

HEART
BEAT
OPERA

Heartbeat Opera Presents

Spring Opera Festival

Featuring TOSCA & LADY M

April 11-23, 2023

Baruch Performing Arts Center

Baruch
COLLEGE

BARUCH PERFORMING ARTS CENTER
CULTURE IN THE HEART OF FLATIRON

Heartbeat Opera Presents

TOSCA

Music by Giacomo Puccini

Original Libretto by Luigi Illica and Giuseppe Giacosa

Co-Adapted by Shadi G. and Jacob Ashworth

Newly Arranged by Daniel Schlosberg

Directed by Shadi G.

Music Directed by Jacob Ashworth

&

LADY M

Music by Giuseppe Verdi

Original Libretto by Francesco Maria Piave

with additions by Andrea Maffei

Based on William Shakespeare's *Macbeth*

Co-adapted by Ethan Heard and Jacob Ashworth

Directed by Emma Jaster

Newly Arranged and Music Directed by Daniel Schlosberg

Tues April 11 TOSCA 7:30pm	Wed 12 LADY M 7:30pm	Thu 13 TOSCA 7:30pm	Fri 14 LADY M 7:30pm	Sat 15 TOSCA 7:30pm	Sun 16 LADY M 3pm Gala Reception TOSCA 8pm
Tue 18 LADY M 7:30pm	Wed 19 TOSCA 7:30pm	Thu 20 LADY M 7:30pm	Fri 21 TOSCA 7:30pm	Sat 22 LADY M 7:30pm	Sun 23 TOSCA 3pm

A note from the Artistic Director



One year ago, I stepped into some big shoes, when our two founding artistic directors both landed at new theatrical homes outside New York. After eight years as Co-Music Director, taking the reins was daunting, but I knew a lot about how the company worked, and I found that Heartbeat Opera brought together so many pieces of my life: singing in over 40 productions as a boy soprano at New York City Opera; being handed my first baton at age 11; skipping prom to see Robert Wilson's *Lohengrin*; making friends with singers at every conservatory I went to; and pushing chamber music to its theatrical limit with Cantata Profana (the ensemble I founded in 2012, which became Heartbeat's sister company). So tonight, I'm proud to be helping my first season and welcoming you to Heartbeat's next chapter with these two phenomenal shows.

LADY M and TOSCA represent the first adventure in that new chapter: collaborating with brilliant guest directors to create radical adaptations of classic operas. Emma Jaster has been an integral part of so many Heartbeat shows, as a performer and movement director, and some of the most memorable ideas in our repertoire can be traced back to her. In LADY M, she's taken a well-known story and injected an utterly original vision of the Sisters, the Macbeths, and their relationship to our world.

I first worked with Shadi G. when she directed Cantata Profana's *Lucretia* in 2019. Last year I started thinking about programming *Tosca*, and told her about it backstage at the Met Museum, while she was Associate Director for Heartbeat's *Fidelio* tour. I learned that Shadi had been dreaming of a production for years, planning it out on paper, and itching for a company willing to dive into such a powerful piece; working together over the past twelve months to shape the version you'll see tonight has been an incredible experience.

Over the summer, Tim Hausmann joined as our Executive Director, and so much of what we have been able to accomplish this season is thanks to him. His is a natural steward of the inclusive, nerdy, loving culture of Heartbeat, and he arrived right when we needed him.

Carrying the torch forward with me this year has been Daniel Schlosberg, my partner in crime. His passion and belief in Heartbeat carried us through many moments of this year's transition, and his signature orchestrations are still the secret sauce of every Heartbeat show. It's a thrill to get to bring two new, radical scores to life this year, and a particular joy for me to conduct our biggest band ever, for TOSCA.

Next year is our 10th anniversary season! I cannot wait to share with you all the triumphant return of our drag show, more collaborations with new directors, and more festivals like the one you're seeing tonight.

Toi toi,
Jacob Ashworth. Artistic Director

TOSCA- DIRECTOR'S NOTE



This note has been translated from Farsi; thus, you are reading a translation. Although there is a high chance something will be lost in translation, the emotions and struggles that it conveys are universal. The message is clear: no matter the language we speak, the culture we live in, we all relate to the themes of fear and oppression portrayed in Tosca. We all know what terror looks like in one's eyes!

Welcome to our adaptation of Tosca, where the story unfolds under the dictatorship of an authoritarian regime, where expressing one's truth is prohibited, and falling in love is a crime. The weight of these restrictions is palpable, as the characters of Tosca navigate their lives under constant threat of punishment.

As you read these lines, the company of Tosca is about to make a brave decision. Tonight, they will perform their show without the applied censorship. But this bravery comes at a cost. They are well aware that their every single move is being watched, and the consequences of stepping over the lines and disobedience are dire. The question is will they be able to tell the whole story or will the show be shut down by anonymous hands before the end?

Listen to what the actors' eyes say, even when no words are spoken. Let yourself be immersed in the world of Tosca where shadows communicate what brutal hands are doing off stage. Pay attention to the unlit corners of the theater, because they come alive with meaning! Let the world of Tosca transport you to a place where bravery and resilience reign. Where the actors have learnt that they can be saved by one thing: the stage; where their resilience shines through the darkest of time, and the power of art triumphs over oppression. Where the eyes of a witness give power to the actions on stage.

As long as actors are on the stage, the show will go on, and their true story can be told.

Shadi G., Director of Tosca

LADY M- DIRECTOR'S NOTE



“The witch-hunt grew in a social environment where the 'better sorts' were living in constant fear of the 'lower classes' who could certainly be expected to harbor evil thoughts because [...] they were losing everything they had [...] The battle against magic has always accompanied the development of capitalism, to this very day.”

-- Caliban and the Witch; Women, The Body, and Primitive Accumulation, Silvia Federici

“In Shakespeare’s day, “witch” was a relatively new way to label a woman whose skills and way of life were a threat to capital, control, and the mass privatization of what had previously been common land. Due to a population dip and the desire for laborers, women’s bodies were harnessed for reproduction and the myth of the fragile white female was crafted to keep women doing the unpaid labor of reproducing and caring for the paid laborers of industry. Today many like Lady M have sided with the white patriarchy at the expense of their sisters and the world. We have amassed power and wealth beyond our ancestral grandmothers’ wildest wishes.

“During the past decade, the richest 1% of people captured around half of all new global wealth. Since 2020 and over these pandemic years, the top 1% have managed to seize nearly two-thirds of the \$42 trillion in newly-created wealth. This is nearly twice as much money as gained over the same period by the remaining 99% of humanity.” -- World Economic Forum, Oxfam International report, January 2023

“If the goal of your feminism is to get equal power with white men, you’re going to have to oppress a bunch of people.” -- Rachel Cargle, Washington Post

Like Lady M, we have a choice as to what we do with the power we have.

“Only when Mother Earth is well can we, her children be well” - Landback Manifesto

Emma Jaster, Director of Lady M

ARRANGER'S NOTE



Whenever I approach a new orchestration of a classic opera, as I've done for Heartbeat's past nine seasons, I always ask myself the same question: how can I listen to this score with fresh ears, and in turn empower audiences to do the same? Opera, and classical music more broadly, is one of the only artistic endeavors of which the goal is to replicate a specific (and often oppressive) historical practice at all costs, frozen in time, as it were. Releasing ourselves of this responsibility has the great potential to unlock new resonances and meanings, and, ultimately, speak even closer to the truth of what the creators intended, in the context of our own contemporary moment.

My orchestrations for *Tosca* and *Lady M* are the culmination of two distinct approaches to answering this question. *Lady M* traces its lineage back to our transformative production of *Lucia di Lammermoor*, for which I radically shifted the sound of Donizetti's score through the use of electric guitar and percussion, and continues through *Carmen*, which I reimagined as a jazz combo, to *Der Freischütz*, which had every musician playing percussion instruments, along with the incorporation of electronics. *Tosca* is reminiscent of the lush chamber ensembles of *Butterfly*, *Don Giovanni*, and *Fidelio*, in which I took a more concentrated, minimalistic approach, opting to mine as many colors as possible within a cohesive group of instruments.

Lady M is an explosion of sound. Verdi's score presented me with practically a *tabula rasa* – the iconic “Verdi vamps” that launch many of the arias were fertile ground to cultivate my schizophrenic dreams of shifting the instrumentation in practically every measure. I've asked our guitarist to play five instruments, including banjo (you're welcome), and our percussionist plays about twenty. This is also our first production to feature a fully amplified band, and to use electronics to manipulate instruments and voices throughout. The Sisters become superreal, and the band remains a constant force of nature.

Tosca is an exercise in constraints, namely, that I tasked myself with rewriting the score sans violins or violas: the string section of our small ensemble consists only of three cellos and a bass. My orchestration does not hide its gaps and holes, and does not pretend to have a shiny exterior – it is a score that tries to survive, much as the performance of the opera by the troupe of actors is an act of survival. Moments of departure from Puccini's score remind us of the subliminal and omnipresent terror lurking in the corridors. Stylistically incongruous sounds punctuate the musical texture. The opening of Act 3, formerly the iconic Shepherd's Song, is reimagined as a duet for solo voice and a surprise instrument (heroically played by our bassist). And fragments of revolution abound.

Daniel Schlosberg, Arranger of *Tosca* and *Lady M*

TOSCA

Music by Giacomo Puccini

Libretto by Luigi Illica & Giuseppe Giacosa

Co-adapted by Shadi G. and Jacob Ashworth

Newly Arranged by Daniel Schlosberg

Run time: 100 minutes



Director // **Shadi G.**
Music Director // **Jacob Ashworth**
Scenic Design // **Reid Thompson**
Costume Design // **Mika Eubanks**
Lighting Design // **Oliver Wason**
Sound Design // **Michael Costagliola**
Production Stage Manager // **Chris Griswold**
Props Supervisor // **Rhys Roffey**
Fight Choreographer // **Rick Sordelet**
Production Managers // **Scott H. Schneider & Robert Signom III**
Technical Director // **Sarah Schetter**
Assistant Production Manager // **Keith Adams**
Production Electrician // **Rome Brown**
Head Rigger // **Charles Albano**
Head Video // **Dan Vidal**
Assistant Director // **Yekta Khaghani**
Associate Music Director/Orchestra Manager // **Mona Seyed-Bolorforosh**
Assistant Stage Manager // **Brenna Comeau**
Assistant Costume Design // **Allison Essanason**
English Supertitle Translators // **Peregrine Heard & Jacob Ashworth**
Farsi Supertitle Translator // **Sepand Saedi**
Supertitles Operator // **Nick Betson**
Portrait of Marchesa Attavanti // **Rosa Daneshmand**
Cultural Consultant // **Torange Yeghiazarian**

[From the opening projections of Tosca]

Tonight's actors have been given permission by the Ministry of Culture to perform TOSCA only under the following conditions:

- 1. All female performers and any images of women used in the production must have their hair covered at all times, according to the law.*
- 2. Men and women must behave together according to the morality laws.*
- 3. Women may not sing or dance alone in public, according to the law.*
- 4. A religious authority may not be killed by a woman on stage.*

If any conditions are violated, Security Forces will shut down the performance at intermission.

TOSCA

CAST

An actor playing Tosca // **Anush Avetisyan**

An actor playing Cavaradossi // **Chad Kranak**

An actor playing Scarpia // **Gustavo Feulien**

An actor playing Sacristan & Spoletta // **Christopher Nazarian**

An actor playing Angelotti & Poet on Roof // **Joe Lodato**

An actor playing Sciarrone // **Reza Mirjalili**

Undercover Police Chief // **Masih Rahmati**

Undercover Police Officer // **Reza Mirjalili**

BAND

Conductor // **Jacob Ashworth**

Cello 1 // **Clare Monfredo**

Cello 2 // **Maddy Fayette**

Cello 3 // **Nagyeom Jang**

Bass & Kamancheh // **Milad Daniari**

Flute // **Amir Farsi**

Horn // **Nicolee Kuester**

Trumpet // **Clyde Daley**

Piano // **Jessica Osborne**



LADY M

An adaptation of Verdi's *Macbeth*

Music by Giuseppe Verdi

Original Libretto by Francesco Maria Piave

With Additions by Andrea Maffei

Adapted by Jacob Ashworth and Ethan Heard

Newly Arranged by Daniel Schlosberg

Including Text from William Shakespeare's *Macbeth*

Run time: 90 minutes



Director // **Emma Jaster**

Music Director // **Daniel Schlosberg**

Scenic Design // **Afsoon Pajoufar**

Costume Design // **Beth Goldenberg**

Lighting Design // **Oliver Wason**

Projection Design // **Camilla Tassi**

Sound Design // **Michael Costagliola**

Electronics and Live Processing // **Gleb Kanasevich**

Production Stage Manager // **A.K. Howard**

Props Supervisor // **Rhys Roffey**

Production Manager // **Scott H. Schneider & Robert Signom III**

Technical Director // **Sarah Schetter**

Assistant Production Manager // **Keith Adams**

Production Electrician // **Rome Brown**

Head Rigger // **Charles Albano**

Head Video // **Dan Vidal**

Assistant Director // **Vanessa Ogbuehi**

Associate Music Director/Orchestra Manager // **Mona Seyed-Bolorforosh**

Assistant Stage Manager // **Sean Seu**

Assistant Costume Design // **Ana-Sofia Meneses**

Sound Assistant/Sub Engineer // **Tyler Neidermeyer**

Supertitle Translators // **Peregrine Heard & Jacob Ashworth**

Supertitles Operator // **Nick Betson**

LADY M

CAST

Lady M // **Lisa Algozzini**
Macbeth // **Kenneth Stavert**
Banquo // **Isaiah Musik-Ayala**
Sister // **Samarie Alicea**
Sister // **Taylor-Alexis Dupont**
Sister // **Sishel Claverie**

BAND

Piano and Conductor // **Daniel Schlosberg**
Violin // **Pauline Kim**
Clarinet // **Paul Wonjin Cho**
Trombone // **Samuel George**
Percussion // **Mika Godbole**
Guitars // **Nicoletta Todesco**



TOSCA CAST

Anush Avetisyan (Tosca)- Soprano Anush Avetisyan, who - at age 21 - “proved to be a gifted singer and interpreter beyond her years” (German World Magazine), is currently based in Berlin, Germany. She is a graduate of Yale University Academy of Vocal Arts, and UCLA with a double major in Vocal Performance and Music Education. Ms. Avetisyan has performed with Opera Theater of St. Louis where she received the Richard Gaddess award, Wolf Trap Studio Young Artist, Pittsburg Festival Opera and Oberlin in Italy, Mediterranean Opera studio, and Music Academy of the West. She was a Fast Pitch Awardee for her mission to promote Armenian Classical music in the classical cannon and was a Digital Finalist for her music video of Armenian Folk repertoire by Komitas Vartapet. Ms. Avetisyan is a 2021 American Prize recipient for her role as Lauretta in Gianni Schicchi and Bianca in A Florentine Tragedy with the Livermore Valley Opera. She reprised the role she created as Loela in David Arkenstone’s and Scott Lord’s modern epic contemporary opera The Fall of Atlantis. Next, Ms. Avetisyan debuts with the National Sawdust in New York to sing selections by composer Niloufar Nourbakhsh in excerpts from “We the Innumerable”. She looks forward to making her Tosca debut with Heartbeat opera in April of 2023.

Chad Kranak (Cavaradossi)- Chad Kranak (tenor) has an active operatic career in the U.S. and abroad and has been praised for his "lyrical eloquence" and "attractive lyric sound" by Opera News. His recent engagements include Bacchus (Ariadne auf Naxos), Cavaradossi (Tosca), Rinuccio (Gianni Schicchi), Pinkerton (Madama Butterfly), Luzzo in Wagner's Das Liebesverbot, as well as the tenor soloist in the Rachmaninoff Vespers, Mozart Requiem, Saint-Saëns Requiem, and an art song recital with St Thomas Church. He has performed with St. Petersburg Opera, Barn Opera, New Rochelle Opera, St Thomas Church, Voices of Ascension, Bard Music Festival, and the Sequoia Symphony. More info can be found at www.chadkranak.com

Gustavo Feulien (Scarpia)- Baritone from Argentina. Most recently performed the role of Payador (María de Buenos Aires by Piazzolla) in São Paulo, Brazil. Role that he will sing again 2023 in San Antonio, Texas. Roles performed include Don Giovanni, Scarpia, Rigoletto, Silvio (Pagliacci), Marcello and Schaunard (La Bohème), Sharpless (Madame Butterfly), Conde di Luna (Il Trovatore), Escamillo (Carmen), Belcore (L’elisir d’amore), Conde Almaviva (Le nozze di Figaro), Eugene Onegin, Rober (Iolanta), Malatesta (Don Pasquale), Herald (Lohengrin), among others. He has performed in USA, Germany, Canada, Israel, Guatemala, Brazil, Puerto Rico, Dubai and Oman. His debut with Teatro Colón, Argentina was singing the baritone soloist in Carmina Burana. He performed as Herald in Lohengrin, participated in the Forze del Destino, Don Giovanni, Fedra and Carmen.

Christopher Nazarian (Sacristan & Spoletta)- Christopher recently performed with St Petersburg Opera as Cadmus/ Somnus/ Priest (SEMELE), Arch Bishop (JUANA) with Del’arte Opera, and Angelotti (TOSCA) with New Rochelle Opera. In previous seasons, he performed Maestro Spineluccio (GIANNI SCHICCHI) with St. Petersburg Opera Florida, Zaccaria (NABUCCO), Le Duc (ROMEO ET JULIET), Count Ceprano (RIGOLETTO), with Sarasota Opera, Colline (LA BOHEME), Dr Grenvil (LA TRAVIATA) with New Rochelle Opera, Pistola (FALSTAFF) with Martina Arroyo Foundation-Prelude Performance, The King (AIDA) with Gateway to Classical Music NYC. Career highlights include bass solos in Bernstein’s Mass at the Sydney Opera House and has been awarded; Outstanding Lead Actor by Theatre Tampa Bay 2019 in the role of Leporello (DON GIOVANNI) with St. Petersburg Opera.

Joe Lodato (Angelotti, Shepherd)- Italian-American Baritone, Joe Lodato is a top contender for the Verdi Baritone repertoire on the international scene. Described as possessing a “historic - golden aged voice” with a “stunningly beautiful timbre, italianate snarl, mixed with a controlled passion and deep understanding of the repertoire”, “this is an artist poised to breakthrough in a major way.”- Having sung the title roles of Rigoletto and Don Giovanni, Amonasro in Aida, Renato in Un Ballo in Maschera, Germont in La Traviata, Peter in Hansel und Gretel all to great acclaim, he has diligently prepared many of the core roles in the fach with the world's top maestri.

Reza Mirjalili (Undercover Police/Sciarrone)- Reza Mirjalili is a New York City based actor, born and raised in Iran. He is currently earning his MFA in Acting at the Actors Studio Drama School where he is being trained in Strasberg’s Method. Before moving to the US, Reza got his BA in Film Directing from Tehran University of Art in Iran, while simultaneously taking acting classes. This led to his performances at “Independent Theater of Tehran” and “Molavi Hall” in Tehran. He also acted in short films, a radio play, and did voice overs for short documentaries. He sends his love to the people of Iran, whom he’d love to represent through his art.

Masih Rahmati (Undercover Boss/Anonymous Man)- Masih Rahmati started his performing activities joining Aasoo Performing Arts (2017- 2019, NYC) and performed in “Partners in Crime”, a play reading (2018 ,Gibney Studio, Manhattan, NY.) and “Ingress“, a physical theater piece(Emruz Festival, 2019, Brooklyn, NY.). Masih attended Monologue, Dialogue, and Acting workshops mentored by Mohammad Aghebati in NYC. He joined Maaa Theater in 2019 as an actor, movement training assistant and text analyst. Masih is a Cognitive Neuroscientist (Ph.D, New York University, 2019). He also plays multiple percussion instruments and practices woodworking as a hobby. Masih’s sports skills include horseback riding, soccer, table tennis, and volleyball.

BAND

Clyde Daley (Trumpet)- Clyde Daley is a freelance trumpeter in the NYC area. He has played at many of the city's prestigious concert halls as well as festivals across the country. In addition to playing with orchestras and opera companies, he maintains a busy career in musical theatre, recently completing an 18-month off-Broadway run of Fiddler on the Roof in Yiddish. Clyde attended undergraduate studies at the Aaron Copland School of Music at Queens College (CUNY) and has studied with Joseph J. Pero, Jeffrey Venho, Kevin Blancq, and Peter Bond.

Milad Daniari (Bass)- Bassist Milad Daniari performs with the American Ballet Theatre, Albany Symphony, Musica Sacra, New York Classical Players, New York Oratorio Society, and other notable ensembles in NYC. As a chamber musician, he has performed with Frisson Ensemble, Decoda, The Sebastians, and others. Festival appearances include the Chelsea Music Festival, National Repertory Orchestra, and the Bard Music Festival. Milad was a 2021 recipient of the Mid-Atlantic Arts Foundation’s USArtists International Grant and serves as Principal Bass of Pegasus: The Orchestra. He was previously Co-Principal Bass of The Orchestra Now and attained his Bachelor of Music at Manhattan School of Music.

LADY M CAST

Lisa Algozzini (Lady M) is an Italian-American soprano described as "powerful & rich in substance" -Der Tagesspiegel & praised for her "remarkable performance" - OperaPlus. She has performed operas all over the world including: Austria, Bulgaria, Croatia, Czechia, Germany, Greece, Italy, Malta, Mexico, Spain, Switzerland & the USA. Well-suited for verismo repertoire, she has performed Nedda (Pagliacci), Lauretta (Gianni Schicchi), Musetta (La bohème) & covered Mimi (La bohème). Also specializing in Mozart repertoire including Despina (Così fan tutte), Fiordiligi (Così fan tutte), Mademoiselle Silberklang (Der Schauspieldirektor), Pamina (Die Zauberflöte), Susanna (Le nozze di Figaro) & Donna Anna, Donna Elvira & Zerlina (Don Giovanni). Other roles include the title role in Handel's Alcina, Adina (L'elisir d'amore), Gretel (Hänsel und Gretel), Micaela (Carmen), Poppea (L'incoronazione di Poppea) & Mahler's Symphony No. 4. She is an alumna of Juilliard, Aspen Music Festival & has studied with Renata Scotto in her academies in New York & Rome.
www.LisaAlgozzini.com

Kenneth Stavert (Macbeth)- Praised for his strong "sense of theatricality," Baritone Kenneth Stavert has performed on operatic, concert and recital stages throughout the United States, Europe and Asia. Some of his recent highlights include Silvio in Pagliacci, Papageno in Die Zauberflöte, and Ping in Turandot (Dayton Opera), Harlekin in Ariadne auf Naxos (Palm Beach Opera), Yamadori in Madama(Santa Fe Opera), Renato in Un ballo in maschera, Scarpia in Tosca (Opera in the Heights) and Sharpless in Madama Butterfly(Pacific Opera Project). He recently performed in the West Coast premiere of Michael Torke's Strawberry Fields with Opera Las Vegas. Kenneth's orchestral credits include Berlioz's Léo, Fauré's Requiem, Orff's Carmina Burana, Handel's Messiah and Mozart's Vesperae solennes de confessore. He has also been a featured recitalist throughout the United States specializing in less performed English art song. Upcoming engagements include Don Carlo in Ernani and Rabmbaldo in La rondine.

Isaiah Musik-Ayala (Banquo)- With a voice that the New York Times has described as "burly and resonant," and the San Francisco Classical Voice has called "commanding and compelling," American bass-baritone Isaiah Musik-Ayala has been gaining recognition as a performer to watch. In addition to a dozen roles at Opera San Jose, Isaiah has performed with Sarasota Opera, Opera Tampa, Savannah Opera, New Amsterdam Opera, New York City Opera, Chautauqua Opera, West Bay Opera, Union Avenue Opera, Loft Opera, Opera San Luis Obispo, Tel Aviv Summer Opera, Tri-Cities Opera, Syracuse Opera, On Site Opera, and the Opera Company of Middlebury. Recent highlights include Prince Gremin in Eugene Onegin, Alidoro in La Cenerentola, the Archbishop in The Maid of Orleans, Basilio in The Barber of Seville, Figaro in The Marriage of Figaro, Banquo in Macbeth, Escamillo in Carmen, Elmiro in Otello, Oroveso in Norma, Phaniel in Hérodiade, and the French General in the new American opera, Silent Night, as well as numerous festival and concert appearances.

LADY M CAST

Samarie Alicea (Sister)- Puerto Rican soprano Samarie Alicea praised by The New York Times for her “bright-voiced and endearing soprano” has performed with Heartbeat Opera as Zerlina (Don Giovanni) in NYC & Portland, Oregon and in their Messy Messiah’s Drag Extravaganza. Samarie made her New York City Opera role debut as Aire in Lites’ Spanish Baroque opera Los Elementos. Also with NYCO, she performed the role of La Statue in Rameau’s Pygmalion. Recently, she has been seen in concerts promoting Latin American repertoire with Opera Hispánica in NYC. Roles include Zerlina (Don Giovanni), Frasquita (Carmen) with the Axelrod Performing Arts Center, Clorinda (La cenerentola) with NYCO’s Park Series at Bryant Park. She has also been seen Off-Broadway in the role of Susana in Vid Guerrerio’s Figaro 90210!. Also performed as Susanna (Le nozze di Figaro) with Long Island Opera and as Servilia (La clemenza di Tito) with dell’Arte Opera Ensemble. Samarie was a first prize winner in the Metropolitan Opera National Council District Auditions in Puerto Rico. www.samariealicea.com

Sishel Claverie (Sister)- Mexican Mezzo-soprano Sishel Claverie enjoys a versatile career in opera, musical theater, new music, and multidisciplinary collaborations. She’s thrilled to join Heartbeat Opera again after the online presentation of Lady M, and her appearance as Carmen back in 2017. A champion of new works, she has been involved in many world premieres, including HGO’s El Milagro del Recuerdo, Ted Rosenthal’s jazz opera Dear Erich, with the New York City Opera; and Jake Landau’s latest opera, Pietá. Recent engagements include her debut with the National Symphony Orchestra in Bernstein’s MASS, the role of Gloria in the video opera series Everything for Dawn by Experiments in Opera, and her appearance as Carmen/Lola in the short film Chinese Laundry, directed by Giorgio Arcelli. She currently resides in New York City.

Taylor-Alexis Dupont (Sister)- Taylor-Alexis DuPont is an engaging singer from Orlando, FL who received her Masters in Voice from the Peabody Conservatory of the Johns Hopkins University while studying with Denyce Graves. She performed in the ensemble of the Metropolitan Opera’s Grammy award winning production of Porgy and Bess in 2019-2020. In 2021, Taylor-Alexis sang the roles of Moth in A midsummer night’s dream with Santa Fe Opera and Bessie in Mahagonny Songspiel with Florentine Opera as well as debuting as a soloist with the Kalamazoo Symphony Orchestra in El Amor Brujo by Manuel de Falla. That same year, Taylor-Alexis was the inaugural recipient of the Rebecca Luker Award for the Kurt Weill Lotte Lenya Competition. She will be performing in the world premiere of The Rip Van Winkles as Audrey at the Glimmerglass Festival this summer.

TOSCA BAND

Clyde Daley (Trumpet)- Clyde Daley is a freelance trumpeter in the NYC area. He has played at many of the city's prestigious concert halls as well as festivals across the country. In addition to playing with orchestras and opera companies, he maintains a busy career in musical theatre, recently completing an 18-month off-Broadway run of *Fiddler on the Roof* in Yiddish. Clyde attended undergraduate studies at the Aaron Copland School of Music at Queens College (CUNY) and has studied with Joseph J. Pero, Jeffrey Venho, Kevin Blancq, and Peter Bond.

Milad Daniari (Bass/K)- Bassist Milad Daniari performs with the American Ballet Theatre, Albany Symphony, Musica Sacra, New York Classical Players, New York Oratorio Society, and other notable ensembles in NYC. As a chamber musician, he has performed with Frisson Ensemble, Decoda, The Sebastians, and others. Festival appearances include the Chelsea Music Festival, National Repertory Orchestra, and the Bard Music Festival. Milad was a 2021 recipient of the Mid-Atlantic Arts Foundation's USArtists International Grant and serves as Principal Bass of Pegasus: The Orchestra. He was previously Co-Principal Bass of The Orchestra Now and attained his Bachelor of Music at Manhattan School of Music.

Maddy Fayette (Cello 2)- Cellist Madeline Fayette, praised for her "charisma...lovely tone and phrasing", is part of a new generation of artist-teachers creating audiences through inventive community engagement and compelling performances. She performs with the Fair Trade Trio, New York Classical Players, and Hudson Valley Philharmonic. She has also made appearances at the Annapolis Chamber Music Festival, Bravo! Vail, Jazz at Lincoln Center and the Chautauqua Institute, as well as with the New York Philharmonic, Orpheus Chamber Orchestra, New Jersey Symphony, Cantata Profana, and on Broadway's revival of *Hello, Dolly*.

Nagyeom Jang (Cello 3)- A prize winner at the 9th International Tchaikovsky Competition for Young Musicians and the Karl Davidoff International Cello Competition, Nagyeom Jang began her cello studies in South Korea before moving to New York to continue her education at the Juilliard Pre-College. Hailed for her "warm and burnished sound and excellent rhythmic sense" (Cleveland Classical), Nagyeom made her recital debut at the Kumho Art Hall in Seoul, sponsored by the Kumho Prodigy Concert Series. A passionate chamber musician, she has had the privilege of working with members of Brentano, Borromeo, Cavani, and Ébène string quartets, as well as pianist Robert McDonald and Rohan De Silva. Nagyeom currently studies at the Juilliard School with Minhye Clara Kim and Joel Krosnick.

Nicolee Kuester (Horn)- NYC-based horn player Nicolee Kuester divides her time between experimental music and The Older Stuff, recently performing with Talea, the International Contemporary Ensemble, The Knights, and Wet Ink Ensemble in NYC; Ensemble Intercontemporain in Paris; Alarm Will Sound in St Louis; and Kaleidoscope Chamber Orchestra in LA. She is co-founder of MEANINGLESS WORK, a performance series that happily meanders between sounds, performance art, text, and movement theater. Nicolee holds Bachelors degrees in horn performance and creative writing from Oberlin College & Conservatory and graduate degrees in contemporary music performance from UC San Diego.

TOSCA BAND

Clare Monfredo (Cello 1)- Clare Monfredo is a New York City-based cellist currently pursuing her DMA at the CUNY Graduate Center, where she is the recipient of the five-year graduate fellowship. She studied in Leipzig, Germany on a Fulbright Scholarship with cellist Peter Bruns, and also holds a bachelor of arts in English from Yale University, as well as a masters of music degree from the Shepherd School at Rice University where she studied with Norman Fischer and was the recipient of the Jack Kent Cooke Graduate Arts Award. Clare has collaborated with a diverse array of notable artists, from Patricia Kopatchinskaja to Jon Batiste, and in numerous festivals including the Norfolk Chamber Music Festival, Piatigorsky International Cello Festival, Tanglewood Music Center, Lucerne Festival, Aldeburgh Festival, Cello Akademie Rutesheim, Kurt Weill Fest, and Music Academy of the West. Clare currently teaches cello at Hunter College in New York and is a member of the Sonora chamber music collective, the Sprechgesang Institute multi-disciplinary artist collective, and the Victory Players Pierrot ensemble.

Jessica Osborne (Piano)- Pianist Jessica Xylina Osborne, a native of San Antonio, Texas, has enjoyed an illustrious and diverse career in music. She loves tackling ambitious projects that reflect creativity in programming, bringing particular attention to works composed by historically neglected composers. Jessica has performed with some of the classical music world's biggest stars, including Hilary Hahn, Ani Kavafian, and Timothy Eddy, and has performed at some of the world's top concert halls, including Carnegie Hall, the Seoul Arts Center, and the Kennedy Center. Jessica has degrees in piano performance from Indiana University and Rice University, in addition to a Doctorate of Musical Arts from Yale University.

LADY M BAND

Paul Wonjin Cho (Clarinet)- Described as a “stylish clarinetist” by The New York Times, Korean-American clarinetist Paul Wonjin Cho is a member of Hartford Symphony and Binghamton Philharmonic. Recently Cho joined the Cleveland Orchestra in its 2022 European tour and continues to play with them. Cho served as a guest principal clarinetist with Cayuga Chamber, American, New Haven, and Vermont Symphony Orchestras. In NYC, Cho plays with Decoda, The Knights, and at Redeemer Presbyterian Church. Cho has taught at the Juilliard School MAP program, Manhattan School of Music, New York University, Skidmore College, and Vassar College and is currently a faculty member at the Bloomingdale School of Music and Horace Mann School. Cho holds degrees from the Korean National University of Arts, Seoul National University, University of Southern California, and Yale School of Music. Cho is a F. A. Uebel Clarinets artist.

Samuel George (Trombone)- Sam George is an alto, tenor, and bass trombonist based in New York City, originally from Orlando, Florida. Sam received his Bachelor of Music degree from the New England Conservatory and his Master's degree in Orchestral Performance from the Manhattan School of Music. Sam regularly performs with the Brooklyn Chamber Orchestra, the New England Symphonic Ensemble, and The Brass Project. In addition, he has been a substitute player in several orchestras, including the New Jersey Symphony, New World Symphony, the Korean National Symphony Orchestra, and the Binghamton Philharmonic. Sam is grateful for the opportunity to showcase his musical passion and big sound with Heartbeat Opera, performing a new and exciting opera score.

Mika Godbole (Percussion)- Malavika, or Mika, Godbole is an enthusiastic performer and supporter of new music as a chamber musician, with groundbreaking quartet Mobius Percussion, and with Mantra Percussion. Accolades include a Grammy nomination and the 2016 Bessie Award for Outstanding Musical Composition/Sound Design. Upcoming projects involve a new music marathon, aptly titled Unruly Sounds, and projects with Mantra Percussion. Additionally, she maintains a studio of one-on-one students through William Paterson University and privately.

Pauline Kim (Violin)- Violinist Pauline Kim Harris, aka PK or Pauline Kim, is a GRAMMY®-winning recording artist and composer. She has appeared throughout the US, Canada, Europe, Asia and Australia as soloist, collaborator and music director. Known for her work with classical avant-punk violin duo String Noise, she has also toured extensively with Orpheus Chamber Orchestra and continues to collaborate with leading new music ensembles in New York City. Pauline has recorded for Decca, Tzadik, Northern Spy, Nonesuch, New Focus, Infrequent Seams, New World, Chaikin, Unseen Worlds, Cold Blue Music and has been heard on PBS, BBC, NPR, WQXR, WNYC, WKCR and WFMU.

Nicoletta Todesco (Guitar)- Nicoletta Todesco is a Brooklyn-based guitarist and composer. A native of Italy, she is a graduate of Yale School of Music where she was awarded the Eliot Fisk Prize. Nicoletta has a reputation as an eclectic and versatile performer. Her concerts often range from early music to original works and pieces for voice and guitar. In Italy, Nicoletta co-founded the acclaimed ZeroCrediti contemporary music ensemble, carrying out well appreciated projects such as Ich Bin Mein Stil, in collaboration with the Arnold Schönberg Center. Recently, Nicoletta played in the awarded Trinity Church Wall Street's new music orchestra, NOVUS NY.

CREATIVE TEAM

Jacob Ashworth (Artistic Director, Co-Adaptor (Tosca and Lady M), Co-Translator (Tosca and Lady M), Conductor (Tosca))- In the summer of 2022, Jacob stepped into the role of Artistic Director for Heartbeat, after eight seasons as Co-Music Director. A conductor and violinist, Jacob has also been 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. His vision for crafting rarely-heard masterpieces into theatrical, genre-bending chamber music shows earned Cantata Profana the 2016 CMA/ASCAP National Award for Adventurous Programming.

Jacob performs equally on modern and baroque violin, as a conductor, and occasionally on renaissance vielle. He has performed extensively on period instruments, including as concertmaster for Mark Morris Dance Group and Opera Lafayette, and with the American Bach Soloists, TENET, Trinity Baroque Orchestra, Helicon Ensemble, New York Baroque Inc., and the Chamber Music Society of Central Virginia. Jacob has been an artist at the Staunton Music Festival, Chamber Music Northwest, New Haven Festival of Arts and Ideas, Wellesley Composer’s Conference, France’s Festival Daniou, and Music Mountain. In contemporary music, he has premiered works with New York New Music Ensemble, Princeton Sound Kitchen, MATA Festival, Locrian Chamber Players, The Stone, NOVUS NY, and at the Museo Nacional de Arte in Mexico City.

Jacob has been called a “lithe and nimble” (NYTimes) baroque violinist, an “exacting and sensitive” (Boston Globe) new music player, a “richly detailed” (NYTimes) conductor, and “a flat-out triumph” (Opera News) onstage. With Heartbeat, Jacob has championed the unique practice of leading operas from the violin, “doing powerful work from the music stand” (Opernwelt). His album, “Hermestänze,” on MSR Records, features cycles for solo violin by Susan Kander, played “expressively and knowingly throughout” (Gramophone).

Daniel Schlosberg (Music Director, Arranger (Tosca and Lady M), Music Director (Lady M))- Brooklyn-based composer, pianist, and conductor Daniel Schlosberg’s music has been performed by the Dover Quartet, Minnesota Orchestra, Choir of Trinity Wall Street, Nashville and Albany Symphonies, at Carnegie Hall, (le) poisson rouge, Royal Albert Hall, Beijing Modern Music Festival, and David Lynch’s Festival of Disruption, and has also 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.

He has composed for and music directed at the Soho Repertory Theater, Public Theater, Williamstown Theatre Festival, Baryshnikov Arts Center, and Playwrights Horizons. Current projects include composition and music direction for Jeremy O. Harris’s A Boy’s Company Presents (premiering Summer ‘23), music direction for Anthony Roth Costanzo and Justin Vivian Bond’s Only an Octave Apart at Wilton’s Music Hall in London (October ‘22) and at the Spoleto Festival (June ‘23), and The Extinctionist, a new opera for Heartbeat Opera (premiering Spring ‘24).

Daniel is the Music Director of Heartbeat Opera, for which his radical re-orchestrations of classic operas have been praised by the Wall Street Journal as “ingenious.” In addition to collaborations with Angel Blue, Ariana DeBose, Ben Stiller, Tony Kushner, Anthony McGill, and the Imani Winds, Schlosberg was a pianist on the Grammy-winning soundtrack of Steven Spielberg’s West Side Story, and a featured soloist in Only an Octave Apart with the New York Philharmonic.

CREATIVE TEAM

Shadi G. (Director/Co-Adaptor, Tosca)- Shadi G. is a Theatre/Film director, Choreographer from Iran based in NYC. She has directed, Threshold of Brightness (BMP), Memorial (NYU Tisch), Banned (Broadway Bound), Glimpse (Rattlestick Theatre), Mother Courage (Hunter College), Fen (Columbia University), Untitled (Rattlestick Theatre), Lucretia (HERE), Death of Yazdgerd, Titus Andronicus (Yale School of Drama), The Slow Sound of Snow (Yale Cabaret). She co-curated Yale Summer Cabaret season, directing Trojan Women, and Lear. Also she co-founded/co-curated Emruz Festival, and Peydah Theatre Company. Shadi was a 2016 Paul and Daisy Soros Fellow, the 2018 directing fellow at Rattlestick Theatre and the winner of Robert L.B. Tobin Showcase 2019. She is looking forward to her future productions: Selling Kabul (Signature, DC) and Tosca (Heartbeat Opera) 2023.

Emma Jaster (Director, Lady M)- Jaster has worked her entire life in theater, dance, opera, and immersive live events. She started onstage with her father, mime Mark Jaster, at the age of 6, studied at the Lecoq school in Paris, and went on to work with U-Theatre in Taiwan, the Natanakairali Institute in India, Robert Wilson's Watermill Center, and the Grotowski-based Teatr Zar in Poland among others. With Heartbeat Opera, she has served as Movement Director for 9 productions since 2016 including Breathing Free, Lady M, Fidelio, La Susanna, Butterfly, and Dido & Aeneas. Other Movement Director credits include: Theater for a New Audience: Remember This: The Lesson of Jan Karski | Shakespeare Theater: Our Town | Juilliard: Agrippina | Constellation Chor/Marisa Michaelson: Desire/Divinity Project, Sappho Fragments | Center Stage: Stones in His Pockets | Theater J: Our Class, Falling Out of Time.

Reid Thompson (Scenic Design, Tosca)- Reid Thompson (set design) For Heartbeat Opera: Fidelio (2018 & 2022 tour), La Susanna, Butterfly, Dido, Lucia, Kafka-Fragments, Daphnis & Chloe. Recent NYC: Exception To The Rule, What The End Will Be, Something Clean, Too Heavy For Your Pocket (Roundabout): Wives (Playwrights Horizons); Eddie and Dave (Atlantic); Wilder Gone (Clubbed Thumb); Fruiting Bodies (Ma-Yi); A Delicate Ship (Playwrights Realm) Recent Regional: When Monica Met Hillary (Miami New Drama); You Lost Me (Denver Center); Queen (Geva); A Dolls House Part Two (Actors Theater of Louisville); Miss You Like Hell (Baltimore Center Stage). TV: Kaleidoscope, Bridge and Tunnel, Fallout. Upcoming: POTUS (Arena Stage) The Lehman Trilogy (Denver Center). MFA: Yale School of Drama.

Afsoon Pajoufar (Scenic Design, Lady M)- Afsoon Pajoufar is a New York-based designer of stage and environment for plays, operas, and other live performances. Afsoon's artistic practice is often focused on the intersection of space and new technologies including XR and live video. Her recent works include Molière's Dom Juan (Fisher Center at Bard SummerScape 2022), MORNIN[MORNING//MOURNING] (PROTOTYPE Festival), Mad Forest (Theatre for a New Audience and Fisher Center at Bard), Word.Sound.Power (Brooklyn Academy of Music), Will You Come With Me (The Play Company), ICONS/IDOLS: IN THE PURPLE ROOM (New Ohio Theatre), s.i.n.s.o.f.u.s (Harvard University), and The Silence (Massachusetts Institute of Technology). She is a proud member of USA829. afsoonpajoufar.com

CREATIVE TEAM

Mika Eubanks (Costume Design, Tosca)- Mika Eubanks, currently Located in New York, but hailing from Maryland, received her MFA in Costume Design at Yale School of Drama. Her theater design credits include Feeding Beatrice (Repertory Theatre of St. Louis); Fires In The Mirror (Baltimore Center Stage/Long wharf Theatre) King Learstarring Andre De Shields (St. Louis Shakespeare Festival); Grand Horizons(Asolo Repertory Theater); Seize The King (Classical Theater of Harlem); Lessons in Survival: 1971 (The Vineyard Theatre); and Twelfth Night (Yale Repertory Theatre), for which she received the Connecticut Critic Circle Award for outstanding costume design. In Film Mika has designed for the short film Candace and The Hulu mini series Initiative 29. Recently she costume assisted on the 2022 Tony award Best Musical A Strange Loop.

Beth Goldenberg (Costume Design, Lady M)- Beth Goldenberg is a New York based costume designer working in opera, theatre, dance and film. She is an Associate Artist with Heartbeat Opera, where past designs include Der Freischütz, La Susanna, Don Giovanni, Carmen, Lucia di Lammermoor and Daphnis & Chloé. Her designs have also been seen at Glimmerglass Opera, On Site Opera, Juilliard, BAM Next Wave, The Metropolitan Museum of Art, The Philadelphia Orchestra, Seattle Rep, La Jolla Playhouse, Hartford Stage, Dallas Theater Center, and many more. MFA: NYU/Tisch.

Oliver Wason (Lighting Design, Tosca and Lady M)- Oliver Wason is happy to be working with Heartbeat once again, having designed Fidelio, Der Freischütz, Carmen, Butterfly, Lucia di Lammermoor, Dido and Aeneas, Kafka Fragments, and Daphnis and Chloe, as well performances on the Highline and at National Sawdust. New York work includes Once Upon a [korean] Time, Among the Dead, House Rules (Ma-Yi); Sagittarius Ponderosa (NAATCO); Wonderland (Atlantic Theater Co. for Kids); Agrippina (Juilliard Opera). Regional credits includes shows at Indiana Rep, Signature Theatre, Yale Rep, Barrington Stage, Berkeley Rep, Berkshire Theater Festival, Playmakers Rep, Triad Stage, and the Shanghai Dramatic Arts Center. Oliver is currently an Assistant Teaching Professor at Northeastern University. BA Hunter College, MFA Yale.

Camilla Tassi (Projection Design, Lady M)- Camilla Tassi is a projection designer and musician from Florence, Italy. Design: Golijov's Falling Out of Time (Carnegie Hall), Monteverdi's L'Orfeo (Apollo's Fire Tour), Pollock's Stinney: An American Execution (PROTOTYPE), Deavere-Smith's Fires in the Mirror (Baltimore Center Stage), Mozart's Magic Flute (Berlin Opera Academy), Massenet's Cendrillon (Peabody Opera), Handel's Alcina (Yale Opera), and Berger's The Ritual of Breath is the Rite to Resist (Associate designer to Peter Nigrini). She has sung with the Yale Schola Cantorum and Apollo's Singers (NY Phil). 2022 Burry Fredrik Design award and Robert L. Tobin Director-Designer Prize recipient. Tassi holds degrees in computer science, music, and projection design. Yale, MFA. <http://camillatassi.com>

Michael Costagliola (Sound Design, Tosca and Lady M)- Michael Costagliola is a New York-based sound designer and composer. His work has been heard in New York in productions by The Public, New York Theatre Workshop, La MaMa, Rattlestick, Ars Nova, and Page 73 among others, as well as regionally at Two River Theater, Yale Rep, Alabama Shakespeare Festival, St. Louis Rep, and at various other theaters across the U.S. and abroad. AB in Music from Brown University, MFA in Sound Design from Yale School of Drama.

CREATIVE TEAM

Gleb Kanasevich (Electronics and Live Processing, Lady M) - Gleb Kanasevich is a clarinetist, composer, and noise/drone musician. His original work primarily deals with feedback and modified instruments, while exploring expressive possibilities in very simple electronic processing. As of July, 2022, he is a permanent member of Grammy-nominated chamber group Hub New Music. In 2022, he took over as acting artistic director of Cantata Profana, Heartbeat Opera's sister company, in its final concert season. He is a busy soloist and collaborates with composers, other chamber music groups, improvisers, noise musicians, death metal bands, and many more types of artists. Most recently, he was commissioned by Ensemble Intercontemporain, Callithumpian Consort, Ah Young Hong, and No Exit New Music Ensemble.

Chris Griswold (Production Stage Manager, Tosca)- Chris Griswold (he/him) is a Stage & Events Manager specializing in opera, new music, and mixed media projects. He is an alumnus of Ithaca College (Theater / Sociology) and the Stage Management Apprenticeship at The Juilliard School (2021-2022). Select credits include Production Stage Manager & Advisor of The Regulars (Jade/Anthony Company 2020-2022), Calling Stage Manager of BECOME A MOUNTAIN (Justin Peck & Juilliard Dance 2021) and Troilus and Cressida (Juilliard Drama 2022), Deck Stage Manager of A Marvelous Order (ADH Theatricals 2022), and Executive Director of RockHard Dance Company in Ithaca, New York (2018 - 2021). Last summer, Chris served as a farmhand on Morning Glory Farm in Bethel, Maine.

A.K. Howard (Production Stage Manager, Lady M)- Alyssa K. Howard Recent credits include: Public Obscenities (Soho Rep), The Far Country (Atlantic Theater Company), Black Lodge (Beth Morrison Projects), Once Upon A (korean) Time (Ma-Yi Theater), Golden Shield (MTC), Wolf Play (Soho Rep), Nollywood Dreams (MCC), King Lear (Northern Stage), for colored girls... (Public Theater), Henry VI (NAATCO), Teenage Dick (Ma-Yi Theater), Word Sound Power (BAM), The Echo Drift (Prototype), Glass Guignol (Mabou Mines). Other: P73, National Sawdust, Playwrights Horizons, Vineyard Theatre, Playwrights Realm, Noor Theatre, Bushwick Starr, 3LD, Mannes Opera, Juilliard School of Vocal Arts, Yale Repertory Theatre, McCarter Theatre. MFA: Yale School of Drama. BA: Williams College.

Rhys Roffey (Props Supervisor, Tosca and Lady M)- Rhys Roffey is a trans-masculine prop master and designer based out of NYC. Previous props credits include Weightless (Women's Project), Events (The Brick), Fidelio Tour (Heartbeat Opera, and No One is Forgotten (Rattlestick Theatre).

Rick Sordelet (Fight Choreographer, Tosca)- Rick has served as this country's most prolific fight director for over 30 years. He and his sons, Christian Kelly-Sordelet and Collin Kelly-Sordelet created Sordelet Inc., a Native-owned action movement company. They have done 80 Broadway productions,, 52 first-class productions worldwide including Beauty and the Beast UK Tour and West End production, soon to Broadway, as well as many National Tours, including Tina and Jesus Christ Superstar, Opera, resident fight/intimacy directors for Santa Fe Opera since 2015, with many productions at The MET, La Scala, and many more. Films, include The Game Plan, Dan in Real Life, Ben is Back, Respect, One True Loves also loads of television productions. They teach at William Esper Studio, HB Studio, CUNY Harlem, Montclair State, and 22 years at Yale School of Drama.

CREATIVE TEAM

Yekta Kaghani (Assistant Director, Tosca)- Yekta Khaghani is an Iranian playwright, actor and theater maker based in New York City. She earned a BFA in Dramatic Literature from Tehran University of Art; Besides writing for stage, radio and podcasts, she has directed and acted in a variety of plays. Her recent credits include: The play Cellos' Dialogue (directing) and the short film American Quartet (lead role). She reached semifinalist at the 2020 National Playwrights Conference at the Eugene O'Neill Theater Center.

Vanessa Ogbuehi (Assistant Director, Lady M)- Afsoon Pajoufar is a New York-based designer of stage and environment for plays, operas, and other live performances. Afsoon's artistic practice is often focused on the intersection of space and new technologies including XR and live video. Her recent works include Molière's Dom Juan (Fisher Center at Bard SummerScape 2022), MŬNIN[MORNING//MOURNING] (PROTOTYPE Festival), Mad Forest (Theatre for a New Audience and Fisher Center at Bard), Word.Sound.Power (Brooklyn Academy of Music), Will You Come With Me (The Play Company), ICONS/IDOLS: IN THE PURPLE ROOM (New Ohio Theatre), s.i.n.s.o.f.u.s (Harvard University), and The Silence (Massachusetts Institute of Technology). She is a proud member of USA829. afsoonpajoufar.com

Mona Seyed- Bolorforosh (Associate Music Director/Orchestra Manager, Tosca and Lady M)- Mona Seyed-Bolorforosh is an Iranian-American Conductor, Music Director, Pianist and Orchestrator/Arranger based in New York City. As a 1st generation Iranian-American and classically trained pianist, her work now encompasses numerous genres including Musical Theatre, Classical Music, and World Music. She is a frequent developer of new works, serving as a Music Director and Supervisor on numerous projects. As a conductor and pianist she has worked on several Broadway and off-Broadway shows including KIMBERLY AKIMBO (Sub Conductor, Sub K2) COME FROM AWAY (Sub Conductor) and COMPANY (Sub Keys 3). As an orchestrator, her work has been performed by artists like Kristin Chenoweth, Lena Hall and Michael Feinstein at venues including the Met Opera, Carnegie Hall, and more. She is an alumna of the Berklee College of Music where she studied Classical Composition and Conducting.

Brenna Comeau (Assistant Stage Manager, Tosca)- Brenna Comeau (she/her) is a Vermont-grown, freelance Stage Manager who is thrilled to be working on her first show with Heartbeat! An alumnae of Ithaca College's BFA Stage Management program, she specializes in fast-paced operatic and musical productions. Select credits include Archie's Weird Parody (Klein Musicals), King of Pangaea (NAMT Festival of New Musicals), We Wear the Sea Like a Coat (Opera Ithaca), Red Bike, RENT, Hedda Gabler, She Loves Me, and Pippin (Ithaca College). Thank you, Tosca team!

Sean Seu (Assistant Stage Manager, Lady M)- Sean Koa Seu (he/him) is a dramaturg, director, writer, forums-moderator, and avid astrologer from Port Orchard, Washington. His theater work examines alternative modes of artistic production which center equity, inclusion, and the well-being of artists. He is proud to have worked with institutions that center marginalized voices, including Matchbox Theatre Company, Table Work Press, and The National Asian American Theatre Company. BA Kenyon College.

Allison Essanason (Assistant Costume Designer, Tosca)- Allison Esannason is a multidisciplinary artist and costume designer based in NYC. In 2019, she received her BFA in fashion design from Parsons School of Design. After discovering a deep-rooted passion for storytelling, history and culture, Allison naturally gravitated towards costumes. Currently, her work centers the intersectionality of culture, politics, and gender through costume design, wearable art and installation. She implemented these ideals when she designed her first production Berta, Berta at Mile Square Theater. Allison currently works in various positions in the costumes dept. in theatre, TV, and film.

CREATIVE TEAM

Ana-Sofia Meneses (Assistant Costume Designer, Lady M)-Ana-Sofia is a New Yorker with a background in Art History, Archaeology and Classics and a career in theater costumes. She enjoys taking on innovative and meaningful projects, organizing chaos through creativity, and engaging with people's conception of the visual. She has worked for The Glimmerglass Opera Festival, The Julliard School, The Atlantic Theater Company, The Poggio Civitate Archaeological Project, The Metropolitan Museum of Art and Scala Publishing.

Tyler Neidermayer (Sound Assistant, Sub Engineer, Lady M)- Tyler Neidermayer is an electroacoustic musician, composer and audio engineer in NYC, where he is the clarinetist and technical director of the BlackBox Ensemble. He works as a live sound and recording engineer at the DiMenna Center for Classical Music and the Knockdown Center, and records with multiple ensembles and composers in the NY/NJ area. Tyler is currently producing a new digital opera by Yaz Lancaster that will be presented by Opera Philadelphia next month. He is the lead recording engineer for the Seven Hills Chamber Music Festival in Lynchburg, VA, and the clarinetist for the Ad Astra Music Festival in Russell, KS. Tyler releases his own music independently on bandcamp.com.

Peregrine Heard (Co-Translator, Tosca and Lady M)- Peregrine Heard is a performer, playwright, and Artistic Director of The Associates Theater Ensemble. Her play Redemption Story is a semi-finalist for the 2023 O'Neill National Playwrights Conference. With Heartbeat, she has collaborated on original scripts for Dragus Maximus and All The World's A Drag, and translated supertitles for Butterfly and Don Giovanni. Peregrine is currently producing the new one-woman play Grownup, playing at MITU580, April 21-30 (www.theassociatestheater.com/plays).

Torange Yeghizarian (Cultural Consultant, Tosca)- Torange Yeghiazarian(she/her) is the Founding Artistic Director of Golden Thread Productions, the first American theatre company focused on the Middle East where she launched such visionary programs as ReOrient Festival, New Threads, Fairytale Players, and What do the Women Say?, and timely initiatives such as Islam 101 and Project Alo? Torange has been recognized by Theatre Bay Area and is one of Theatre Communication Group's Legacy Leaders of Color. She was honored by the Cairo International Theatre Festival and the Symposium on Equity in the Entertainment Industry at Stanford University. A playwright, director, and translator, Torange contributed a case study chapter to "Casting a Movement", forthcoming from Routledge, 2019. Her translation and stage adaptation of Nizami's "Leyla Majnun" is published on Gleeditions.com. She has been published in The Drama Review, American Theatre Magazine, AmerAsia Journal, and contributed to Encyclopedia of Women Islamic Cultures and Cambridge World Encyclopedia of Stage Actors. At Golden Thread, Torange directed OH MY SWEET LAND by Amir Nizar Zuabi, and the premieres of OUR ENEMIES: LIVELY SCENES OF LOVE AND COMBAT and SCENIC ROUTES by Yussef El Guindi, THE MYTH OF CREATION by Sadegh Hedayat, TAMAM by Betty Shamieh, STUCK by Amir Al-Azraki, VOICE ROOM by Reza Soroor, and adapted the poem, I SELL SOULS by Simin Behbehani for the stage. Torange was a member of the artistic team that developed BENEDICTUS, a collaboration among Iranian, Israeli, and American artists. She received a Gerbode-Hewlett Playwright Commission Award for ISFAHAN BLUES, a co-production with African American Shakespeare Company, and a commission from the Islamic Cultural Center of Northern California to write THE FIFTH STRING: ZIRYAB'S PASSAGE TO CORDOBA. Other plays include 444 DAYS, WAVES, and CALL ME MEHDI, included in the anthology "Salaam. Peace: An Anthology of Middle Eastern-American Drama," TCG, 2009. Born in Iran and of Armenian heritage, Torange holds a Master's degree in Theatre Arts from San Francisco State University.

Baruch Performing Arts Center

BPAC has presented and hosted the creation of over 1,000 programs in five spaces since 2003. During 2018-19, more than 54,000 persons attended classes, programs by visiting organizations, and BPAC's own season which gives prominence to work across cultures and genres with an emphasis on the intersection of art and social justice, work experienced in intimately scaled venues, and new work created on site through artist residencies. Presentations have included theatre companies such as Blessed Unrest, Teatri ODA of Kosovo, National Asian American Theatre Company, Folksbiene, and MCC. Dance companies such as Heidi Latsky Dance, Caleb Teicher and Company, and Urban Bush Women, BPAC is the New York home of the Alexander String Quartet and presents a rich chamber music season including ensembles such as the Israeli Chamber Project and Cantata Profana, artists such as pianists Sara Davis Buechner and Michael Brown, cellist Joshua Roman, baritone Brian Mulligan, and violinist Tessa Lark. Together with Prototype festival of new opera-theatre, BPAC presented the world premiere of The Echo Drift. ("A truly moving, dynamic piece of music theater." Opera News), the U.S. Premiere of 4:48 Psychosis ("Passionate, intimate...elegantly ferocious." – The New York Times) and the east coast premiere of In Our Daughter's Eyes. With Heartbeat Opera, SBAC have presented four productions, including a #BlackLivesMatter adaptation of Beethoven's Fidelio ("I was blindsided by its impact." – The New Yorker). BPAC's jazz series has featured artists such as 2018 Grammy winner Jane Ira Bloom and the Aaron Diehl Trio. Discussion programs have included writers Teju Cole and Daniel Mendelsohn, actress Linda Lavin, and thought leaders such as Gloria Steinem, and the late U.N. Secretary General Kofi Annan.

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For upcoming events please visit our website:

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Heartbeat Opera

Heartbeat Opera creates incisive adaptations and revelatory arrangements of classics, reimagining them for the here and now. Our new, interdisciplinary collaborations expand the boundaries of what opera can be. Grounded in the belief that excellent opera-making should build community and radiate beauty, we work toward an equitable and inclusive future for our art form, centered in love.

In its first eight seasons, Heartbeat has presented twelve fully-realized productions, often featuring new chamber arrangements and English translations. Heartbeat adaptations, which can be seen as world premieres of classics, speak to the moment, here and now. *Fidelio* featured a primarily-Black cast and more than 100 incarcerated singers from six prison choirs. *Carmen* was set on the U.S./Mexico border and featured accordion, electric guitar, and saxophone. During the pandemic, Heartbeat took *Lady M*, its adaptation of Verdi's *Macbeth*, online and sold out 32 Virtual Soirées, reaching 740 households across 5 continents; it also created *Breathing Free*, a visual album, which was nominated for the 2021 Drama League Award for Outstanding Digital Concert Production. Heartbeat has shared its work at the Kennedy Center, Brooklyn Academy of Music, The Broad Stage, The Mondavi Center, Mahaiwe Performing Arts Center, and Chamber Music North West. It staged the first ever opera performance on The High Line and has mounted its immensely popular, interdisciplinary Halloween Drag Extravaganza each year since its founding, in iconic venues such as National Sawdust and Roulette.

Heartbeat has been hailed across the national and international press, including in three features in *The New York Times*, in stories on CNN and the BBC, and in an ALL ARTS/WNET documentary: "Bracing—icy vodka shots of opera instead of ladles of cream sauce" (*New York Times*), "elegant and boisterous" (*New Yorker*), "fascinating and gorgeous" (*Observer*), "ingenious" (*Wall Street Journal*), "gripping and entertaining" (*Opernwelt*), "a flatout triumph" (*Opera News*).

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