

LONG BEACH OPERA presents



PAULINE OLIVEROS'

BYE BYE BUTTERFLY



FULL PROGRAM

ACKNOWLEDGMENTS

Long Beach Opera would like to express our sincerest appreciation and thanks to the individuals who have generously supported this production of *Bye Bye Butterfly* and the 2024 Season.

Artistic Director Underwriter for James Darrah
ELIZABETH SEGERSTROM

2024 Season Underwriter
SALLY KURNICK
VINA SPIEHLER

The 2024 "Reception for All" following each performance of *Bye Bye Butterfly* is generously sponsored by the **PORT OF LONG BEACH**.

ARTISTS

DARIAN DONOVAN THOMAS	Music Director/Violin*
MCCALL CADENAS	Visual Director
SHELLEY BURGON	Harp*
ILARIA DEPLANO	Costume Designer*
LAUREL IRENE	Singer
HABIN KIM	Singer*
MELISSA LAFOND	Hairstylist
MARLON MARTINEZ	Bass*
CARLOS MOSQUERA	Sound Designer
GILBERT MORAN	Hair and Makeup Designer*
EVAN MORRIS	Video Content & Design*
AMBER PEGLER	Wardrobe Head
MEDIA POLLUTION	Video Installation
JUAN RENTERIA	Actor/Singer/Visual Designer*
PABLO SANTIAGO	Lighting Designer
KATHRYN SHUMAN	Singer
LEELA SUBRAMANIAM	Singer*
MARTA TIESENGA	Winds
PHONG TRAN	Electronics/Sound Artist*

* LBO DEBUT

PRODUCTION TEAM

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JENNA JACOBSON
SOPHIA MARCOS-JERONIMO
COBALT MCAVINUE
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STEPHANIE SANTIAGO	Production Manager
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RACHEL STEINKE	Development Events Coordinator

OLIVEROS SETLIST

I Out of the Dark

1998. *Full Ensemble*

II God Dog

1989. *K. Shuman & L. Subramaniam*

III Bye Bye Butterfly

1965. *Full Ensemble*

IV Rattlesnake Mountain

1982. *Full Ensemble*

V Tumbling Song

1971. *Full Ensemble*

VI Teach Yourself to Fly

1971. *Full Ensemble*

All works by Pauline Oliveros. This performance also integrates various operatic vocal pieces selected by the team, which reflect Oliveros' intentions and desire for juxtaposition in 'Bye Bye Butterfly.' A full listing is available [online](#).

ARIAS

Pieces selected as part of the Oliveros score process include:

W. A. Mozart (1756-1791)

Domine Deus from **Great Mass in C Minor, K. 427**

L. Irene & K. Shuman, Sopranos

Der Höller Rache from **Die Zauberflöte**

L. Irene, Sopranos and P. Tran, Electronics

Deh vieni non tardar from **Le nozze di Figaro**

L. Subramaniam, Soprano & S. Burgon, Harp

G. Donizetti (1797- 1848)

Quel guardo il cavaliere from **Don Pasquale**

H. Kim, Soprano and M. Martinez, Bass & Arrangement

Dos Gardenias by **Isolina Carrillo (1945)**

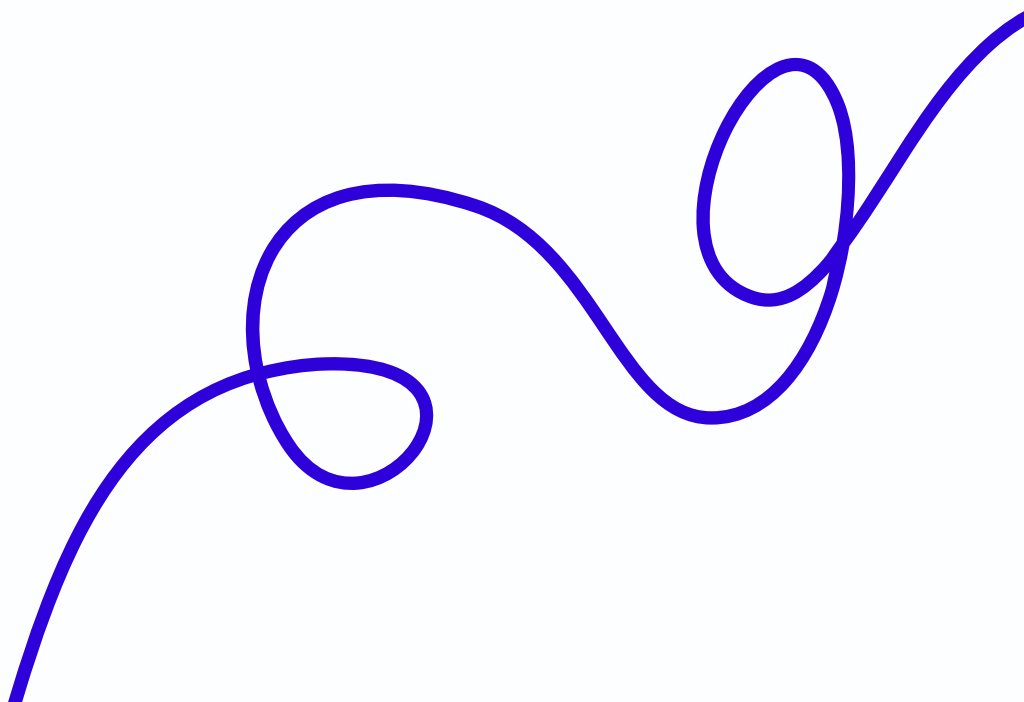
J. Renteria, Singer and P. Tran, Electronics

Where Grief Slumbers by **Earl Kim**

K. Shuman, Soprano

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ABOUT THE SHOW

At its core, 'Bye Bye Butterfly' is a celebration of collective art-making. LBO was determined to devise a show through a truly generative process, giving our diverse and ultra-talented team the freedom to uniquely express themselves and bring a joint vision to life. And as always, we aimed to push the boundaries of opera and re-contextualize its relevance for new audiences.

That's why Pauline Oliveros was the perfect muse for us to explore. She represents all that LBO stands for — taking risks, inspiring thought, embracing collaboration. A visionary composer, performer and philosopher, Pauline redefined what it means to create and experience music. 'Bye Bye Butterfly' is her bold challenge to the sexism in Puccini's 'Madame Butterfly.' By interpreting this piece live for the first time, LBO extends her challenge, inviting us all to engage with these themes in a reimagined, contemporary setting — together.

ABOUT THE VENUE

Located in the heart of the vibrant city of Los Angeles (just one block south of The Last Book Store) the Los Angeles Theatre Center (LATC) is a cultural gem brought to life by the Latino Theater Company, a 501(c)3 non-profit organization. As you step inside, you'll be transported into a world of artistic excellence and creativity.



BIOS



DARIAN DONOVAN THOMAS uses violin, electronics, and extra-musical materials in his works to discuss matters of racism in the US, uphold ancient indigenous stories, and create abstract nature-scapes. Darian is currently touring with Moses Sumney and Balùn, and is a Bang on a Can Summer Festival Composition Fellow, Sō Percussion Summer Institute Fellow, and New Amsterdam Records Composer Lab Fellow. On any given night you can find Darian

performing anywhere from a salon house show to a grungy basement to a bar/venue to a formal concert hall. As a means of exercising his interdisciplinary nature, Darian is currently performing with eight bands and ensembles in New York, as well as creating interdisciplinary work in different visual mediums. He has recently performed with Moses Sumney on the *Late Show with Stephen Colbert*, in a *Tiny Desk* concert with critically acclaimed dreambow band Balùn, toured internationally to Iceland with Apartment Sessions, toured nationally and recorded with the Katie Martucci Band, is performing with MEDIAQUEER, Mordechai, String Orchestra of Brooklyn, Prompts Collective, and constantly performs his solo set in different venues around NYC. He has toured China, England, Wales, and has performed nationally with the Josh Abbott Band to audiences of thousands of people.



MCCALL CADENAS is a writer, director, and performer hailing from vibrant East Los Angeles. Raised in this culturally rich environment, her artistic journey has been influenced by the landscape of L.A., which has been the foundation of her commitment to preserving the stories of her community. Through her work, she pushes boundaries and challenges traditional norms. Her narratives are a testament to the power of the female perspective, exploring

issues of identity. Her stories intricately weave together the layers of her culture, inviting audiences to immerse themselves in narratives that resonate profoundly with the human experience.



SHELLEY BURGON is a harpist, composer and sound installation artist who creates ambient and abstract music using graphic notation, indeterminacy, electronics and sound sculptures. Shelley's chamber music has been recorded by the Ne(x)tworks ensemble featuring the vocalist Joan LaBarbara. Her most recent work *The In Between* for solo harp will be released on Thin Wrist in 2024. Shelley's music has been commissioned for film and choreographers, most notably by The Merce Cunningham Dance Company for their Hudson Valley Project at the Dia Beacon. As an ensemble member Shelley is sought after for her vast experience as an interpreter of new-music and the classical avant-garde performing the works of Pauline Oliveros, John Cage, Butch Morris, Anthony Braxton, Morton Subotnick, Cornelius Cardew among others. She has performed at institutions such as the Whitney Museum, MoMA, Walt Disney Concert Hall, Dia Beacon and Lincoln Center and has recorded harp for various artists ranging from Bjork to Anthony Braxton. Shelley received her MFA in Electronic Music from Mills College where she studied with pioneering electronics musicians and composers such as Pauline Oliveros, Maggi Payne, Fred Frith, Alvin Curran and Maryanne Amacher. The New York Times has referred to her as a "new-music luminary" describing her performances as "mesmerizing".



LAUREL IRENE (M.M.) is a Los Angeles-based "astounding...downright superhuman" (LA Times) vocal artist and voice researcher, specializes in bringing new compositional works to life with vocal repertoire ranging from Monteverdi to Mozart to the wacky, wild, and extreme sounds of the 21st century. As "major singer...one who seems as if she can do anything" (LA Times), she draws on her expertise in vocal research to heighten unique timbres, textures, and vocal expressions. In 2019 she performed the role of Countess Almaviva in REDCAT's 12 hour endurance art piece, *Bliss*, earning Mark Swed's acclaim as "one of the most astonishing performances, vocally and interpretively, I have ever encountered". Other recent features include performances with The LA Phil, Long Beach Opera, Musica Angelica Baroque Orchestra, The Kennedy Center, The Industry, Monday Evening Concerts, and The First Congregational Church, L.A.



HABIN KIM is a LA-based young lyric coloratura soprano who recently graduated from the University of California Los Angeles, Herb Alpert School of Music. During the 2023/24 season at UCLA, Habin Kim won second place in Guild Opera Company Competition and performed in the Opera Scenes, directed by Peter Kazaras, taking on roles such as Susanna from *Le Nozze di Figaro*, Pamina from *Die Zauberflöte*, and Soeur Constance from *Dialogues des*

Carmélites. She also demonstrated her stage presence and vocal prowess as Belinda in *Dido and Aeneas*, directed by James Darrah, delivering an emotionally charged performance. In June 2023, Habin excelled in the comedic lead role of Thérèse in Poulenc's surreal opera *Les mamelles de Tirésias*. Her witty and energetic portrayal expertly captured Thérèse's impulsive personality and drive.



MARLON MARTINEZ, hailing from Los Angeles, is a versatile bassist and composer who has toured with a diverse range of artists, notably Stewart Copeland, Mike Garson, Quatuor Ebène and Wild Up. Martinez is the protégé of jazz bassist Stanley Clarke, a classical graduate of the Colburn Conservatory of Music, and he studied with legendary jazz bassist Ron Carter in New York City. Martinez is the artistic director and composer of his LA big band, Marlonius Jazz

Orchestra. Martinez's symphonic orchestral experience includes Verbier Festival Orchestra, New West Symphony, and San Diego Symphony. Dedicated to celebrating the legacy of jazz composer Billy Strayhorn, Martinez created *Ever Up And Onward: A Tribute To Billy Strayhorn* in 2022, an eight-episode educational video series presented by the Colburn School that explores the life and music of Billy Strayhorn. Martinez was a guest speaker at the Library of Congress in June 2023, as an authority on Billy Strayhorn in 2022, an eight-episode educational video series presented by the Colburn School that explores the life and music of Billy Strayhorn. Martinez was a guest speaker at the Library of Congress in June 2023, as an authority on Billy Strayhorn at the Salute To Strayhorn. During his residency at the Colburn School as an Amplify Series artist, Martinez recorded and revived known and lesser known Strayhorn compositions with Marlonius Jazz Orchestra. The album, *Marlonius | Strayhorn, Vol. 1*, will be released in 2025. Martinez's 2017 debut album *Yours Truly* is available worldwide, with reviews by *All About Jazz* and *L.A. Jazz Scene*.



JUAN RENTERIA (AKA " el creativo "), born in Mexico and raised in Los Angeles, bridges the gap between his two origins through his artwork. Juan weaves his artful talents with family traditions to create meaningful experiences for his audience.



LEELA SUBRAMANIAM Praised by Opera News as a "gleaming soprano" and the Wall Street Journal as "piercingly lovely," soprano Leela Subramaniam has sung with some of the world's most prestigious stages, including the Metropolitan Opera, Bavarian State Opera, LA Opera, Irish National Opera, Carnegie Hall, Gärtnerplatz Theater, and Theater Basel. A champion on new works, Leela has performed in six world premieres. Recently, Ms. Subramaniam created the role

of Veronica Vera in Richard Danielpour's world premiere of *The Grand Hotel Tartarus* at UCLA. This year she made her role debut as Susanna in *The Marriage of Figaro* with Portland Opera, where she was previously seen reprising the role of Annu in Kamala Sankaram's *Thumbprint*, a role she premiered with the Prototype Festival. She recently performed the role of Turan in a new work by Iranian composer Niloufar Nourbakhsh with Beth Morrison projects at National Sawdust, the title role in the virtual reality opera *Miranda* with Opera Omaha/Tri-Cities Opera with Kamala Sankaram, and a staging workshop with the LA Philharmonic and Deaf West Theater as Marzelline in *Fidelio*. Upcoming she will be performing with Minnesota Opera in a workshop of Kamala Sankaram's *The Many Deaths of Laila Starr*, in recital as a Prima Voce Emerging Artist, and in the world premiere of Pedro Osuna's *Valor* at the Nimoy Theater.

Ms. Subramaniam received her Master of Music and Professional Studies Certificate in Vocal Performance from the Manhattan School of Music and her B.A. from UCLA in Art History and Music (Vocal Performance). She is currently pursuing her Doctorate of Musical Arts in Voice at UCLA. Ms. Subramaniam lives in Los Angeles, where she maintains a voice studio.



CARLOS MOSQUERA, born in Venezuela, has been passionate about music from a young age. Through Venezuela's National System of Youth and Children's Orchestras and Choirs called "El Sistema," a music education program that reaches 400,000 children, Carlos received his first job as a percussionist performer for the Simon Bolivar Orchestra. He then graduated with a B.A. in Sound Technology from the Liverpool Institute for Performing Arts (LIPA).

After graduating, Carlos has become immersed in music and sound technologies. He became the Recording Engineer for the L.A. Philharmonic, Sound Engineer for The Colburn School of Music in Los Angeles, Recording and Mixing Engineer for The Herb Albert School of Music at UCLA, and an L-ISA Mixing Engineer for L-Acoustics, and Audio Developer for L-Acoustics' new immersive audio technology. As engineer, Carlos has worked on numerous major shows such as Lorde, Lady Gaga, Childish Gambino, Alt-J, LA Philharmonic, Deadmau5, Aerosmith, Bon Iver, Adelaide Philharmonic, Enrique Iglesias, Katy Perry and Cages.

On his own time, he developed a positional app called Guiding Sounds, for the visually impaired using inaudible impulses reproduced by speakers. It's an accessible, scalable, and cost-efficient solution that allows blind individuals to access real-time information of their location, enabling them to find exactly where they are, and how to interact with the world in a whole new way, no internet required.



PABLO SANTIAGO Pablo Santiago is a live performance and digital film lighting designer. Winner of the Kinetic Lighting Award for Distinguished Achievement in Theatrical Design, Henry Award, Richard Sherwood Award, Stage Raw Awards, and multiple Ovation Award nominations. Originally from Chiapas Mexico, Pablo's designs aim to find evocative images that embody the emotional moment of the show. Images that can spark the imagination of the

audience to worlds beyond the stage. Santiago has worked at Boston Lyric Opera, The Kennedy Center, Teatro Municipal São Paulo Brazil, Santa Fe Opera, LA Opera, Opera Omaha, Detroit Opera, Opera Philadelphia, Long Beach Opera, Prototype Festival, The Industry, Opera Columbus, Los Angeles Philharmonic, San Francisco Symphony, Los Angeles Chamber Orchestra, Cincinnati Symphony Orchestra, Opera Santa Barbara, , Oregon Shakespeare Festival, Goodman Theater, Arena Stage DC, BAM-Harvey Theater, Geffen Playhouse, Mark Taper Forum, Denver Center, Los Angeles Theatre Center, Broad Museum, Kirk Douglas Theater, and Hollywood Bowl.



KATHRYN SHUMAN LA based improviser, composer, and dynamic soprano, Kathryn Shuman, performs actively in studio and on stage as a soloist and ensemble singer. She is known for “her beautiful, clear tone, and excellent attention to detail” (Meredith Monk,) which can be heard on films, including: *Mulan*, *Haunted Mansion*, and *Scoob!*. As a soloist, she has performed classic repertoire, including the Carmina Burana soprano solos, J.S. Bach’s *Jauchzet*

and several cantatas, though she is most often realizing new works. Shuman performed in Oliver Leith and Matt Copsons’s opera *Last Days*, and Meredith Monk’s *Atlas* directed by Yuval Sharon with the LA Philharmonic. In early 2020, she took on the role of Coyote in Du Yun and Raven Chacon’s *Sweetland*. Kathryn composes and produces experimental music for film, *Splice*, and independently. She has had work commissioned for installation, and live performance by *Luminex 2.0* and *Wild Up*. Shuman’s latest work explores memory, questioning, embodied & expanded vocalization, and collaboration with environment. She has performed her work at venues and festivals in California, New York, Ontario, Canada, and Berlin, Germany.



PHONG TRAN is a Brooklyn-based composer and visual artist primarily working in digital and electronic mediums. His work revolves around emotional experience in digital and nonphysical spaces. Phong’s solo work has been released through New Amsterdam Records, *people | places | records*, and *slashsound*. Collaborative works of his have been release by Carrier Records, *Bright Shiny Things*, *Gold Bolus Records*, and *Records to Burn*. Notable performances include *Bang*

on a Can’s 2022 Long Play Festival at Public Records, *Loud Weekend* at MassMOCA, *Momentous Festival* at The Momentary.



MARTA TIESENGA is an multimedia artist, composer, improviser, and multi-instrumentalist based in Los Angeles. Tiesenga’s interdisciplinary practice explores means of creating environments and communication. Tiesenga’s creative collaborations include work with the LA Phil, Civic Orchestra of Chicago, *Wild Up*, *Long Beach Opera*, *Heidi Duckler Dance*, *Brightwork New Music*, *Kunsthalle for Music*, *SPEAK Percussion*, *Dog Star Orchestra*, and *Ensemble Supermusique*.

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Long Beach Opera gratefully acknowledges our generous supporters who ensure the future of bold, visionary art-making. If you would like to donate, you can do so [here](#).

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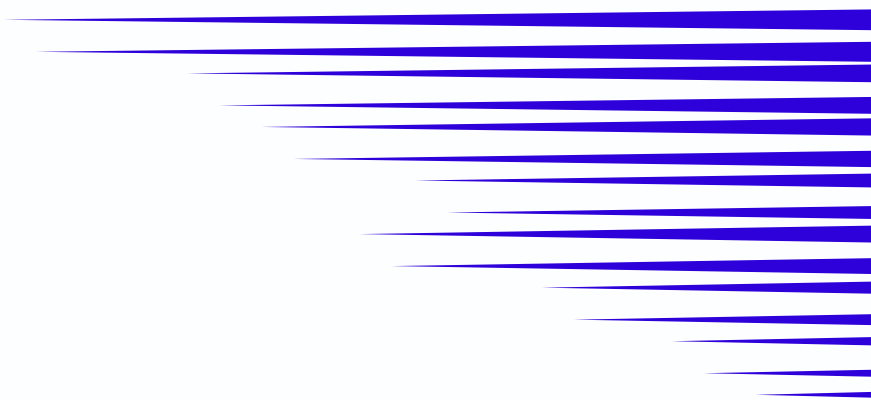
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LBO & EDUCATION

Opera Encounter sparks students' interest in the world of opera and engages them in exploring issues of tolerance, racism, ethics, social responsibility, and personal strength. Students emerge as well-rounded members in the community and gain an appreciation for the arts. Opera Encounter currently includes three programs: Opera@School, Opera Access, and Open Student Dress Rehearsal.

Since Opera Encounter's inception in 2007, over 50,000 students have participated from local districts in Long Beach, Los Angeles, and Orange County.

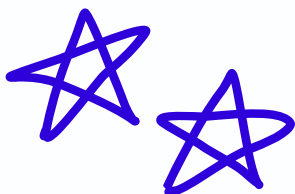
Opera@School programs are recognized by the LA County Commission for the Arts for meeting the CA Education Standards in subjects including visual and performing arts, language arts, history, and social science. Our popular and extremely well-received production of *The Playground King* and our bilingual production of *Monkey See, Monkey Do* tours elementary schools using familiar excerpts from opera and operetta to teach children about different cultures, problem-solving, cooperation, and confronting bullying behavior.

LBO Opera Access, LBO's exclusive college and university student discounts, develops the future leaders and supporters of adventuresome opera in Southern California. LBO invites college and university students to join Opera Access for discounted and/or free tickets to performances.

LBO Open Student Dress Rehearsal invites high school students to attend the final dress rehearsal of an LBO production. Students and faculty are eligible for free admission to an exclusive sneak preview performance before opening night.

To get in touch about our education programs—including booking, logistics, and availability—please contact engagement@longbeachopera.org.

Bringing opera and art-making into schools is a critical part of enriching a child's education and well-being. It also requires support from generous supporters like you. Please consider a gift to LBO today to help support our education initiatives.



ARTIST-IN- RESIDENCE



SHELLEY WASHINGTON

With an eclectic palette that draws elements from jazz, rock, American folk and other contemporary musical spaces, Washington (b. 1991) seeks to tell memorable sonic stories that comment on current and past social narratives, both personal and observed. Her music has been described as “slightly wild, slightly mysterious” while having the ability to “powerfully [tell] stories” (Peter Alexander).

Shelley is a 2018 recipient of the Jerome Fund for New Music Award and will write a new work for the trio Bearthoven for their upcoming season. In the early fall of 2017, she embarked on her first tour with the Schiele String Quartet to Savannah, Georgia, where her string quartets MIDDLEGROUND and SAY were performed throughout the city. She was also able to work with the students of the Kaufman Music Center’s Face the Music program on her string quartet, MIDDLEGROUND, in 2017. Her relentless baritone saxophone duo, BIG Talk, recorded by herself and saxophonist Dr. José Cabán, was recently released by Brooklyn-based label, People | Places | Records. This was her first widely distributed work available on multiple streaming platforms. Her piece, The Farthest, for choir and chamber ensemble was commissioned by the Brooklyn Youth Chorus for their “Silent Voices” series and premiered in April of 2018. Shelley is also an active performer, and performs regularly as a vocalist and solo saxophonist, primarily wielding the baritone saxophone. She has performed and recorded with ensembles throughout Kansas City, Des Moines, Brooklyn and New York City- anything from Baroque to Screamo. She is also a founding member of the composer collective, Kinds of Kings, which celebrated their debut concert in Tampa, Florida in partnership with Terroir New Music and the Bake n’ Babes in March of 2018.

Washington holds degrees from Truman State University; a Bachelor of Arts in Music focusing on saxophone, and a Master of Arts in Education. She completed the Master of Music in Theory and Composition from NYU Steinhardt in 2017, where she studied with Dr. Joseph Church, Julia Wolfe, and Caroline Shaw. As an educator, she has taught with the New York Philharmonic Very Young Composers program, and also taught budding composers in the Young Composers and Improvisers Workshop. Shelley was the Artistic Director for the Noel Pointer Foundation, located in Brooklyn, NY. Washington now resides in Princeton, New Jersey, and began studies towards the PhD in Music Composition

ARTISTIC PARTNER



MARTHA GRAHAM COMPANY

Martha Graham and her company have expanded contemporary dance's vocabulary of movement and forever altered the scope of the art form by rooting works in contemporary social, political, psychological, and sexual contexts, deepening their impact and resonance. Always a fertile ground for experimentation, Martha Graham Dance Company has been an unparalleled resource in nurturing many of the leading choreographers and dancers of the 20th and 21st centuries, including Merce Cunningham, Anna Sokolow, Erick Hawkins, Pearl Lang, Sir Robert Cohan, Donald McKayle, Elisa Monte, Jacquelyn Buglisi, Paul Taylor and many others.

Graham's repertoire of 181 works has also engaged noted performers such as Mikhail Baryshnikov, Claire Bloom, Margot Fonteyn, Liza Minnelli, Rudolf Nureyev, Maya Plisetskaya, and Kathleen Turner. Her groundbreaking techniques and unmistakable style have earned the Company acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East. Today, the Company continues to foster Graham's spirit of ingenuity. It is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists inspired by Graham's legacy. With programs that unite the work of choreographers across time within a rich historical and thematic narrative, the Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

The Martha Graham Dance Company has performed at the Metropolitan Opera, Carnegie Hall, the Paris Opera House, Covent Garden, and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids in Egypt and in the ancient Odeon of Herodes Atticus theatre on the Acropolis in Athens.

COMPANY HISTORY



Established in 1979, **Long Beach Opera** (LBO) stands as the longest-running opera organization in the greater Los Angeles region. Having presented well over 100 productions in that time, LBO has carved out its space as a leader in constantly embracing the wide breadth of opera's history while innovating boldly and daringly toward its future. With a repertoire ranging from the early Baroque to the commissioning of new contemporary works and world premieres, the company embraces the idea that no experience of opera should be standard or traditional. This commitment to the future of opera has earned critical acclaim, both locally and nationally, and secured funding from institutions such as the National Endowment for the Arts, the California Arts Council, the County of Los Angeles, the City of Long Beach, the Mellon Foundation, the Ralph M. Parsons Foundation, the Knight Foundation, and countless others. LBO's history demonstrates that its purpose is the advancement of opera and operatic repertoire as new experiences, embodied by stating that it creates "opera for a new era."

Originally known as Long Beach Grand Opera, the company was created to mark the inaugural season of the city's Terrace Theater. Michael Milenski, formerly of the San Francisco Opera and San Jose Opera, mounted the first production in March 1979. Its success led to the company's independent incorporation, with Milenski as Founder and Executive Director. In 2004, Milenski retired after 25 seasons and was succeeded by Austrian conductor Andreas Mitisek, who continued LBO's artistic philosophy. In 2021, James Darrah became the third Artistic Director & Chief Creative Officer, building a bold vision for opera's future.

LBO's highlights include numerous premieres and collaborations with creative legends and emerging talents, earning accolades such as the 2020 Pulitzer Prize for Anthony Davis' *The Central Park Five*. LBO's commitment to collaborations and making opera more equitable and accessible has created a rich legacy and opportunities for growth.

Supporting the Arts

The Port of Long Beach believes that the arts are vital to a thriving community and is proud to support Long Beach Opera.



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