



# POP

PACIFIC OPERA PROJECT

## MADAMA BUTTERFLY

蝶々夫人



April 6, 13, 14

Aratani Theatre

A Co-Production with Opera in the Heights

# MADAMA BUTTERFLY

MUSIC BY GIACOMO PUCCINI

NEW ENGLISH & JAPANESE LIBRETTO BY JOSH SHAW & EIKI ISOMURA

## STARRING

<b>KEIKO CLARK</b>	<b>PETER LAKE</b>	<b>KENNETH STAVERT</b>	<b>KIMBERLY SOGIOKA</b>	<b>EIJI MIURA</b>
AS	AS	AS	AS	AS
CHO-CHO-SAN	PINKERTON	SHARPLESS	SUZUKI	GORO

HISATO MASUYAMA.....	THE BONZE
STEVE MORITSUGU.....	PRINCE YAMADORI
CHELSEA OBERMEIER.....	KATE PINKERTON
NORGE YIP.....	IMPERIAL COMMISSIONER
TAKUYA MATSUMOTO.....	REGISTRAR
JUSSI SJÖWALL.....	SORROW
JANET TODD .....	CHO-CHO-SAN COVER

## POP CHORUS (Members from South Bay Singers)

Soprano: Miyako Ito, Kaori Kawamura, Hitomi Kitagawa, Kazuko Kosaka, Keiko Kurosawa, Keiko Nakada, Tomoko Nakazawa, Shinoi Osuka, Yurika Takashima, Makiko Tohmatsu, Naomi Uenishi, Janet Todd

Alto: Yoshiko Akane, Hiromi Dunbar, Mayumi El-Mekhgiane, Atsuko Igarashi, Sanaye Kozono, Yoko Kuriki, Noriko Mizuhara, Namie Miyake, Midori Morimoto, Keiko Murai, Keiko Suga, Emiko Sudo, Ayako Takano, Kazuko Tsubota.

Tenor: Yusaku Kishi, Toshiki Maehara, Seiko Yajima, Masaru Yokoyama

## ORCHESTRA

<b>FLUTE</b>	<b>HORN</b>	<b>FIRST VIOLIN</b>	<b>VIOLA</b>
Eve Bañuelos	Brian Shetland*	Boryana Popova*	Alison Spieth*
	Lisa McCormick	Kim Hain	Jordan Warmath
<b>OBOE</b>		Leila Núñez-Fredell	
April Cap	<b>TRUMPET</b>		<b>CELLO</b>
	Cameron Wilkins	<b>SECOND VIOLIN</b>	Mark Bassett*
<b>CLARINET</b>		Ellie Bunker*	Ashley Ng
Virginia Figueiredo*	<b>TROMBONE</b>	Ellery Weiss	
Jonathan Sacdalan	Aidan Ritchie	Elizabeth Dickenson	<b>BASS</b>
			Jules Levy
<b>BASSON</b>	<b>PERC/TIMPANI</b>	<b>HARP</b>	
Sumner Arano	Brett Rojas	Jillian Lopez	*Principal

# 蝶々夫人

ジャコモ・プッチーニによる音楽

ジョッシュ・ショウと磯村 英木による新しい英語と日本語の台本

## 主演

石橋 敬子

ピーター・レイク

ケニス・ステイバート

粉岡 緑

三浦 永慈

蝶々さん

B.F.ピンカートン

シャープレス

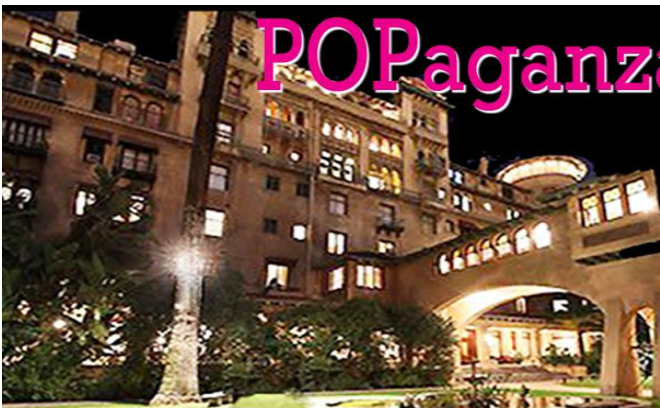
スズキ

ゴロー

増山 久人 ... ボンゾ伯父さま  
森次 スティーブ ... ヤマドリ公爵  
チェルシー・オバマイヤー ... ケイト・ピンカートン  
ノージ・イップ ... 神官  
松本 卓也 ... 登記役人  
ユシー・シューヴァル ... 「悲しみ」  
ジャネット・トッド ... 蝶々さん 代役(スタンドバイ)

## POP コーラス

ソプラノ: 伊藤 ミヤ子、川村 かおり、北川 ひとみ、小阪 和子、黒澤 恵子、仲田 慶子、  
中澤 朋子、大須賀 信以、高島 夕里佳、等松 万紀子、上西 直美、ジャネット・トッド  
アルト: 茜 よし子、ダンバー 宏美、エルメクセンゾー麻由美、五十嵐 敦子、小園 早苗、栗木 葉子、  
三宅 奈美恵、森本 みどり、村井 啓子、菅 恵子、須藤 恵美子、高埜 綾子、坪田 和子  
テノール: 岸 優作、前原 俊紀、矢島 成倅、横山 勝



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**SUEKO OSHIMOTO**  
COSTUME DESIGNER

Stage Manager: Tiffany Strong  
Assistant Stage Manager: William Lyons  
Orchestra Manager: Eve Bañuelos  
Accompanists: Meiko Maeshige, Charlie Kim, Linda Zoolalian  
Costume Assistant: Kentaro Terauchi  
Set Builder: David Handler  
Intern/Supertitle Operator: Raiah Rofsky

ジョッシュ・ショウ  
舞台監督/デザイナー/台本作者

磯村 英木  
指揮者/台本作者

カーソン・ギルモア  
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ボー・ティンデル  
照明デザイナー

菅 直子  
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ステージマネージャー: ティファニー・ストロング  
ステージマネージャーアシスタント: ウィリアム・ライオンズ  
オーケストラマネージャー: イブ・パニエロス  
伴奏者: 前重明子、チャーリー・キム、リンダ・ズーリアン  
衣装アシスタント: 寺内健太郎  
セットビルダー: デビッド・ハンドラー  
インターン/スーパータイトルオペレーター: レイア・ロフスキ



THE NATIONAL OPERA CENTER  
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多大に後援されています。POP は 501(c)3 非営利団体です。



## *Mission Statement*

*To provide quality opera that is innovative, affordable, and entertaining in order to build a broader audience.*

より幅広いオーディエンスを築くために、革新的で手頃な価格、  
そして皆様を楽しませる 質の高いオペラをお届けしたいと思っています

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水井ゆみ

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Shigemi Matsumoto (USC, CSLB, CSNR)  
Doug Cooney (Diversity in American Theater)  
Padraic Costello (Ethnomusicologist)

## SPECIAL THANKS

### 心からの感謝

Valerie & Bruce Merritt for housing/hospitality for Eiki Isomura & Eiji Miura  
Kelsey & Josh Shaw for housing/hospitality for Peter Lake & Kenneth Stavert  
Amanda & Rob Webb for travel for Peter Lake & Eiji Miura  
Kelsey Shaw for travel for Kenneth Stavert & Eiki Isomura  
Maggie & Reg Green, and Josh & Kelsey Shaw for artist transportation  
Occidental College Music Department and Calvin Lesko, Highland Park Ebell Club  
Japanese American Cultural & Community Center and Carol Onaga  
East West Players, Tokyo Dojo, David Handler



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## From Butterfly to Cho-Cho-san

The story of *Madama Butterfly* originated in 1898 with a short story by John Luther Long. In 1900 Puccini saw a one-act play in London based on this story. Four years later, Puccini's *Madama Butterfly* premiered at La Scala. Today, according to Operabase, *Madama Butterfly* is the sixth most performed opera in the world.

At its core, *Madama Butterfly* is about a powerful attraction between two people of vastly different backgrounds. Will that attraction give Cho-Cho-san and Pinkerton the emotional insight and courage to bridge a daunting cultural chasm? This question at the center of *Madama Butterfly* has intrigued many, with *Butterfly* being transformed into several film, television, dance and even Broadway musical adaptations, not to mention thousands of operatic productions.

Those opera productions, while celebrating Puccini's glorious score, too often fall short in illuminating the relationship between Cho-Cho-san and Pinkerton. They are mostly exceedingly sad, but not tragic. A striking exception is Robert Wilson's version of the opera, which premiered in 1993, and came to the Los Angeles Opera in 2008. Wilson took a major theatrical step forward by highlighting the disparate cultural worlds of Cho-Cho-san and Pinkerton through the choreography of Suzushi Hanayagi specifically inspired by Butoh, a Japanese form of dance characterized by slow motion, poetry and minimalism. The tragic message of the Wilson production unfolded with measured ceremony: the integration of these foreign cultures might well be impossible.

POP has taken the next logical step in its production, forcing us to hear the difference between the lovers' cultures through their mutually incomprehensible languages. Allowing each character to sing in their native tongue brings into stark reality how far apart Pinkerton and Cho-Cho-san actually are. Bridging that divide will take more than common language; it will take deep understanding, empathy, respect, and celebration of the culture and life experience of the other. Sadly, that work is more than Pinkerton is willing or Cho-Cho-san is able to do.

POP's "*Butterfly*" is a chrysalis, allowing us to know Cho-Cho-san anew, and highlights *Madama Butterfly*'s essential relevance to the burning questions of today. POP's new version of *Madama Butterfly* underscores the daunting challenges of connecting cultural islands separated by language and so much more, but should also inspire us to work that much harder to connect those islands if we desire to avoid the tragic misunderstandings that are inevitable when ignoring or denying the influence of culture in our relationships with others. Pinkerton's tragic failure to embrace the emotional insight and courage required to connect fully with Cho-Cho-san is a lesson not a condemnation for our time.

*Phil Meyer and Rick Ellingsen*

マダムバタフライの物語は、1898年にジョン・ルーサー・ロングによる短編小説で始まりました。1900年にブッチーニは、この物語的一幕ものの芝居をロンドンで観たその4年後にブッチーニのマダムバタフライがラスカで初演されました。今日オペラベースによると、マダムバタフライは世界で6番目にパフォーマンスの高いオペラだと記されています。

マダムバタフライは、異文化を背景に持つ二人が強く引かれ合い、蝶々さんとピンカートンに困難な問題を乗り越えるために、どのような試練と勇気を与えたのでしょうか？

何千ものオペラの作品は言うまでもなく、いくつかの映画、テレビ、ダンスとブロードウェイミュージカルになりました。これらのオペラ作品では、ブッチーニの素晴らしい楽譜を讃えながらも、蝶々さんとピンカートンの関係をうまく表現できていたのでしょうか。ほとんどの作品が非常に悲しい物語ですが、悲劇的ではありません。

例外は1993年に初演され、2008年にロサンゼルスオペラ座で行われたロバート・ウィルソンのオペラです。舞踏家、花柳 寿々紫の振り付けで ゆっくりとした動きで表現する日本舞踊、詩、そしてミニマリズムを通して、蝶々さんとピンカートンの異文化を表現しました。これらの異文化の統合は、不可能なのかもしれません。

POPはその制作において、次の一步を踏み出しました。お互いに理解できない言語を通じて恋人たちの文化の違いを表現する。それぞれの登場人物が母国語で歌うことで、どれだけ現実に近くなることでしょう。ピンカートンと蝶々さんは違う言葉を話し、お互いを分かり合うには言葉以上のものが必要になったはずです。それは深い理解、共感、尊敬、そして他の文化の称賛とお互いの人生。悲しいことに、それはピンカートンが望んでいる以上、そして蝶々さんが  
できること以上のものだったに違いありません。

POPの「バタフライ」はサナギで、蝶々さんを新たに知ることができ、マダムバタフライは今日の課題への重要な点を見どころにしています。POPの新しいマダムバタフライは、言語の違う文化の島々をつなごうという困難な課題に焦点を当てています。しかし、他者との関係において文化を無視、または否定するときに生じる誤解を避けたいならば、それらの島をつなぐためにもっと努力するべきなのです。ピンカートンが、蝶々さんと理解し合うために必要な試練と勇気を受け入れなかった悲劇的な失敗は、私たちの時代にとって、避難を招くものではなく教訓なのです。

フィル・マイヤー & リック・エリンセン





**Keiko Clark (Cho-Cho-san)** Keiko Clark, soprano, has thrilled audiences across the globe with a voice remarkably pure and clear, and a stage presence fresh and engaging. From performing the most demanding operatic roles, to an emotional rendition of the U.S. National Anthem at Dodger Stadium, Ms. Clark takes command of her stage with a warmth and generosity of spirit that audiences take to heart. Ms. Clark's repertoire includes the title roles in *Roméo et Juliette* and *Lucia di Lammermoor*. She has performed the lead roles of Constanza and Blonde, in *The Abduction from the Seraglio*, Norina, in *Don Pasquale*, and Madame Goldentrill in *The Impresario*. She has performed multiple renditions of the menacing Queen of the Night with Riverside Lyric Opera, Repertory Opera, Pasadena Lyric Opera, Bakersfield Symphony, Pacific Palisade Symphony and USC Thornton Opera. A native of Tokyo, Japan, Ms. Clark trained under a scholarship with legendary tenor Carlo Bergonzi. She holds a MM in Vocal Arts from University of Southern California, a BA in Vocal Performance from New England Conservatory, as well as a teaching credential in music from California State Long Beach. In addition, Ms. Clark has worked as adjunct instructor at Loyola Marymount Univ., co-founded a youth choir at The Church of Jesus Christ the Latter Day Saints and currently works as the choral & theatre director for North Torrance High School.



**Peter Lake (B. F. Pinkerton)** Peter Lake is an internationally performing tenor who in the summer of 2018 made his role debut as Faust in Natchez Festival of Music's production of *Faust*, and sang Pang in Mississippi Opera's *Turandot*. In August, he performed as a Festival Artist for the Savannah Voice Festival in multiple concerts and covered Alfredo while singing Gastone in *La traviata*. In March of 2018, he was invited to perform as a soloist on the Sherrill Milnes Gala Honoring Denyce Graves, and in February he performed the role of Don José in a condensed *Carmen* for the Mobile Opera Gala. In 2017 as a Resident Artist for Opera North Peter made his role and house debut as Paris in *La belle Hélène* where [www.vnews.com](http://www.vnews.com) reviewed him as "...relatably earnest, and his voice carries a lush, warm timbre." In December 2017, Peter was invited to China to perform a series of American Art song recitals where he sang selections by Barber, Rorem, Ives, and Foster at several prestigious universities including Central Conservatory of Music and Shandong University. In May 2019 Peter will return to Natchez to sing Rodolfo in their production of *La bohème*, then to Savannah Opera in August to perform in *Forever Plaid*.



**Kenneth Stavert (Sharpless)** 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 Butterfly* (Santa Fe Opera) and Renato in *Un ballo in maschera* (Opera in the Heights). Kenneth's orchestral credits include Berlioz's *Lélio*, 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 for Kenneth include a return to Dayton Opera where he will perform Marcello in *La bohème*.



**Kimberly Sogioka (Suzuki)** Praised by *Opera* (UK) as "...the most opulent female sound on the stage..." young mezzo-soprano Kimberly Sogioka is drawing much attention as an exciting artist on opera and concert stages. This season, Kim performs Nicklausse in *Les Contes d'Hoffmann* with Opera Orlando, Suzuki in *Madama Butterfly* with Opera in the Heights and Pacific Opera Project, and as a soloist in concerts in St. John's of Lattingtown and with the Whatcom Chorale. Last season, Ms. Sogioka sang in Symphony Silicon Valley's *Misa Tango* concert, and as a soloist in Beethoven's *Symphony No. 9*. Additional recent engagements include Carmen in scenes from *Carmen* with the Metropolitan Opera Guild, workshops of Bruce Wolosoff's *The Great Good Thing* and Sarah Mattox's *Heart Mountain*, Berta in *Il barbiere di Siviglia* with Opera Grand Rapids, and productions with Michigan Opera Theater as Siébel in *Faust* and Suzuki in *Madama Butterfly*, which she also performed with Northern Lights Music Festival. She also performed the role of Stephano in *Roméo et Juliette* with Opera Tampa as well as in a new co-production with Opera Carolina, Virginia Opera, Toledo Opera, Lyric Opera Baltimore, and Opera Grand Rapids.



**Eiji Miura (Goro)** Japanese-American tenor Eiji Miura, a San Francisco native, is an active and sought-after Boston-based singer and educator. As a performer, Miura regularly appears in concerts, operas, musicals, and in the sacred music scene in and around the Boston area, and also records vocals for video game soundtracks. In addition to his active performing career, he holds faculty positions at the Boston Conservatory at Berklee College of Music, and the Massachusetts Institute of Technology, and has previously taught at the New England Conservatory Preparatory School and Clark Univ. (Worcester, MA). He earned his M.M. in Vocal Performance and Pedagogy from the Boston Conservatory.



**Hisato Masuyama (Bonze)** Hisato Masuyama was originally raised in Tokyo, Japan. At 18, he came to the US and earned his BM in vocal arts and music education from USC. Always loving the theatre, his opera debut was as Ping in *Turandot*. Other credits include: tour- *42nd Street* w/ Marietta Hartley, *Mame* w/ Juliet Prowse, *Pacific Overtures* w/ Mako. Japan Broadway productions: *Chicago*, as Mary Sunshine, *Phantom*, *Tommy*. Other favorites include: *Dreamgirls*, *Anything Goes*, *The Student Prince*, *Rumors*, *The Music Man*, *The Producers*. As translator/ voice over: Tokyo Disneyland, Tokyo Sesame Place. Also a counter tenor, he has toured all over Japan in concert. Dedicated to Todd Ball.



**Steve Moritsugu (Prince Yamadori)** Steve Moritsugu is thrilled to make his debut with POP. His previous tenor roles include Verdi (Alfredo, Don Carlo, Dr. Caius, Gastone, Manrico, Otello, Radames), Puccini (Cavaradossi, Pinkerton, Rodolfo), Rossini (Almaviva, Prince Ramiro), Mozart (Don Ottavio, Monostatos, Tamino) and Tybalt, El Remandado, and Mayor Upfold with LA Metropolitan Opera, Repertory Opera, Vineyard Touring Opera, Intimate Opera, Long Beach Opera chorus and as soloist with several symphony orchestras. He sang the role in Japanese of Middle Counselor Chunagon in the US premiere of the opera *Kaguya-Hime* by Hideaki Hirai at the Aratani Theatre. He studies voice with MET baritone Richard Fredricks in LA.



**Chelsea Obermeier (Kate Pinkerton)** Chelsea is so excited to be joining POP for this groundbreaking production of *Madama Butterfly*. Chelsea has performed throughout the US both professionally and in her studies. A native of Nebraska, Chelsea has performed with Opera Omaha singing the Dog in the Hans Krása's *Brundibár*, at the Ralston Theatre as Tuptim in *The King and I*, and with the University of Nebraska Opera Theatre as Nancy in Britten's *Albert Herring*. She has also participated as a young artist with Opera Carolina's OperaXpress educational outreach program, singing the Tortoise in the *Tortoise and the Hare* set to the music of Rossini. Additionally, she has trained as a young artist with the CoOPERative Program and the Crittenden Opera Workshop. Chelsea joined POP in their 2018 season in the chorus of *Carmen* and *Don Giovanni*. Chelsea holds a Bachelor of Music degree from the University of Nebraska-Lincoln and a Master of Music degree from Temple University in Philadelphia.



**Norge Yip (Imperial Commissioner)** Norge Yip is honored to return to the opera stage in his first Pacific Opera Project appearance. He has been a featured soloist with Southeast Symphony, Camerata of Los Angeles, San Fernando Valley Master Chorale, Burbank Chorale, San Gabriel Valley Choral Company, University Campus Choir, and Claremont Chorale. His range and versatility has led him to be involved with many types of ensembles throughout Southern California as well as recordings for albums, video game and movie soundtracks, studio demos, and premiere performances for composers such as Robert Parker, William V. Malpede, Joe Giarrusso, Michael Pawlicki, David Avshalomov, Ken Neufeld, Mark Brymer, Eric Whitacre, and Morten Lauridsen. Previous stage credits include performances with The Society of Revolutionary Operettists, El Dorado Opera, Lyric Opera of Los Angeles, Long Beach Opera, Emerald Opera Festival, La Bella Voce Opera, and Los Angeles Opera Orchestra.



**Takuya Matsumoto (Registarr)** Takuya Matsumoto is a classically trained theatre actor following the Russian/British traditions. He has been in Los Angeles for five years after London, Paris, Boston, and Tokyo where he is originally from. His theatre credits include: *Tartuffe* (Orgon), *Marriage* (Podkolyosin), *The Government Inspector* (Luka Lukich Khlopov), *Macbeth* (Ross), *The Fifteen Minute Hamlet* (Hamlet), *A Midsummer Night's Dream* (Egeus), *Fame the Musical* (Mr. Myers). His TV/film credits include: 'Me, Myself, and I', *Angie Tribeca*, *Johnny English*, *Murphy's Law*, *Der gestohlene Mond*. He had a fun experience when he coached Rowan Atkinson (Mr. Bean) a one-liner in Japanese. He met opera when Plácido Domingo was in Tokyo in 2010 leading Arena di Verona. What was going to be a small job turned out to be an encounter with passion through witnessing a grand master at work on and behind the stage. Since then he has been in productions of *Aida*, *Turandot*, *Così fan tutte*, *L'elisir d'amore*, and *The Telephone*. Takuya speaks five languages, and currently he is learning Russian.



**Janet Todd (Cho-Cho-san)** Janet Todd is an Australian soprano based in Los Angeles. She recently completed her Master of Music at the Manhattan School of Music in New York where she performed roles including Cecile in Conrad Susa's *Dangerous Liaisons*, Konstanze in *Die Entführung aus dem Serail*, Noemie in Massenet's *Cendrillon*, and Angelica in new work *The Leopard* with New York Opera Projects. Other New York highlights include soprano soloist in both Mozart's C Minor Mass, and Mahler's

Symphony of a Thousand in a collaboration with MSM and the New York Oratorio Society. In 2018 Janet performed Cho-Cho San in *Madama Butterfly* with Opera Columbus, she was the soprano soloist in Bach's *B Minor Mass* with The Sydney Philharmonia, *Messiah* with Perth Symphonic Chorus, performed recitals with Melbourne's Peninsula Summer Music Festival, and performed a leading role in the Los Angeles premier of Mark Lanz Weiser's opera *The Place Where You Started*. In her home country, Janet has performed with several major companies including Opera Australia (Pamina, *The Magic Flute*; Zerlina, *Don Giovanni*; Donna Elvira, *Don Giovanni*), Victorian Opera (Pamina, *The Magic Flute*; Sophie, *Der Rosenkavalier*; The Prince in *Cinderella* (Gill), Liesgen in Bach's *Coffee Cantata*), Pinchug Opera, Sydney (Miss Hawk in Salieri's *The Chimney Sweep*, and Zelmira in Haydn's *Armida*, Canberra's Handel in the Theatre (Esther Esther, Iole Hercules), The Production Company, Melbourne State Theatre (Marsinah in *Kismet*). Janet has also appeared as a soprano soloist for productions with The Australian Ballet.



**Josh Shaw (Director/Designer/Librettist)** One of Musical America's Top 30 Innovators in Classical Music in 2016, Josh Shaw is the Executive and Artistic Director of Pacific Opera Project, a Los Angeles based company dedicated to presenting accessible, affordable, and ENTERTAINING opera. Over the past eight seasons, he has directed over 30 productions at POP including *The Rake's Progress*, *Ariadne auf Naxos*, *La calisto*, *Tosca: A Moving Production*, and *La bohème: AKA "The Hipsters"*. Mr.

Shaw's reimagining of *Die Entführung aus dem Serail* as an episode of Star Trek has gained national attention and has been produced by eight companies selling out houses with record-breaking numbers. Since turning his attention to directing in 2011, he has directed over 70 productions at companies including Opera Santa Barbara, New Orleans Opera, The Southern Illinois Music Festival, Opera Neo, Alamo City Opera, Queen City Opera, Opera Orlando, and Salt Marsh Opera. In addition to the rewrite of *Tabasco* and the new book and lyrics for *Abduction from the Seraglio*, Mr. Shaw has written several English version librettos for operas including a Wild West setting of *Die Lustige Witwe*, a contemporary setting of *Die Schauspieldirektor*, and *The Magic Flute*, which set the show in the worlds of Mario Bros. and Zelda. His most ambitious production to date is the bilingual *Madama Butterfly*, which is enjoying national support from the NEA and Opera America. Other upcoming productions include *Il trovatore* at The Southern Illinois Music Festival, *Gianni Schicchi* at Opera Columbus, *I pagliacci* at Salt Marsh Opera, and *Le Docteur Miracle* at Opera Santa Barbara. More details at [joshshaw.org](http://joshshaw.org).

### Connect with us!



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**Carson Gilmore (Asst. Director)** Carson Gilmore, a professional stage director, delightfully joins *Madama Butterfly* as Assistant Director for his eighth production with POP. He hails from a lengthy career in both film and theater in many venues throughout the Southwestern U.S., and this year participated in Opera NEO's summer program, as Assistant Director and Stage Manager for *The Merry Widow* (directed by Long Beach Opera's Andreas Mitisek). Recent among his directorial accomplishments are *Le nozze di Figaro*, for Celestial Opera Company, Verdi's *Otello* for Vineyard Touring Opera Company, *La traviata*, *The Queen of Spades*, and *Werther* for Independent Opera Company, *Die Zauberflöte*, *Aida*, and *Lucia di Lammermoor* for the Casa Italiana Opera Company, followed by *L'elisir d'amore*, and *I puritani* for Orphée Arts. He is also co-founder of Hawkmore Lyric Opera Company, and directed their debut production, *I Capuleti e i Montecchi*.



**Eiki Isomura (Opera in the Heights Artistic Director, Conductor, Librettist)**

Japanese-American conductor Eiki Isomura is in his second season as artistic director and principal conductor of Opera in the Heights (OH), where he has led over seventy performances of over fifteen 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 premieres of numerous chamber operas for Houston Grand Opera. Prior to his appointment as artistic director at OH, Eiki served as director of orchestral activities at Lone Star College-Montgomery. 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 to work with the NAC Orchestra. Eiki's conducting teachers also include Thomas Cockrell, Colin Metters, Gustav Meier, and Mark Gibson. He resides in Houston with his wife and most trusted collaborator, mezzo-soprano, Monica Isomura, and their 1 year-old, Edison.



**Naoko Suga (Chorus Master)** Ms. Suga is the founder and director of South Bay Singers. She has worked as a vocal coach/repetiteur with Kentucky Opera, Des Moines Metro Opera, and the Boulder Opera Company. She has worked under such conductors as Steven Crawford, Richard Buckley, Joseph Mechavich, and Kelly Kuo. In 2011, she was appointed music director for Opera Iowa, and was a member of the music staff in Des Moines Metro Opera's 2011 festival season. She has also been on staff at festivals and summer programs such as

Opera in the Ozarks, Land of Enchantment Opera Institute, and Des Moines Metro Opera. Ms. Suga received her Master's degree in Collaborative Piano from the University of Colorado at Boulder under the tutelage of Anne Epperson and Mutsumi Moteki, and a Bachelor's degree in solo piano from the University of California, Los Angeles. After moving to Los Angeles, she has been involved in many Japanese community projects, including the American premier of Hideaki Hirai's opera, *Kaguya Hime*, at the Aratani Theater in Little Tokyo (2015). In 2016 she was appointed as the Chorus Master for Orange County Friendship Choir's collaboration with the LA Doctor's Symphony's performance of Brahms' *Deutsches Requiem*.



**Sueko Oshimoto (Costume Designer)** Known for her innovative costume design in the futuristic, classic, and fantasy genres, her imaginative use of unconventional materials, and infinite eye for detail, the work of Sueko Oshimoto has been featured in award-winning fashion film, television, and international magazines such as *VOGUE Italia*, *VOGUE Germany* and *L'OFFICIEL India*. Her powerful use of color to tell stories on screen and the combination of exaggerated proportions in silhouette with a couture fashion edge has

quickly become her trademark. Throughout the years, Sueko has designed dresses for celebrities such as Miranda Kerr, Carmen Electra, and Gwen Stefani. Her background consists of academic studies in Japanese culture, architecture, flower arrangement, color consultation, and over 22 years as a kimono master. For multiple years since 2013, Sueko designed Miss Universe Japan national costumes which won her 5th Prize in the National Costume category. Her work as a costume designer in film has recently caught the eye of some of Hollywood's most noted film directors. She is a member of the Costume Designers Guild/IATSE 892 and is the owner of KIMONO SK, a costume house specializing in Japanese kimono. She is based in L.A. and Japan. [www.suekooshimoto.com](http://www.suekooshimoto.com)





## Production History

## プロダクション履歴

<i>Trouble In Tahiti</i>	July 2011
<i>Don Giovanni</i>	October 2011
<i>Trouble In Tahiti</i>	March 2012
<i>Così fan tutte</i>	May 2012
<i>Sweeney Todd</i>	October 2012
<i>La bohème AKA The Hipsters</i>	November 2012
<i>Barber of Seville</i>	March 2013
<i>Le nozze di Figaro</i>	May 2013
<i>The Mikado</i>	September 2013
<i>The Turn of the Screw</i>	January 2014
<i>Carmen</i>	March 2014
<i>La calisto</i>	May 2014
<i>Tosca: A moving production</i>	September 2014
<i>La bohème AKA The Hipsters</i>	December 2014
<i>Abduction from the Seraglio</i>	March 2015
<i>Ariadne auf Naxos</i>	May 2015
<i>Falstaff</i>	September 2015
<i>Viva la mamma!</i>	November 2015
<i>The Merry Widder</i>	March 2016
<i>The impresario &amp; Prima la musica, e poi le parole</i>	April 2016
<i>Abduction from the Seraglio</i>	September 2016
<i>The Rake's Progress</i>	September 2016
<i>Il barbiere di Siviglia</i>	November 2016
<i>L'elisir d'amore</i>	February 2017
<i>Lucia di Lammermoore</i>	September 2017
<i>The Medium / The Monkey's Paw (Double Bill)</i>	October 2017
<i>La bohème AKA "The Hipsters"</i>	December 2017
<i>Don Giovanni</i>	April 2018
<i>La gazzetta</i>	July 2018
<i>Carmen</i>	September 2018
<i>La traviata</i>	October 2018
<i>La bohème AKA "The Hipsters"</i>	December 2018
<i>The Magic Flute AKA "Superflute"</i>	March 2019