

TAMI SWARTZ - Director's Biography

Tami Swartz has been performing on the stage in multiple, artistic genres ranging from theater, musical theater and jazz and opera. She began honing her directing skills from age 12 at various theater apprenticeship programs including Hampton Playhouse and at Northwestern University.

Directing credits include Artistic Director for Harrisburg Opera Association's educational outreach concert series "Opera in the Park". Harrisburg Opera producing/directing credits include: *Paris 1959* an original crossover program that Ms. Swartz conceived combining *Il Tabarro* with jazz quartet, *An Historically Accurate Madama Butterfly* with Adam Klein co-director and a re-imagined version of the *The Magic Flute* with Adam Klein librettist and co-director. Additional Producing/directing credits include Charleston Chamber Opera's inaugural production *Pilot Season* - a program Ms. Swartz conceived for the Piccolo Spoleto Festival weaving four one act operas into a script showcasing them as ideas for a major network's pilot season. Additional stage directing credits include Nest Egg Productions, The Hellenic Music Foundation, The Co-OPERative Opera Company, NY, NY and The Harrisburg Symphony Orchestra Children's Concert Series. She holds Masters and Bachelors degrees from The Juilliard School and Northwestern University and resides in New York City.

Selected Reviews:

"At the risk of leaving out some of the fine performances, we will just mention a few that impressed us, since the cast was enormous. We got a kick out of "Oh, show us the way to the next whisky bar" from Kurt Weill's Mahagonny Songspiel, having just heard it the night before at "Baden Baden 1927"; Soprano Tami Swartz and mezzo Erika Person sounded great together and dramatic values were not neglected."

- Voce di meche for Nest Egg Productions Inaugural Benefit, 10.27.2013

"(Tami Swartz and Timothy Lafontaine's) concept itself borders genius. String together four (four!) chamber operas by dangling them from an ongoing theatrical performance, as if they were being filmed for the upcoming television season. In this case, its plot used the unavailability of Julia Child to mirror, then dissolve into Gian Carlo Menotti's The Telephone... Charleston Chamber Opera has set an incredibly lofty and ambitious goal for themselves with this sort of production. They definitely showed they have the drive and talent to make this marriage of theatre with opera open up new audiences for both forms. "A beginning is a very delicate time," wrote Frank Herbert, in reference to balances being correct. CCO's balance was a bit off at their debut, but here's to that being merely the birth pangs of something truly wonderful!"

-- The Charleston City Paper for Pilot Season at the Piccolo Spoleto Festival, 6.4.2008

"At the time Puccini wrote "Butterfly," no one gave much thought to ethnic accuracy in roles for theater or opera. Today, such oversights are sometimes controversial. In 1991, for example, a Broadway production of "Miss Saigon" received criticism for casting English actor Jonathan Pryce in an Asian role. Harrisburg Opera's production suffers a little from this proclivity, but a saving grace is that there is no condescension in the performances. The truth is that in theater, no one is ever playing him or herself, so such criticisms tend to lose their edge. Pryce received a Tony Award for his "Miss Saigon" performance. Onstage, it's less about who one is than how one acts. And as a representation of that concept, as well

as how "Butterfly" might have appeared on stage when it was first presented in Milan in 1904, Harrisburg Opera's production is very much in keeping with both traditions."

-- The Patriot News for An Historically Accurate Version of *Madama Butterfly*, 10.6.2005