s family loves good stories, truth be damned.

But the seed was there, and I was interested. So I read Sydney’s book and fell madly in love. What a great opera this would make! Then I met Royce Vavrek, a fabulous librettist, met Sydney and got rights, and suddenly a show was born.

One of the most important aspects of this opera is the sound itself. Tonight you will hear live acoustic percussion, but in the final show, those sounds will be actual sounds from a real difference engine. I recorded that engine in Seattle—many thanks to Nathan Myhrvold, who owns the only working difference engine in the world and graciously allowed me to record it. The machine’s clicks, clacks, and thunks will be morphed into a percussion section and then mapped onto a midi marimba so that the sounds can be played as part of the opera.

Finally, it seems very important to me that we composers embrace the idea of comedy in our work. So much contemporary opera, and in fact much contemporary art, has such dark themes. Indeed, we live in dark times. But I do think it’s important to step back and remind ourselves of how wonderful we are.

Deepest thanks to Guerilla Opera.

- Elena Ruehr, composer
MEET THE COMPANY

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

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

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

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

SYDNEY PADUA
Author and Illustrator,
The Thrilling Adventures of Lovelace and Babbage

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

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

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

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

ALEXIS PEART
Mezzo-soprano Alexis Peart is an alumna of the Eastman School of Music and is currently based in Boston, MA, where she is pursuing a graduate degree in Vocal Performance from Boston University. This season, Alexis joins the Boston University Opera Institute as the seductive devil, Brittomara, in Jake Heggie's If I Were You, and as Taller Daughter in Missy Mazzoli’s Proving Up. She then debuts the role of Ada Lovelace in Guerilla Opera's workshop of The Thrilling Adventures of Lovelace and Babbage, a new opera by Elena Ruehr and Royce Vavrek. This season, Alexis also makes her Carnegie Hall Debut, performing Florence Price’s settings of Langston Hughes poetry in the Boston University at Carnegie Hall concert.

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

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

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

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

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

In the summer of 2019, Michael joined the Boston Early Music Festival as a Young Artist, where he performed the role of Zoroastro in Handel’s *Orlando*. He was also invited to return to the language intensive opera program Si Parla, Si Canta where he sang the role of Simone in *Gianni Schicchi* with the Orchestra Sinfonica Carlo Coccia di Novara as well as with the Villa Nigra Opera Festival in Miasino, Italy. In the spring of 2019, Michael was seen as Leporello in Eastman Opera Theater’s production of *Don Giovanni*. Other credits include Seneca in *L’incoronazione di Poppea* and Bass Voice in Ricky Ian Gordon’s *The Tibetan Book of the Dead*.

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

ERIN MATTHEWS  
Praised by the Boston Globe for her “pristine timbre and expressive face,” Ms. Matthews is a highly sought-after soprano in multiple genres and styles of music.

Most recently, Ms. Matthews appeared in the inaugural Stencils Festival with Strange Trace Opera. She has also performed with Enigma Chamber Opera as Flora in *The Turn of the Screw*, Promenade Opera Project as Marzelline in *Fidelio* & Noémie in Massenet’s *Cendrillon*, and, and with Boston Conservatory Opera as both Despina in *Così fan tutte* and Lucinda in Nico Muhly’s chilling *Dark Sisters*. Multiple festivals have featured Ms. Matthews, including Operaworks, where she was an Emerging Artist, Opera Steamboat, where she was seen as Oberto in Handel’s *Alcina*, and Opera Breve Vocal Institute, where she delighted audiences as Miss Wordsworth in Britten’s *Albert Herring*. Other notable appearances include Olympia in Offenbach’s *Les contes d’Hoffmann* and Johanna in Sondheim’s *Sweeney Todd* with the University of North Texas Opera, and with the Musical Theatre of Denton as Maria in Bernstein’s *West Side Story* and Cosette in *Les Misérables*.

Partial role credits notably include Cunegonde in Bernstein’s *Candide*, Marie in Donizetti’s *La fille du régiment*, Frasquita in Bizet’s *Carmen*, Gilda in Verdi’s *Rigoletto*, Najade in Strauss's *Ariadne auf Naxos*, and Blondchen in Mozart’s *Die Entführung aus dem Serail*.

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

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

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

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

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

LILIT HARTUNIAN

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

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

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

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

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


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

She is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area.

She has recordings on over a dozen labels including Tzadik, Pi, Wergo, Kairos and ECM records. Critics have praised her "enthralling," "tour-de-force," and "phenomenal" performances. (ranemoore.com)

STEPHEN MOROTTO  
cello

A native of Norwalk, Connecticut, Stephen has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

As a teacher, Stephen aims to inspire students of all ages to ignite their passion for music and expand their musical horizons. Stephen's teaching philosophy includes building a fundamental understanding of the instrument through slow focused practicing with intent, and a broad academic and theoretical approach to supplement. Stephen is comfortable teaching in the common practice classical mold as well as jazz, contemporary improvisation, and eclectic styles of music. (stephenmarotto.com)
MIKE WILLIAMS  
percussion

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

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UPCOMING EVENTS

“What is Home?” Virtual Community Series  
Thursday, May 12, 2022, 7:00 pm - 8:00 pm

In partnership with the Haverhill Public Library and led by Guerilla Opera's Artistic Associate, Maggi Chauby, we will explore what the word “home” means to people through the new opera “I Give You My Home” in this virtual community event.

Guerilla Underground: Quaking Aspen, Interim, and She Wears Bells  
Friday, May 13, 2022, 7:30 pm

A concert of finalists selected by Artistic Director Aliana de la Guardia as a part of the Guerilla Underground virtual series.

I Give You My Home: The Rose Standish Nichols Story  
June 3, 2022 - June 5, 2022

This world premiere opera paints a portrait of a professional woman and highlights her efforts to affect change through the Women’s Peace Movement, Women’s Suffrage and in her professional work as a landscape designer.
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