

A CO-PRODUCTION OF CONFLUENCE CONCERTS AND AMPLIFIED OPERA
CURATED BY MARION NEWMAN - NEGE'GA
CREATED & PERFORMED BY TEIYA KASAHARA 笠原貞野



The
BUTTERFLY
PROJECT

The
BALLAD
of **CHŌ-CHŌ**
SAN

Confluence
Concerts

LARRY BECKWITH
ARTISTIC PRODUCER

Premiering Online
Friday,
February 11, 2022

7:00pm (EST)

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February 25, 2022

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The
**BUTTERFLY
PROJECT**

The
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SAN

I never could have imagined where this process would lead me when I started to really unpack Puccini's *Madama Butterfly* three years ago. At that time my task seemed simple: I wanted to learn about the original Japanese music and folk songs Puccini incorporates into his famous opera so that I could learn them and sing them one day. My Eurocentric, western classical music education reminded me to focus on the masterpiece of Puccini's score and storytelling. However, the more I explored my own Japanese heritage as a Nikkei Canadian, and the more I delved into the actual history surrounding the composition of *Madama Butterfly* all those years ago, the more I found myself needing to know where and how my shared Japanese culture had been appropriated by this opera. And why that was seemingly okay in Puccini's time, and continues to be justified today.

This journey for me has been and continues to be complicated. I have loved *Madama Butterfly* since I was a young opera student but only recently dared to dream that I could one day perform the role of Cio-Cio San—a huge sing over an incredible orchestra. I would never have guessed that the role I was so eager to take on would also reveal itself to be rife with racism, colonialism, and cultural oppression. And in relation to my own Japanese inheritance, I began to understand that I could no longer make musical and artistic choices about roles or operas without knowing their origin stories. I undoubtedly began to question my place in engaging with this work.

On the one hand, I asked myself what authority I had to sing these originally Japanese melodies, especially in styles I have very little understanding of (i.e., nagauta, min'yō). On the other hand, I was left wondering what gave me the right to change Puccini's original score or Italian libretto to make it more politically correct/contemporarily relevant. Where did I—a mixed-race, Japanese Canadian opera singer—belong in any of this?

I decided the only way forward was to lean into my education while always listening to my heart. I began to deepen my understanding of the narratives that were plucked from Japanese culture by daring to go deeper into the weeds to uncover the cultural knowledge(s) and beauty European opera composers like Puccini missed.

There is so much to understand in considering my positionality in the world as a performer of white Eurocentric art forms largely built on the stories of oppressed peoples and communities. This experience has also made me wonder about the kind of difference I want to enact as both a performer of opera and lover of the art form. I don't have definitive answers. I do know that I want to continue to be in conversation with all the elements that make up *Madama Butterfly* and other canonical operas in order to perform in ethical ways rooted in celebrating forgotten and misrepresented histories.

This is one small step in that direction. I call this particular creation a "project" because I don't think it will ever be finished, nor do I think this type of work should finish: (un)learning and (un)doing, (un)seeing, and cultivating an intentional awareness concerning where our most prized canonical works come from. It is only by understanding lived histories and through constant humility that I believe we can find ways to reimagine operas such as *Madama Butterfly*.

The land on which the Butterfly Project began is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. This land is covered by Treaty 13 with the Mississaugas of the Credit, and is now home to many diverse First Nations, Inuit, and Métis. We acknowledge them and any other Nations who care for the land — acknowledged and unacknowledged, recorded and unrecorded — as the past, present, and future caretakers of Tkarón:to, “the place in the water where the trees are standing.” (Kanien’kéha, or Mohawk language).

This project asks you to reckon with your own consumption, engagement, and appreciation of Euro-centric artforms. It also seeks to bring attention to the real-life consequences on the bodies and lands that have been taken away by systems of oppression, colonization and imperialism which continue to erase, undermine and distort many vibrant and diverse Indigenous cultures in the name of art.

As artists and art lovers we now have the opportunity and responsibility to seek out theatre and music created, led by, and for the people who these stories are about. Let these people help us humanize who they are. Let us be inspired by the spirit of the Dish With One Spoon Wampum Belt covenant to walk side by side, allowing space and respect for our differences, where we can build a foundation of empathy and compassion for real change to begin. In order for truth and understanding to permeate our hearts, only then can we embark on the path to reconciliation.

He’mas!

がんばりましょう！

CREATOR AND PERFORMER

Teiya Kasahara 笠原貞野

MUSIC

Giacomo Puccini, Japanese folk and classical songs

AUDIO MIX, VIDEO CAPTURE & EDITING

Ed Hanley

RECORDING ENGINEER

Gurtej Hunjan

LIGHTING DESIGNER

Emerson Kafarowski

LIGHTING TECHNICIAN

Zev Shoag

Recorded November 16–17, 2021, at the Ernest Balmer Studio
in Toronto

This filmed concert performance is co-presented with
Amplified Opera, official disruptor-in-residence of the
Canadian Opera Company



TEIYA
KASAHARA
笠原 貞野

Nikkei-Canadian settler Teiya Kasahara 笠原 貞野 (they/them) is a queer, trans non-binary, interdisciplinary creator-performer based in Tkarón:to (Toronto), recently featured in the CBC short-doc Opera Trans*formed. Heralded as “a force of nature” (*Toronto Star*) and “an artist with extraordinary things to say” (*Globe and Mail*), Teiya comes from a background of singing both traditional and contemporary operatic and concert roles for over a decade, such as *Lady Macbeth/Macbeth* (Opera Niagara), *Madama Butterfly* (Windsor Symphony), and the 2020 video of *Electric Messiah* (Soundstreams).

Teiya is also a co-founder of Amplified Opera, a new initiative that is bringing the opera industry an “injection

of [...] creativity & politics of inclusivity” (*barczablog.com*), and is the Canadian Opera Company’s Disruptor-in-Residence since 2021.

Within their own artistic practice, Teiya explores the intersections of gender, sexuality, and race through their original works, such as 夜 *Yoru*, or *When the Night Becomes One Sound*. This season they are creating a new work, *Little Mis(s)gender*, as the 2021–22 artist-in-residence at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto.

Upcoming is the soprano solo in Beethoven’s 9th Symphony with the Vancouver Symphony Orchestra and the world premiere of their original work *The Queen In Me* at the Canadian Opera Company.

Translations of Japanese songs
by Catherine Sachi Kikuchi

Madama Butterfly | 蝶々夫人 (new libretto and translations)
by Eiki Isomura and Josh Shaw

Madama Butterfly (Illica & Giacosa/Puccini)
translations by Teiya Kasahara 笠原貞野

ECHIGOJISHI 越後獅子

<i>English</i>	<i>Rōmaji</i>	日本語
Along the Koshiji road...	Koshiji-gata	越路潟

O-EDO NIHONBASHI お江戸日本橋

<i>English</i>	<i>Rōmaji</i>	日本語
Departing O-Edo Nihonbashi at 4am first trip to Kyoto	O-Edo Nihonbashi nanatsudachi hatsu nobori	日本語 お江戸日本橋 七つ 立ち 初上り
Form a line, let's go	Gyōretsu soroete are wa Isano-sa	行列揃えてあれわ いさのさ
It's Takanawa, the sun rises so we extinguish lanterns	Kocha Takanawa yoake no chō chinkesu	こちゃ 高輪 夜明け の 提灯消す
Come here, come here	Kochae kochae Kochae kochae	こちゃえ こちゃえ こちゃえ こちゃえ
Come on, let's go I am Butterfly.	watashi-wa chō-chō (desu)	私は蝶々(です)。

SAKURA 桜

<i>English</i>	<i>Rōmaji</i>	日本語
Cherry blossoms, cherry blossoms,	sakura, sakura	桜 桜
Across the spring sky,	yayoi no sora wa	弥生の空は
As far as the eye can see.	mi-watasu kagiri	見渡す限り
Is it mist, or clouds?	kasumi ka kumo ka	霞か雲か
It's fragrant in the air.	nioi zo izuru	匂いぞ 出ずる
Come now, come now,	izaya izaya	いざや いざや
Let's go and see.	mi ni yukan	見に行かん

SUIRYŌBUSHI 推量節

<i>English</i>	<i>Rōmaji</i>	日本語
What (is it)...?	nani o...	何を...
Hey there, gather 'round	ara suiryō suiryō ara suiryō suiryō	アラ 推量 推量 アラ 推量 推量
Gather round... the riverside	kuyokyo kawabata ara suiryō suiryō	くよくよ川端 アラ 推量 推量
Gather round... the riverside willow (rhythmic words)	kuyokyo kawabata yanagi seno yoiyasanose	くよくよ川端柳 (セノヨイヤサノサ) 水の(コラシヨ) 流れ (水)を 実 見て暮 らす
I live my life watch- ing the flow of water (rhythmic words) (rhythmic words)	nagare o jitsu mite kurasu yatto senō yoiyasa	(ヤットセノヨーイ ヤサ)
Gather round... the riverside willow	saisho aryasa koryasa yattone	(サイシヨ アリヤサ コリヤサー ヤットネ)
What (is it)...?	ara suiryō suiryō kuyokyo kawabata yanagi nani o...	アラ 推量 推量 くよくよ川端柳 何を...

MUSIC AND TEXT

Excerpts from *Madama Butterfly*

Music by Giacomo Puccini (1858–1924)

Libretto by Luigi Illica (1857–1919) & Giuseppe Giacosa (1847–1906)

New Japanese and English libretto of *Madama Butterfly* | 蝶々夫人
by Eiki Isomura and Josh Shaw

JAPANESE SONGS (IN ORDER OF APPEARANCE):

Jitsuki-Uta 地搗歌 (music only)

Suiryōbushi 推量節

Echigojishi 越後獅子

O-Edo Nihonbashi お江戸日本橋

Sakura 桜

Ha-uta 端唄 (music only)

Electronics by Teiya Kasahara 笠原貞野

AUDIO

Puccini: *Opera Without Words—Madame Butterfly*, 1964—KAPP KS-3371
(The Rome Symphony Orchestra; Domenico Savino, conductor)

“Butterfly,” 2000—Columbia Membran (Crazy Town)

“Sakura, Sakura,” *Popular Koto Melodies of Japan*, 1973—
Everest-3347 (Toshiko Yonekawa, koto)

“Un bel dì vedremo,” *Madama Butterfly* by Puccini,
sung by Tamaki Miura 三浦環 in Japanese



Teruha (Tatsuko Takaoka) with
["Nipponophone," c. 1910



Meiji Woman in western clothes



Tamaki Miura as *Madama Butterfly*



Geisha with parasol

All photos were taken around the Meiji era (1868–1912) in Japan;
the photographer is unknown unless otherwise indicated.



Geisha with flower, c.1910



Woman playing shamisen c 1895 Attributed to Tamamura, Kozaburo (1856-1951)



Nihonbashi (Japan Bridge) Tokyo



Tokimatsu (aka Miss Emiko) smiling



Geisha juggling

All photos were taken around the Meiji era (1868–1912) in Japan; the photographer is unknown unless otherwise indicated.



Cherry Blossoms Edogawa, Tokyo



Echigo Jishi by Yamakawa Shūhō



Koto player and ikebana



Actor Seki Sanjūrō as an Echigo Lion Dancer, from a Dance of Seven Changes (Shichi henge no uchi) by artist Utagawa Toyokuni I

All photos were taken around the Meiji era (1868–1912) in Japan; the photographer is unknown unless otherwise indicated.



Japanese woman in victorian dress



Japanese woman, hair down, with rose



Group of women playing traditional Japanese instruments

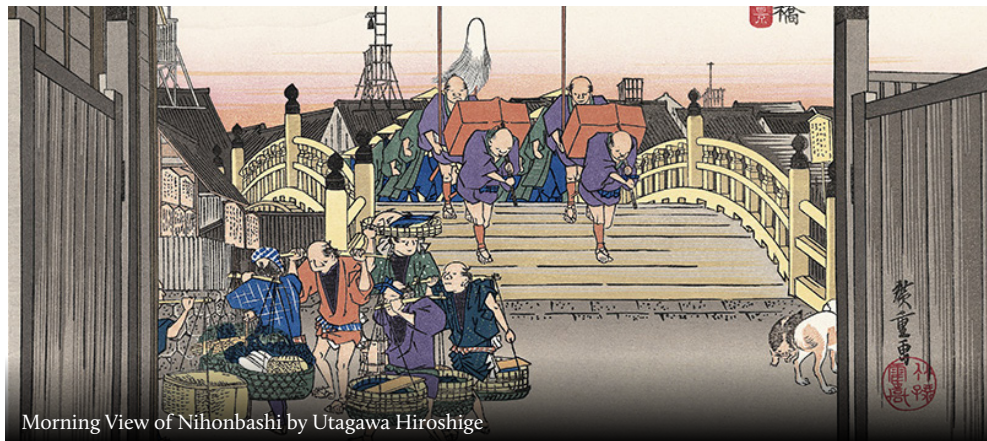


Untitled postcard of a French pompadour
coiffure, c. 1910



Tamaki Miura as Butterfly, c.1916

All photos were taken around the Meiji era (1868–1912) in Japan;
the photographer is unknown unless otherwise indicated.



Morning View of Nihonbashi by Utagawa Hiroshige



Nihonbashi Yoru



Cherry (Blossoms) of Koganei, near Tokyo

All photos were taken around the Meiji era (1868–1912) in Japan; the photographer is unknown unless otherwise indicated.



Actor Nakamura Utaemon IV as an Echigo Lion Dancer (Echigo jishi) and a Palace Servant (Jichô), from the series Renowned Dance of Seven Changes (Onagori shosagoto nanabake no uchi) by artist Hasegawa Sadanobu



Tamaki Miura as Butterfly, c. 1916



Geisha playing shamisen

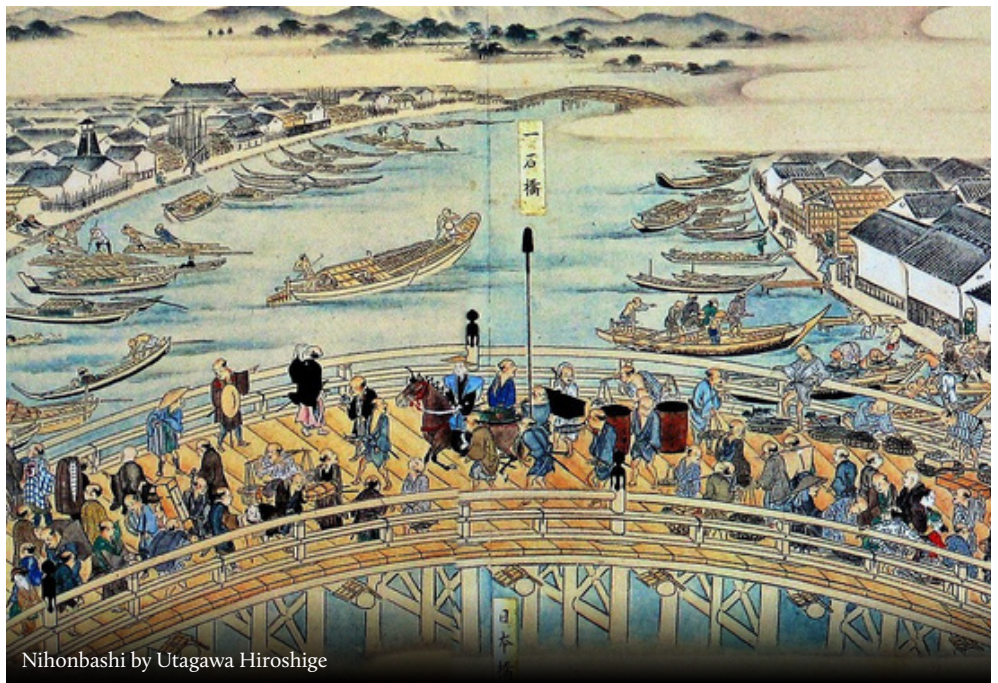


Shizu Tamukai aka "Manryu" playing kotsuzumi



Geisha with shamisen

All photos were taken around the Meiji era (1868–1912) in Japan; the photographer is unknown unless otherwise indicated.



Nihonbashi by Utagawa Hiroshige



Riverside willow swallows, anonymous 19th C

All photos were taken around the Meiji era (1868–1912) in Japan;
the photographer is unknown unless otherwise indicated.

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Grappling with
Madama Butterfly Today:
Representation, Reclamation,
Re-imagination

Saturday,
February 12, 2022

10:00am to
1:00pm (EST)

Available on
YouTube

[YOUTU.BE/
DUSAPXMGWQW](https://youtu.be/DUSAPXMGWQW)

10:00

Welcome

Marion Newman - Nege'ga

10:10

Approaches to Producing *Madama Butterfly*: Considerations, Challenges, and Opportunities for 21st-Century Audiences

Host: Jaclyn Grossman

Jessica Johnson Brock

Teiya Kasahara 笠原貞野

Perryn Leech

11:00

Classical Music by Contemporary Japanese Artists

Curated by Chihiro Yasufuku 安福 知優

11:10

Inclusion and the Pathway Forward: Tackling Race and Gender in Opera

Host: Caryl Clark

Kunio Hara

Ellie Hisama

Susan McClary

12:00

Classical Music by Contemporary Japanese Artists

Curated by Chihiro Yasufuku 安福 知優

12:10

Through New Eyes — Tackling Inherited
Productions of *Madama Butterfly*

Host: Aria Umezawa

Eiki Isomura

kt shorb

1:00

Closing Remarks

Teiya Kasahara 笠原貞野

ACADEMIC ADVISERS

Caryl Clark

Linda Hutcheon

ARTISTIC PRODUCER

Larry Beckwith

The symposium is co-presented by Confluence Concerts, Amplified Opera, the Canadian Opera Company, the Faculty of Music at the University of Toronto, and the Humanities Initiative at the Munk School of Global Affairs and Public Policy at the University of Toronto.



LARRY
BECKWITH

Larry Beckwith (he/him), the artistic producer of Confluence Concerts, has always been fascinated and enriched by the intersection of music and storytelling. He has been a creative contributor to Canada's musical life as a conductor, violinist, singer, writer, educator, and programmer for over thirty years. In 2003, Larry founded Toronto Masque Theatre, which under his imaginative artistic leadership from 2003–2018 presented over 70 innovative programs of interdisciplinary performing art. Through TMT, Larry commissioned and premiered new works by Canadian composers Abigail Richardson, James Rolfe, Omar Daniel, Juliet Palmer, Dean Burry, and Alice Ho. Ho's *The Lesson of Da Ji* won the 2013 Dora Mavor Moore Award for Best New Opera. In 2018, Larry's new company, Confluence Concerts, made its debut and has been garnering accolades for its fresh and inclusive approach to programming. In his words: "There is something beautiful, true and real about those shared moments of communication in space. I hunger for those experiences

and have spent my professional life using my interests in collaboration, persuasion, and innovation to help facilitate the creation and celebration of beauty and truth. Taking a deep breath together, being grateful and looking around at the boundless beauty and gifts of every day is—I feel—what Confluence Concerts is all about. It's a familial circle that I hope grows ever wider."

In addition to his work with TMT and Confluence, Larry has made numerous appearances as a conductor with the Toronto Operetta Theatre, the Festival of the Sound and others, leading performances of Handel's *Acis and Galatea*, Purcell's *Dido and Aeneas*, John Beckwith's *Taptool!*, Lehar's *The Merry Widow*, Offenbach's *La Vie Parisienne*, and the world premiere and subsequent Ontario tour of *Sounding Thunder: The Song of Francis Pegahmagabow* by Timothy Corlis and Armand Garnet Ruffo. Larry is a committed educator who runs the celebrated strings program at Unionville High School and conducts the Mooredale Senior Youth Orchestra.



CARYL
CLARK

Caryl Clark (she/her) is a professor of music history and culture at the University of Toronto and a Fellow of Trinity College. She studied music history at Western, McGill, and Cornell, and earned diplomas in piano performance and pedagogy from the Guildhall School of Music and Drama and the Royal College of Music. Her research and teaching interests include Enlightenment aesthetics, gender and ethnicity in opera, the politics of musical reception, Haydn studies, piano cultures, and music historiography. The author of *Haydn's Jews: Representation and Reception on the Operatic Stage* (2009) and commissioning editor for the *Cambridge Companion to Haydn* (2005), her current research projects include Haydn, Orpheus, and the French Revolution, and she serves as co-editor of the Cambridge Haydn Encyclopedia. Since receiving a SSHRC post-doctoral fellowship in 1991, Professor Clark has held four SSHRC grants on eighteenth-century music topics and a Halbert Foundation Grant with the Hebrew University in Jerusalem to investigate the

Jewish diaspora in music, theatre, and culture. Her current project explores Haydn's interactions with musical, theatrical, political, and visual culture in 1790s London in relation to British anxieties about the revolution in France. Clark is an active member of the American Musicological Society, having served on the Council, the Einstein Prize Committee, the Program Committee, and the Publication Committee. As co-chair of the Opera Exchange, a partnership between the Canadian Opera Company and the Munk School of Global Affairs, she has co-organized over 40 educational symposia probing opera from multidisciplinary perspectives—including "Hearing Louis Riel" for C150. Related publications include four special opera issues of the *University of Toronto Quarterly* and a collaborative article on Menotti and McLuhan for the College Music Symposium. She is also cross-appointed to several graduate departments, including the Centre for Drama, Theatre and Performance Studies.



JACLYN
GROSSMAN

Jaclyn Grossman (she/her) is quickly defining what it means to be a portfolio artist. Comfortable in roles both onstage and off, this year Jaclyn is a member of the Rebanks Family Fellowship and International Residency

Program with Toronto's Royal Conservatory of Music. Passionate about her work with non-profits, she is the founder of the Phoenix Leadership Project, the programs associate for the Association for Opera in Canada, and a co-founder of Likht Ensemble.



KUNIO
HARA

Kunio Hara (he/him) is an associate professor of music history at the University of South Carolina. He holds a PhD in musicology from Indiana University Jacobs School of Music and MM and BM degrees in music history and clarinet performance from the University of Cincinnati College-Conservatory of Music. His research interests include Puccini's operas, exoticism and Orientalism in music, nostalgia, and music in post-war Japan. His research has been funded with support from the University of South Carolina Office of the Provost. Dr. Hara has presented papers at various national and international musicological and interdisciplinary conferences, including the meetings of the American Musicological Society, the Society for American Music, Transnational Opera Studies Conference, and Music and the Moving Image Conference. His published works include these articles: "[‘Per noi emigrati’: Nostalgia in the Reception of Puccini’s *La fanciulla del West* in New York City’s Italian-Language](#)

[Newspapers,](#)" in the *Journal of the Society for American Music*; "[‘The Death of Tamaki Miura: Performing *Madama Butterfly* during the Allied Occupation of Japan](#)"; in *Music and Politics*, "[‘1 + 1 = 1: Measuring Time’s Distance in Tōru Takemitsu’s *Nostalgia: In Memory of Andrei Tarkovskij*,](#)" in *Music and the Moving Image*, "Rudolf Dittrich’s Nippon Gakufu and Giacomo Puccini’s *Madama Butterfly*," in *Music Research Forum*, and "The Structure of Nostalgia in Puccini’s Operas," in *Between Nostalgia, Utopia, and Realities*. He is also the author of the forthcoming book *Joe Hisaishi’s Soundtrack for My Neighbor Totoro* (2020) as part of the Bloomsbury’s [33 1/3 Japan Series](#). Dr. Hara teaches undergraduate and graduate courses on music history with an emphasis on nineteenth- and twentieth-century music. He is an affiliate faculty member at the Walker Institute Center for Asian Studies and European Studies Program. He has served previously as the president of the Southeast Chapter of the American Musicological Society.



ELLIE M.
HISAMA

Ellie M. Hisama (she/her) is the dean of the University of Toronto's Faculty of Music and a professor of music there. She is professor emerita of Music at Columbia University, where she taught for over 15 years, and served as director of the Institute for Studies in American Music at Brooklyn College, City University of New York (CUNY). Dean Hisama received a Bachelor of Arts in English from the University of Chicago, a Bachelor of Music degree in violin from Queens College, CUNY, and a PhD in music theory from the CUNY Graduate Center. She has also taught at Brooklyn College, Queens College, the CUNY Graduate Center, Connecticut College, Harvard University, Ohio State University, and the University of Virginia. She has published widely on music and gender, race, ethnicity, and

equity. She is the author of *Gendering Musical Modernism: The Music of Marion Bauer, Ruth Crawford, and Miriam Gideon* and is co-editor of *Ruth Crawford Seeger's Worlds and Critical Minded: New Approaches to Hip-Hop Studies*. Her articles have appeared in *Music Theory Spectrum*; *the Journal of the American Musicological Society*; *Jazz and Culture*; *Popular Music*; *Signs: Journal of Women in Culture and Society*; and numerous edited volumes. She is co-organizer of *Unsung Stories: Women at Columbia's Computer Music Center* and co-producer of the podcast *Unsung Stories*. Dean Hisama founded *For the Daughters of Harlem*, a free workshop that trains young women in public high schools to work in electronic and recorded music, and she has spearheaded numerous other public engagement projects.



LINDA
HUTCHEON

Linda Hutcheon (she/her) holds the rank of university professor emeritus of English and Comparative Literature at the University of Toronto. A specialist in postmodernist culture and in critical theory, on which she has published nine books, she has also worked collaboratively on large projects involving hundreds of scholars (the multi-volumed *Rethinking Literary History*, which was awarded a Major Collaborative Research Initiatives grant from the Social Science and Humanities Research Council of Canada in 1996) and smaller ones, most with her spouse,

Dr. Michael Hutcheon. The recipient of major fellowships and awards (Woodrow Wilson, Killam Research, Guggenheim, Rockefeller, Connaught, Northrop Frye Award) and numerous honorary degrees (in Canada and Europe), in 2000 she was elected the 117th President of the Modern Language Association of America, the third Canadian to hold this position, and the first Canadian woman. She has received both the Killam Award and the Molson Prize for the Humanities, and was made a Fellow of the Royal Society in 1990 and an Officer of the Order of Canada in 2010.



**EIKI
ISOMURA**

Japanese-American conductor Eiki Isomura (he/him) is in his fourth season as artistic director and principal conductor of Opera in the Heights (OH), where he has led over a hundred performances of over twenty-five operas, drawing consistent praise for elevating the company's performance standard. "The orchestra has never sounded so focused," wrote the *Houston Press*, "Down the line, this is ensemble playing of fine caliber... The OH chorus is ultra-fine, too, smooth and lustrous... Maestro Isomura deserves our thanks." In recent years, he has served on the music staff of Opera in the Ozarks as conductor and pianist, as well as HGOco, preparing the world premieres of numerous chamber operas for Houston Grand Opera. A passionate advocate of new music, Eiki launched Opera in the Heights'

first-ever new works festival, featuring three world premieres in two weeks, produced in collaboration with MUSIQA and the American Center for New Works Development at Seagle Music Colony. Prior to his appointment as artistic director at OH, Eiki served as director of orchestral activities at Lone Star College-Montgomery in Conroe, Texas. He currently holds a residency as guest music director of opera at Temple University in Philadelphia. Eiki holds a doctorate in orchestral conducting from the University of Michigan, where he studied with Kenneth Kiesler, who also mentored him as a conducting fellow at the National Arts Centre in Ottawa, working with the NAC Orchestra. He resides in Houston with his wife and most trusted collaborator, mezzo-soprano Monica Isomura, and their two children.



TEIYA
KASAHARA
笠原 貞野

Nikkei-Canadian settler Teiya Kasahara 笠原 貞野 (they/them) is a queer, trans non-binary, interdisciplinary creator-performer based in Tkarón:to (Toronto), recently featured in the CBC short-doc Opera Trans*formed. Heralded as “a force of nature” (*Toronto Star*) and “an artist with extraordinary things to say” (*Globe and Mail*), Teiya comes from a background of over a decade of singing both traditional and contemporary operatic and concert roles such as the Lady Macbeth/*Macbeth* (Opera Niagara), *Madama Butterfly* (Windsor Symphony), and the 2020 video of *Electric Messiah* (Soundstreams). Teiya is also a co-founder of Amplified Opera, a new initiative that is bringing the opera industry an “injection of [...]

creativity & politics of inclusivity” (*barczablog.com*), and is also the Canadian Opera Company’s Disruptor-in-Residence since 2021. Within their own artistic practice, Teiya explores the intersections of gender, sexuality, and race through their original works, such as 夜 Yoru, or *When the Night Becomes One Sound*. This season they are creating a new work, *Little Mis(s)gender*, as the 2021–22 artist-in-residence at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto. Upcoming is the soprano solo in Beethoven’s 9th Symphony with the Vancouver Symphony Orchestra and the world premiere of their original work *The Queen In Me* at the Canadian Opera Company.



**PERRYN
LEECH**

Perryn Leech (he/him) joined the Canadian Opera Company as its general director in March 2021. Born in Brighton, England, he has dedicated more than thirty-five years to the performing arts industry in both the technical and administration fields. He began his career with the Glyndebourne Festival, served as head of lighting at the Edinburgh International Festival before joining English National Opera, and then became the technical director at Welsh National Opera. Prior to joining the COC, he was managing director at Houston Grand Opera (HGO), where he previously served as technical and production director, and chief operating officer. During his tenure at HGO, he successfully led the company through the devastating impact and aftermath of Hurricane Harvey in 2017, rallying the company,

performers, patrons, supporters, and the wider community in an uplifting, city-wide effort to create an alternate performance venue, appropriately named the Resilience Theater. Throughout his career, Perryn Leech has encouraged a collaborative and inclusive approach to increasing access to opera and also a wider understanding of the art form. He has championed low-cost ticketing programs for students and new audiences, and helped develop deeper creative relationships and partnerships with diverse communities. Leech enjoys spending time with his family and is extremely proud of his three amazing children, who he confidently predicts will far surpass his own achievements. Their rescue dog, George, literally and emotionally completes the family. He is a massive sports fan and a particularly avid supporter of the Arsenal football team.



SUSAN
MCCLARY

Susan McClary (she/her) (B Mus, SIU; PhD, Harvard) is Fynette H. Kulas Professor of Music at Case Western Reserve University; she has also held professorships at the University of Minnesota, McGill University, UCLA, and the University of Oslo. Her research focuses on the cultural analysis of music, both the European canon and contemporary popular genres. In contrast with an aesthetic tradition that treats music as ineffable and transcendent, her work engages with the signifying dimensions of musical procedures and deals with this elusive medium as a set of social practices. Best known for her book *Feminine Endings: Music, Gender, and Sexuality* (1991), she is also the

author of *Georges Bizet: Carmen* (1992), *Conventional Wisdom: The Content of Musical Form* (Bloch Lectures, 2000), *Modal Subjectivities: Renaissance Self-Fashioning in the Italian Madrigal* (2004), *Reading Music: Selected Essays* (2007), *Desire and Pleasure in Seventeenth-Century Music* (2012), and *The Passions of Peter Sellars: Staging the Music* (2019). She is co-editor of *Music and Society: The Politics of Composition, Performance and Reception* (1987) and editor of *Structures of Feeling in Seventeenth-Century Expressive Culture* (2012). Her work has been translated into at least twenty languages, and she has advised more than fifty dissertations. Professor McClary received a MacArthur Foundation “Genius” Fellowship in 1995.



MARION
NEWMAN

Marion Newman - Nege'ga (she/her) is a Kwagiulth and Stó:lō First Nations mezzo-soprano with English, Irish, and Scottish heritage. She is firmly established as one of Canada's most accomplished singers in works ranging from Vivaldi to Vivier. She was nominated for a Dora Award for her leading role in the world premiere of *Shanawdithit* (Nolan/Burry) with Tapestry Opera, about which Ian Ritchie wrote, "She invests her character with towering dignity and courage." Operatic roles include the Mother in Edmonton Opera's *Hansel and Gretel*, Rosina in *Barber of Seville* (Opera Lyra Ottawa), and *Carmen* (Opera 2005 Ireland). Marion portrayed Dr. Wilson in the

premiere of *Missing* (Clements/Current) with Vancouver City Opera/Pacific Opera Victoria, which gives voice in English and Gitxsanimaax to the story of Canada's missing and murdered Indigenous women. She also starred as Tsianina Redfeather in Jani Lauzon's music-drama *I Call Myself Princess* at Regina's Globe Theatre. In addition to her performing career, Marion is a co-founder of Amplified Opera, host of CBC Radio's "Saturday Afternoon at the Opera," and is often invited to lead masterclasses and give presentations on diversity in opera. Her newest role is as dramaturge for *Namwayut/We Are All One*, an Indigenous-led opera in creation with IBPOC artists and Calgary Opera.



KT
SHORB

kt shorb (they/them) is a director, educator, and actor. They hold a PhD in performance as public practice and an MA in radio-television-film, both from the University of Texas at Austin, as well as a bachelor's degree in music composition from Oberlin College Conservatory. They are a multi-disciplinary

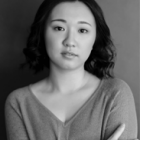
artist who grew up in Massachusetts, rural Japan, and Tokyo. They are an assistant professor of acting and directing in the Department of Communication, Film, and Theatre at Allegheny College. kt is also the board vice-president for the Consortium of Asian American Theaters & Artists.



ARIA
UMEZAWA

Aria Umezawa (she/her) is an artist-innovator who is focused on changing the culture of opera and opera creation. She recently completed an Adler Fellowship with San Francisco Opera (SFO)—the first stage director to be awarded the fellowship in fifteen years. She was the first Canadian stage director to participate in the Merola Opera Program in 2016, where she directed the Grand Finale to critical acclaim. She is the co-founder of Amplified Opera, an organization that places equity-seeking artists at the centre of public discourse. In 2018, Aria developed “Safe to Run: Bystander Intervention Training for the Rehearsal Room” with Opera McGill and the San Francisco Opera Center. She has run the workshop at opera companies across

North America. Aria presented on the topic of anti-harassment policies and stage intimacy techniques at the OPERA America Conference in June 2019, and she presented at the 2020 OPERA America Artistic Administrators Forum on Building a Healthier Company Culture for Artists. Aria was engaged as an artistic consultant on a new production of Puccini’s “Madame Butterfly” co-produced by Opera in the Heights and Pacific Opera Projects. In 2018, she was a speaker on the Gender Equity in Opera panel at the inaugural Opera.ca Opera Changing Worlds Education Summit. Aria’s writing on the practice of whitewash casting in opera was published in the *Globe and Mail* in 2015.



CHIHIRO
YASUFUKU

Japanese soprano Chihiro Yasufuku 安福 知優 (she/her) is driven by a love for music, culture, nature, and psychology. She currently pursues a bachelor's degree in vocal performance under the tutelage of Nathalie Paulin and Trevor Chartrand. Chihiro most recently appeared in the University of Toronto's Tuesday at Noon Concert, *From Requiem to Light*, during which she freshly combined the oratorio and art song repertoire of Felix Mendelssohn and Shinji Takatsuki. Establishing a passion for Nihon Kakyoku over the years, Chihiro aspires to expand the prominence of Japanese musical genres through her *Hibiki Project* (hibikiproject.org).

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