

EMPAC

May 11-20, 2020

HEART
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OPERA

Early M

a fantasia on Verdi's Macbeth

Heartbeat Opera

Ethan Heard & Louisa Proske, Co-Artistic Directors

Presents:

Lady M

an online fantasia of Verdi's Macbeth

May 11-20, 2020

This work is co-presented by The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute.

CREATIVE TEAM

Giuseppe Verdi / Composer

Francesco Maria Piave with additions by Andrea Maffei / Librettist

William Shakespeare / Playwright

Ethan Heard / Director & Adaptor

Jacob Ashworth / Music Director & Co-Translator

Daniel Schlosberg / New Arrangements

Emma Jaster / Movement Director

Senem Pirlir / Sound Designer & Electronics

Peregrine Teng Heard / Dramaturg & Co-Translator

Nico Krell / Assistant Director

Katharine Chin / Assistant Movement Director

Mona Seyed-Bolorforosh / Orchestra Manager, Music Assistant & Copyist

Gleb Kanasevich / Sound Engineer

Kathy Wittman / Filmmaker

Anne Leilehua Lanzilotti / EMPAC Music Curator

CAST

Felicia Moore / Lady M

Quentin Oliver Lee / Macbeth

Tyler Putnam / Banquo

Sishel Claverie / Weird Sister

Taylor-Alexis Dupont / Weird Sister

Jamilyn Manning-White / Weird Sister

BAND

Jacob Ashworth / Violin & Conductor

Daniel Schlosberg / Piano

Gleb Kanasevich / Clarinet

Neil Beckmann / Guitar

Felix Del Tredici / Trombone

Caitlin Cawley / Percussion

Welcome

Dearest Audience,

Heartbeat Opera was founded on the principle of meeting restrictions with creativity and imagination. In our six seasons, we've innovated across all aspects of opera to show that the art form can pack a potent punch even when it is produced on a leaner budget. We are proud that The New York Times celebrated this core belief, calling our productions "icy vodka shots of opera instead of ladles of cream sauce."

Today, we are facing our biggest restriction yet—the inability to share opera in a physical space. The world is out of joint. We are devastated by the human toll of this crisis. We deeply feel the threat it poses to the livelihood of artists and of the performing arts world. And so we ask ourselves: what good can we do in a time so full of fear and uncertainty?

We believe it is our duty to seize this moment and find new modes of creating together. This is why we decided not to cancel *Lady M*, but to move it into virtual space. The passion to express ourselves prevails. We take pride in providing work for artists during this time of financial hardship. We relish the opportunity to connect with you, our audience. And we see this experimentation as vital research for an unpredictable future – useful both for Heartbeat's own grasp of what future collaborations can look like, but equally for the opera industry at large.

In conceiving these Virtual Soirées, we wanted one easy ticket price: \$20 per household. But as you can imagine, ticket revenue will only cover a small portion of what it costs to create *Lady M*. Moreover, we usually do a substantial amount of our season fundraising during the run of our spring production. This year, we will be reaching far fewer audience members than normal. And so we ask for your generous support. Please donate to **The Tomorrow Fund** and help ensure that Heartbeat can continue to make powerful opera tomorrow. And tomorrow. And tomorrow...

Macbeth memorably says: "Time and the hour runs through the roughest day." The current crisis, as all-consuming as it appears now, will be temporary, and we will be able to perform for you in a physical space once again. We cannot wait for that day to come! In the meantime, be our guest here, in cyberspace. Have a glass of wine, and discover what 21 fearless artists have created for you, each from their own home, driven by a deep desire to collaborate across "social distance". We hope the curiosity, passion, and urgency in this work reaches you.

With gratitude and love,
Louisa and Ethan

Lady M, The Process

We conceived *Lady M* as a 90-minute fantasia on Verdi's *Macbeth*, from the perspective of Lady M. Last fall, we began our adaptation process, cutting and reordering the score. In February, we gathered for a 5-day workshop in NYC, exploring character, choreography, and the relationship of music and electronics. In March, we were collaborating with designers and preparing for rehearsals at EMPAC before performing at Irondale in Brooklyn. When COVID-19 disrupted our plans, we decided to take our collaboration – and the *Lady M* fantasia – online.

From April 20 to May 1, the *Lady M* company participated in a 10-day Remote Residency. Gathering for two hours every day on Zoom, we warmed up together, rehearsed music, and experimented with text and movement. Each day, singers were assigned “homework” – independent, creative projects including video compositions, audio recordings, and writing exercises. Singers submitted and shared their work the next morning at rehearsal. Meanwhile, band members rehearsed together on Zoom and then recorded their tracks individually. Our intrepid sound engineer and video editor painstakingly put tracks and footage together into the short films we see tonight.

We hope that our exploration from this residency and your experience at these soirées will nourish a full production of *Lady M* next spring.

-Ethan Heard

Notes on Movement

In this age of virtual meetings, virtual shows, virtual visits -- do we even have bodies below our shoulders anymore? Movement is historically a way of bypassing the brain and connecting people on a visceral level. For this project, the question was: if a Weird Sister slices the air in Washington Heights, will Banco bleed in Florida? If we pull our hearts out in each of our little computer prosceniums, will you feel them beating in your living room seats? Beyond the usual goals of enhancing character, dynamics, story, I've tried to do two things with the movement for this production: first, to make it as full bodied and engaged as possible (we *do* still have bodies below our shoulders!); and second, to bring you closer to the performers than you ever otherwise could be, even in a traditional theater.

-Emma Jaster

Dramaturg's Note

Lady M sees the trouble early on and tells her husband, “You lack the season of all natures, sleep.” Macbeth sacrifices his peace of mind in order to grasp the crown, and eventually he sacrifices his better half to hold on to it. She has the inverse problem, “a great perturbation in nature,” which transforms her magnificent self-possession into trembling self-incrimination. The two of them mount the steps to the throne through a heroic effort of secrecy and self-control, but once there, their defenses slip. Macbeth publicly denounces Banquo's ghost at the banquet table; *Lady M* paces the halls of the palace fretting over her victims. The price of power, it turns out, is the very sovereignty they hold over their own minds.

What better theme for our creative endeavors at this time than the slippery relationship we all have to our own thoughts? After a month of pacing our homes and devising elaborate homemade banquets without any hope of dinner guests arriving, we are achingly aware of the contours of our consciousness. In present circumstances, keeping our thoughts in order, reining in our darker selves, measuring our dreams against reality (and getting good sleep) is challenging. The Remote Residency with the company of *Lady M* brought the challenges into sharp relief: the pieces you see tonight required flexibility, concentration, and resilience. Singers had to perform in an empty room; instrumentalists had to play with no bandmates. In the end, perhaps our unprecedented limitations helped us to imagine the Macbeths with a deeper empathy, with the aid of the acute self-awareness that defines us now.

-Peregrine Teng Heard



Jacob's to-do list for Conducting Verdi on Zoom:



- ❑ Set iPad on top of stack of books. Adjust lighting.
- ❑ In empty room, make videos for each aria by singing all vocal parts and orchestra parts while furiously conducting.
- ❑ Send videos to Dan so he can watch me conduct while he lays down the piano track.
- ❑ Learn a new video-editing software overnight to sync Dan's tracks to mine.
- ❑ Graduate to three devices now. Watch myself, listen to Dan, and re-record two new conducting videos for each piece: one classic conducting video for singers to follow, and one in which I sing my heart out on the vocals for the band.
- ❑ Time to work with the performers. Even with a stubborn, pre-recorded pianist and conductor, there's still so much to work on: diction, phrasing, drama, and all the vivid colors of Verdi.
- ❑ Use burgeoning video-editing skills to turn each rehearsal's new discoveries into micro-edits in the track. A little more time for a cadenza here, a bigger breath there, more dramatic pauses throughout, etc.
- ❑ Gather the band. Rehearse by demonstrating each phrase and gesture, on violin or by singing, listening to each instrument respond in turn. Delve into the drama so that the band knows what story it is telling. Pay special attention to all the fermatas and rubati — those quintessential push-and-pull rhythms of opera — and the jaunty lilt of each Verdi vamp.
- ❑ Dispatch the band to record their parts individually. Record my own violin part and have an out-of-body experience watching me conduct myself.
- ❑ Send takes to Gleb, ace clarinetist and wizard audio engineer, who delights in syncing it all together through countless hours of studio magic.
- ❑ Add singers' recordings and send to Senem our Sound Designer to add the last ingredient, processed electronics.
- ❑ Bask in the sound of Dan's masterful arrangement, audible for the very first time, performed by an all-star cast and band, miraculously synced together, and oozing with Verdi style!

-Jacob Ashworth

THE WEIRD SISTERS

Che faceste? dite su!
Ho sgozzato un verro.
E tu?

M'è frullata nel pensier
La mogliera di un nocchier:
Al dimon la mi cacciò.
Ma lo sposo che salpò
Col suo legno affogherò

Un rovaio ti darò.
I marosi leverò.
Per le secche lo trarrò.

Un tamburo! Che sarà?
Vien Macbetto. Eccolo qua!

Le sorelle vagabonde
van per l'aria, van sull'onde,
Sanno un circolo intrecciar
Che comprende e terra e mar.

*Where hast thou been, sister?
Killing swine.
Sister, where thou?*

*A sailor's wife had chestnuts in her lap
'Aroint thee, witch!' the rump-fed runyon cried.
But her husband has set sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.*

*I'll give thee a wind. And I another.
Though his bark cannot be lost,
Yet it shall be tempest-tost.*

*A drum, a drum!
Macbeth doth come.*

*The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about.
Thrice to thine and thrice to mine
And thrice again, to make up nine.*

LADY M

Vieni! T'affretta!
Accendere ti vo' quel freddo core!
L'audace impresa a compiere io ti darò valorè.
Di Scozia a te promettono le profetesse il trono.
Che tardi? Accetta il dono, ascendivi a regnar.

Or tutti sorgete, ministri infernali,
Che al sangue incorate, spingete i mortali!
Tu, notte, ne avvolgi
di tenebre immota.
Qual petto percota non vegga il pugnàl.

*Come! Hurry!
I want to set your cold heart on fire.
It's a dirty job and I can give you the courage for it.
They promised you King of Scotland.
Why delay? Take it! Do it. Reign!*

*Arise, you murdering ministers,
Stop up the access and passage to remorse!
Come, thick night,
And pall thee in the dunnest smoke of hell
That my keen knife see not the wound it makes.*

MACBETH

Sappia la sposa mia che, pronta appena la
mia tazza notturna,
vo' che un tocco di squilla a me lo avvisi.

Mi si affaccia un pugnàl! L'elsa a me volta?
Se larva non dei tu, ch'io ti brandisca.
Mi sfuggi... Eppure ti veggo!

A me precorri sul conuso cammin
Che nella mente di seguir disegnava!
Orrenda imago!
Solco sanguigno la tua lama irriga!
Ma nulla esiste ancora.
Il sol cruento mio pensier le dà forma, e come
vera mi presenta allo sguardo una chimera.

Sulla metà del mondo or morta è la natura.
Or l'assassino come fantasma per l'ombra si
striscia...
Or consuman le streghe i lor misteri.
Immobil terra! A passi miei sta muta.

È deciso. Quel bronzo, ecco, m'invita!
Non udirlo, Duncan! È squillo eterno
Che nel cielo ti chiama o nell'inferno.

*Go bid thy mistress, when my drink is ready,
She strike upon the bell.*

*Is this a dagger which I see before me,
The handle toward my hand?
Come, let me clutch thee.
I have thee not, and yet I see thee still.*

*Thou marshall'st me the way that I was going;
And such an instrument I was to use.
I see thee still, fatal vision
And on thy blade and dudgeon gouts of blood—
There's no such thing.
It is the bloody business which informs
Thus to mine eyes.*

*Now o'er the one half world nature seems dead.
Wither'd murder towards his design moves like a
ghost...
And witchcraft celebrates pale Hecate's offerings.
Thou sure and firm-set earth, hear not my steps.*

*I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.*

BANCO

Studia il passo, o mio figlio.
Usciam da queste tenebre.
Un senso ignoto nascer mi sento il petto,
Pien di tristo presagio... e di sospetto.

Come dal ciel precipita
L'ombra più sempre oscura!
In notte ugual trafissero
Duncan, il mio signor. Mille affannose
immagini m'annunciano sventura, E il mio
pensiero ingombrano di larve e di terror.

Ohimè!...Fuggi, mio figlio!...oh tradimento!

*Watch your step, my son.
Let's get out of these shadows.
I have an strange sense in my chest:
Something sad and suspicious.*

*Look how the darkness descends from the sky,
Coming on faster and faster.
The night was just like this
When they stabbed my boss, Duncan.
Thousands of fragmented images are warning me,
And my mind is cluttered with ghosts and terrors.*

Oh no—run, my son! I've been betrayed!

Cast

FELCIA MOORE

Lady M

Felicia Moore is recognized as a powerful and innovative emerging artist having made music in partnership with Alan Gilbert, Anne Manson, Yannick Nézet-Séguin, Speranza Scappucci, Gary Thor Wedow, and Brian Zeger among others.

In the current season, she joins the roster of the Metropolitan Opera in *The Magic Flute* and sings the role of Susan B. Anthony in *The Mother of Us All* at the Metropolitan Museum of Art. Other highlights include the Verdi Requiem with the National Arts Centre Orchestra, Beethoven's Ninth Symphony with the San Diego Symphony Orchestra, and *Ariadne auf Naxos* at Arizona Opera.

Under the tutelage of Edith Wiens, Ms. Moore's training includes resident apprenticeships at the Aix-en-Provence Festival's Mozart Académie, International Meistersinger Akademie, Opera Theatre of Saint Louis, Portland Opera, Ravinia Festival's Steans Institute, and San Francisco Opera's Merola Program. She is a proud alumna of The Juilliard School, Mannes School of Music, and Westminster Choir College.

QUENTIN OLIVER LEE

Macbeth

Quentin Oliver Lee made his Heartbeat debut as Killian/Ottokar in *Der Freischütz*. He was most recently seen as a Featured soloist in the Met Operas 2019 *Porgy & Bess*. Other credits: B'way: *Prince of Broadway* (U/S) - Regional/B'way Tour: *Phantom of the Opera* (Phantom), *Porgy and Bess* (Porgy U/S), *Festival of The Lion King* (Scar), *Encores! Golden Apple* (Ensemble) - Opera: *La Bohème* (Schunard), *Carmen* (Escamillo), *Gianni Schicchi* (Gianni). Thanks to God, Angie, Jamilyn, Dan, and all who support the arts. www.QuentinOliverLee.com

TYLER PUTNAM

Banquo

Tyler Putnam is pleased to return to Heartbeat Opera where he has appeared previously as Masetto and The Commendatore in *Don Giovanni*. 2020 engagements include The Pirate King in *The Pirates of Penzance* (Opera Tampa), Ashby in *La fanciulla del West* (Opera Orlando) and Colline in *La bohème* (Lakeland Opera.) Notable past engagements include Luther Billis in *South Pacific* (Opera North and St. Petersburg Opera), Kobun in Mason Bates' new opera *The (R)evolution of Steve Jobs* at Santa Fe Opera workshop, and the title role in *Markheim* (Little Opera Theatre of NY). Originally from Chebeague Island, Maine, Mr. Putnam attended Dartmouth College.

JAMILYN MANNING-WHITE

Weird Sister

Described as "agile and fiery... superb," soprano Jamilyn Manning-White has captivated audiences with her stunning artistry and energetic portrayals. Recently, Ms. Manning-White joined Opera Philadelphia's O18 Festival, covering Patricia Racette in *La Voix Humaine* as well as a return to Hartford Symphony Orchestra for Vaughn Williams's *Dona nobis pacem* and a debut with Salt Marsh Opera, singing Queen of the Night in *The Magic Flute*. Upcoming engagements include a return to the Bangor Symphony Orchestra as the soprano soloist in Haydn's Mass in Time of War and a return to the Hartford Symphony as the soprano soloist in Beethoven 9. An alumnus of the prestigious Yale School of Music, Ms. Manning-White is a two time Regional Finalist of the Metropolitan Opera National Council Auditions.

SISHEL CLAVERIE

Weird Sister

Mexican born Mezzo-soprano Sishel Claverie has sung 29 roles to date in opera houses all over the country. Recent engagements include the title role in Piazzolla's *Maria de Buenos Aires*; Carmelita in the world premiere of Ted Rosenthal's jazz-opera *Dear Erich* with the New York City Opera; Charlotte in Sondheim's *A Little Night Music*; and *Carmen* with Heartbeat Opera, praised by the New York Times as "riveting". This Winter, she will cover and perform the role of Renata in Houston Grand Opera's new mariachi-opera *El Milagro del Recuerdo*. Her solo show titled *Soleful*, will premiere next spring at The Tank in NYC. Sishel holds degrees in Music from the University of Houston and Rice University.

TAYLOR-ALEXIS DUPONT

Weird Sister

Taylor-Alexis DuPont is a Mezzo-Soprano from Orlando, Florida. Since earning her Master's degree from the Peabody Conservatory, she has performed with the Ising International Young Artist Festival in Beijing and Suzhou, China, the Glimmerglass Festival, Sarasota Opera's Apprentice Artist Program, Opera Orlando and St. Petersburg Opera's Emerging Artist Program. Earlier this season Taylor-Alexis was involved with the critically acclaimed Metropolitan Opera production of *Porgy and Bess*, First Coast Opera's tribute concert to Marian Anderson, Torino Opera's production of *Porgy and Bess*, as well as St. Petersburg Opera's productions of *Suor Angelica* and *Pinocchio*.

Heartbeat Leadership

ETHAN HEARD

Director and Adaptor of *Lady M*, Co-Artistic Director of Heartbeat

As Founding Co-Artistic Director of Heartbeat Opera, Ethan has directed *La Susanna* at BAM and the Kennedy Center, *Fidelio*, *Butterfly*, *Dido & Aeneas*, *Kafka-Fragments*, *The Seven Deadly Sins*, the drag extravaganzas *Hot Mama: Singing Gays Saving Gaia*, *Dragus Maximus: a homosexual opera odyssey*, *All the World's a Drag!*, *Queens of the Night: Mozart in Space*, *Miss Handel*, and *The Fairy Queen*, and a special performance on the High Line. Other opera includes the world premieres of Marisa Michelson's *Desire|Divinity* (Judson), Rene Orth and Mark Campbell's *Empty the House* (Curtis), and *Sisyphus* (Experiments in Opera); *Erismena and L'Orfeo* (Yale), and *Poppea* (Princeton). Musical theater includes *Little Shop of Horrors*, *Bells Are Ringing*, and *A Little Night Music* (Berkshire Theatre Group), *The Other Room* (Inner Voices), *Sunday in the Park with George* (Yale), and *Into the Woods* (Princeton). He also served as Resident Director of Jay Chou's *The Secret* in Beijing and Shanghai. He received his BA and MFA from Yale, and as Artistic Director of Yale Cabaret, he began the beloved tradition of Yale School of Drag. He now teaches at Yale School of Drama and Yale Institute of Sacred Music. www.ethanheard.com

LOUISA PROSKE

Co-Artistic Director of Heartbeat

Louisa Proske brings her talent for creating vivid theatrical worlds, her raw passion and attention to detail to productions in opera, classical theatre and contemporary drama. She is a Princess Grace Award winner and a Musical America New Artist of the Month. Productions include *The Mother of Us All* (a historic collaboration between New York Philharmonic, Juilliard, Metropolitan Museum), *Agrippina* (Lincoln Center), *La Bohème* (Pittsburgh Festival Opera), *Così fan tutte* (LoftOpera), and many productions with Heartbeat: *Der Freischütz* (NYTimes Critic's Pick), *Don Giovanni*, *Carmen* (featured in NYTimes 'That Decisive Moment'), *Lucia di Lammermoor*, *Daphnis & Chloé*. Theatre productions include *The White Devil* (Red Bull Theater - NYTimes Critic's Pick), *peerless* (nominated for a Berkshire Theatre Award for Outstanding Direction), *Gaslight*, *Engagements* (Barrington Stage Company). www.louisaproske.com

JACOB ASHWORTH

Music Director and Co-Translator of *Lady M*, Co-Music Director of Heartbeat

Jacob Ashworth is the "impressive Artistic Director" (*New York Times*) of Heartbeat's sister company, the baroque and modern "crack ensemble" (*New Yorker*) Cantata Profana, which he founded in 2012 at the Yale School of Music. He has also been Co-Music Director of Heartbeat Opera since the beginning. His own performances as a violinist and conductor from early baroque to contemporary music have been called "exacting and sensitive" (*Boston Globe*), "richly detailed" (*New York Times*), and "a flat-out triumph" (*Opera News*). On period instruments, Jacob has performed as concertmaster for Mark Morris Dance Group and Opera Lafayette, and with Trinity Baroque Orchestra, Staunton Music Festival, the Yale Baroque Ensemble, and New York Baroque Incorporated.

DANIEL SCHLOSBERG

Arranger of *Lady M*, Co-Music Director of Heartbeat

The music of Brooklyn-based composer-pianist Daniel Schlosberg has been performed by the Dover Quartet, Minnesota Orchestra, Choir of Trinity Wall Street, Nashville Symphony, and Lorelei Ensemble, at venues including Carnegie Hall, (le) poisson rouge, Royal Albert Hall, Beijing Modern Music Festival, and David Lynch's *Festival of Disruption*, and has been featured in the *New York Times* and WNYC's *Soundcheck*. Daniel has received the Charles Ives Scholarship from the American Academy of Arts and Letters and two ASCAP Morton Gould Awards. Recent projects include the release of *A Demonstration* on New Amsterdam Records, Canal Songs for the Albany Symphony's Erie Canal bicentennial, a fantasy on *Twin Peaks* for the Dover Quartet, and music for Jeremy O'Harris's *A Boy's Company Presents*. Last spring, Daniel was the pianist for Steven Spielberg's upcoming film *West Side Story*. As a performer, Daniel has collaborated with such luminaries as David Shifrin and the Imani Winds. Daniel's work has been described as "richly detailed yet delicate" by the *New York Times* and "witty" and "ingenious" by the *Wall Street Journal*. Daniel received his DMA in Composition from Yale University in 2018. www.danschlosberg.com

Creative Team

EMMA JASTER

Movement Director

Emma is a director, choreographer, facilitator and educator. Her work has brought her to India, Italy, Poland, Taiwan, China, and France, choreographing for actors, singers, dancers, students, and puppets. *Lady M* is her eighth production with Heartbeat Opera, with whom she is an Associate Artist. She has been granted artist residencies at HERE Arts and BAX in NYC, ODC and Studio210 in San Francisco, and artist fellowships from the DCCA and the Asian Cultural Council. She has taught at IDEO, MoMA, Cornell Tech, University of Louisville, and Georgetown University. She performed from childhood with her mime father, Mark Jaster and attended the Lecoq school for physical theatre in Paris. Grounding her work in the cultivation of peace, she believes in the power of art to make us listen more closely and love more deeply.

@notapapercrane www.emmajaster.com

SENEM PIRLER

Sound Designer & Electronics

Senem Pirlir is an intermedia-sound artist whose work is interdisciplinary in nature. Pirlir's recent work has been exhibited at EMPAC, Roulette, BAC, Montalvo Arts Center, Mount Tremper Arts, and Collar Works. Her work has been recognized by grants, residencies, and awards including most recently PACT Zollverein residency, Signal Culture residency and The Malcolm S. Morse Graduate Research Enhancement Award to honor the work of Pauline Oliveros and Deep Listening in 2018. Pirlir earned her M.M. in Music Technology from NYU Steinhardt, and her Ph.D. in Electronic Arts from Rensselaer Polytechnic Institute. Pirlir joined the Bennington College faculty in Fall 2018.

PEREGRINE TENG HEARD

Dramaturg & Co-Translator

Peregrine Teng Heard is the artistic director of The Associates Theater Ensemble, with whom she has devised and performed *Sheila*, *Freesome*, and *Black Protagonist*. She has collaborated with Heartbeat on *Butterfly* and *La Susanna*, and her voice has guided the audience through three drag extravaganzas. Peregrine earned her BA in East Asian Studies from Yale. www.peregrineheard.com

NICO KRELL

Assistant Director

Nico Krell is an Uruguayan-American director of plays, musicals, operas, performance art, immersive shows, and, once, a theatrical feast. Recent directing credits include: *Water Play*, *Picnic at Hanging Rock*, *Mad Forest*, *The Seven Deadly Sins* (Princeton University), *The Baltimore Waltz*, *The Crucible* (Princeton Summer Theater). Nico received the Louis Sudler Prize from Princeton University, where he was the first student to major in Performance Studies. nicokrell.com

KATHARINE CHIN

Assistant Movement Director

Katharine Chin is a New York City actor originally from the Bay Area. She is excited to be collaborating with Heartbeat Opera for the first time assisting with movement! Film/TV credits include: FBI (CBS), A Place in the Dark (Independent Feature). New York Theatre: *Coriolanus* (Shakespeare in the Park). MFA: New School for Drama.

MONA SEYED-BOLORFOROSH

Orchestra Manager, Music Assistant & Copyist

Mona Seyed-Bolorforosh is a Music Director, Conductor and Pianist working in musical theatre and classical music. Recent theatre credits include BROADWAY: *Mean Girls on Broadway* (Key 2 sub), OFF BROADWAY: Heather Christian's *Oratorio for All Living Things* (Piano) NATIONAL TOUR: *Rodgers and Hammerstein's Cinderella* (Keys 3). Credits in opera and orchestral music include Heartbeat Opera (Music Assistant, Pianist) and Harry Potter Soundtrack Orchestra (Former music director, conductor). She is an alumna of Berklee College of Music.

KATHY WITTMAN

Filmmaker

Kathy Wittman has designed video projections and interactive media for opera and theatre companies including White Snake Projects, the Florentine Opera Company, Odyssey Opera, and Queer Soup Theatre. In addition to projection design, she is the founder and principle artist at Ball Square Films, a video production company specializing in documentary photo and video for the performing arts. Current and favorite clients include the Boston Early Music Festival, the Handel and Haydn Society, Boston Baroque, Blue Heron, Chameleon Arts Ensemble, New England Conservatory, Suffolk University, Heartbeat Opera, Beth Morrison Projects, White Snake Projects, the Huntington Theatre Company, Merrimack Rep, Peregrine Theatre Ensemble, and the Mass Cultural Council.

GLEB KANASEVICH

Sound Engineer

Gleb is a clarinetist, composer, and noise/drone musician. He has been a featured artist at various institutions and festivals, such as Dark Music Days (Iceland), Spoleto Festival USA (Charleston, SC), New Music Gathering (Baltimore, MD), Sonic Circuits Festival (Washington, DC), University of Oxford, Peabody Conservatory, soundSCAPE Festival 2015/16/17 (Italy), Dias de musica electroacustica (Portugal), and more. Since 2013, he has been a core member of Heartbeat Opera's sister ensemble Cantata Profana. In August 2018, he has taken on the duties of the ensemble's Associate Artistic Director.



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