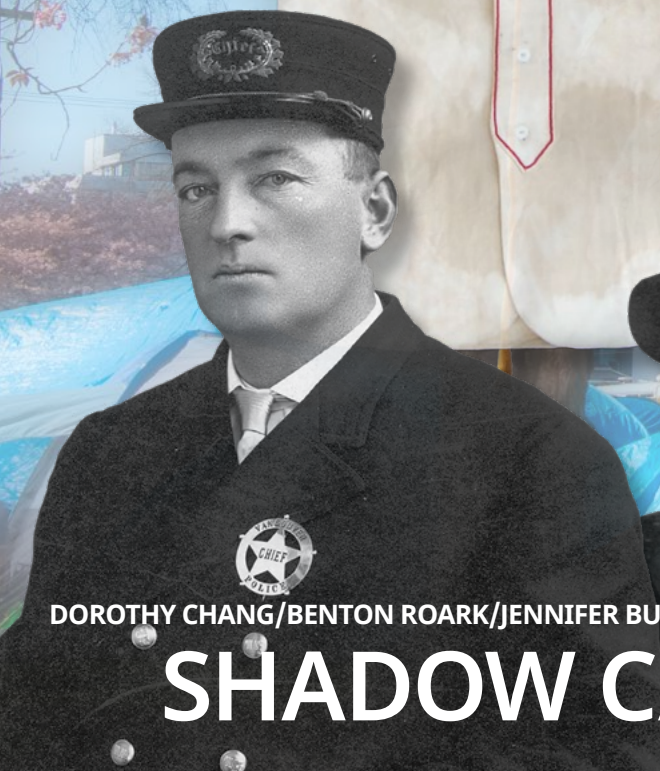


UBC Opera



DOROTHY CHANG/BENTON ROARK/JENNIFER BUTLER/FARSHID SAMANDARI

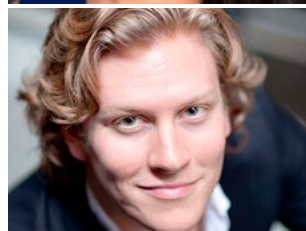
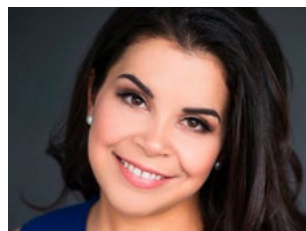
# SHADOW CATCH

# UBC Opera 2022 EVENTS



ANTONÍN DVOŘÁK  
**RUSALKA**

JUNE 23, 24, 25 — 7:30 P.M. / JUNE 26 — 2:00 P.M. | 2022



**THE SINGER BEHIND  
THE SONG**

SIMONE OSBORNE & GORDON BINTNER  
MAY, 2022 / DATE & TIME TBA

THE SONYA AND CHARLOTTE WALL ARTS FUND



**OPERA EXCERPTS  
CONCERT**

SATURDAY, MARCH 26, 2022 | 7:30 P.M.  
SUNDAY, MARCH 27, 2022 | 2 P.M.



**OPERA TEA**

SUNDAY, APRIL 10, 2022 | 2 P.M.  
UBC BOTANICAL GARDEN

# UBC Opera

presents

## SHADOW CATCH

Chamber Opera in Four Acts

*Sung in English with English surtitles*

Music by **Dorothy Chang, Benton Roark,  
Jennifer Butler and Farshid Samandari**

*Libretto by Daphne Marlatt*

March 12, 2022 at 7:30 P.M. | March 13, 2022 at 2:00 P.M.

Performed at The Old Auditorium

*Director – Nancy Hermiston*

*Conductor – Jonathan Girard*

*Lighting Design – Jeremy Baxter*

*Costume Design – Parvin Mirhady*

**UBC Opera Ensemble**

**with Paolo Bortolussi, Sungyong Lim, and Brian Nesselroad**

*There will be a 20-minute intermission after act two.*

*We acknowledge that the University of British Columbia is situated  
on the traditional, ancestral and unceded territory of the  
Musqueam (xʷməθkʷəy̓əm) people.*



THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music



UBC THEATRE & FILM

More details on performing dates and locations can be found at [ubcopera.com](http://ubcopera.com)



# A Message from the Director



*Greetings to all of our friends, donors and loyal audience members,*

I first experienced the opera *Shadow Catch* in 2011 when it was presented in celebration of Vancouver's 125th anniversary at the Firehall Theatre. Since then, I have always kept the opera in the back of my mind – but during these past few years I saw it as a vehicle to promote thought and discussion about a very important piece of land on the Downtown Eastside: Oppenheimer Park.

Originally a gathering place for First Nations people for celebrations and trading, where giant maple trees once stood; once a home to the Japanese Canadians and to the renowned Asahi Baseball Team, a team admired by the Japanese and Caucasian communities alike for their discipline, ingenuity, sportsmanship, hard work and fair play – their “Yamatodamashii: true excelling for love of the game” (Act 2) – as well as the many championships they won; a refuge for new immigrants, the poor, and the homeless, both in the past and present; also known as the Hastings Reserve where members of Indigenous communities from all over Canada seek refuge; a place for protests for urgent social issues; a place to remember the missing and murdered women of this city; a place to voice societal concerns and speak out in defence of human rights; a place to celebrate history through art and music at the Powell Street Festival and a place to display the works of local artists at art galleries such as the Gallery Gachet; a place that provides a green space and playground for the Powell Street neighbourhood; a place of great sorrow and great joy; a place of shadows of the past and present. It is a piece of land, a park, a home to many and an historic place in our city that should not be forgotten or ignored.

This production has had the work and input of many people. I must say a special vote of thanks to Prof. Bozena Karwowska (CENES), Dr. Tricia Logan (UBC School of Information), and Susan Atkey (Humanities and Social Sciences Librarian, UBC Library), and students of Modern European Studies at CENES and the UBC Go Global Witnessing Auschwitz Seminar for all their work on the digital signage content, the website for the opera and the organization of the pre-show talks. As well, a huge thank you to our speakers for the pre-show talk and to Demi London at Gallery

Gachet for the exhibit of artists' works from the Downtown Eastside. I also would like to thank Musqueam Elder Larry Grant (Adjunct Professor, First Nations and Endangered Languages Programs, UBC) who is an inspiration to all who know and work with him, for his most valuable and informative talk with the cast.

I must also thank Kaye Kaminishi for our interview last summer. Kaye, the last surviving member of the Asahi Baseball team, celebrated his 100th birthday on Jan 11, 2022. He is an amazing gentleman. Baseball helped him get through the internment that he and 22,000 other Japanese Canadians had to endure during WWII. He was in a camp in Lillooet, where he brought a baseball team together made of the internees. An RCMP Officer who guarded them watched them play, and one day Kaye asked him if Lillooet had a team – and if so, did he think they might want to play a game with them? The officer said he would see. The Lillooet team said yes and the prisoners crossed the bridge into Lillooet for the game. Kaye had managed to desegregate Lillooet and both teams enjoyed many more games. The RCMP officer and Kaye remained friends all their lives. Kaye has been active with many baseball teams and events in his hometown of Kamloops and has been a great inspiration and support for the young players of the current Asahi Baseball Association. He used sports to fight racism and to bring people together. He never gave up on Canada: a lesson we can all learn from Kaye.

I would also like to thank our conductor Jonathan Girard, our musicians, the composers and librettist of this opera, as well as all of those people who have helped bring it together – and especially my wonderful students, who have worked so hard to present it to you.

It is an opera that provokes much thought and discussion, contains many themes and offers a rich contemporary musical language. I hope you will enjoy it and will look at Oppenheimer Park and the Downtown Eastside with new eyes.

Yours sincerely,

A handwritten signature in cursive script that reads "Nancy Hermiston".

**Nancy Hermiston, O.C.**

# The Cast\*

Role	March 12	March 13
<i>The Runaway</i>	Kevin Kiho Sohn	Ming-Xuan Chung
<i>The Maple Tree Spirit</i>	Alyssa Nicole Samson	Katie Fraser
<i>The Asahi Baseball Player</i>	Luka Kawabata**	Pablo Romero Moreira
<i>The Brothel Keeper</i>	Rachel Buttress	Sarah Anderson-Caulfield
<i>Kiyo</i>	Emma Jang	Emma Jang
<i>Voice of Kiyo</i>	Kevin Liu	Kevin Liu
<i>The Cop</i>	Matthew McLellan	Philip Wing

## CHORUS

**Soprano:** Melanie Hiepler, Emma Jang

**Mezzo:** Alexandra Baird, Holly Duerichen

**Tenor:** Xiang Li, Kevin Liu

**Baritone:** Thomas Brosky

*\*All cast is subject to change*

*\*\*Appears with the permission of the Canadian Actors' Equity Association*

# Synopsis

This libretto has been strongly influenced by Noh theatre, one of the earliest and still-living forms of Japanese classical theatre. Noh often stages an encounter between a living traveller and the lingering spirit of someone who, in the past, experienced an intense event or relationship in that place the traveller has just come to.

*Oppenheimer Park, Downtown Eastside of Vancouver*

## ACT ONE – THE MAPLE TREE SPIRIT

A young runaway looking for a place to sleep arrives at Oppenheimer Park where he settles under a tree for his first night alone. He is teased by a woman, someone who appears to frequent the park but who speaks of a long-gone time. She reveals herself to be the tree-spirit of one of the giant maples of the grove known to the Squamish (Sḵw̓x̓wú7mesh) people as K'emk'émelay before logging decimated the area. She describes the inter-species web of life that flourished there but he appears unable to hear her.

## ACT TWO – THE ASAHI BALL PLAYER

The runaway's sleep is disturbed again, this time by someone who seems to be an erratic park cleaner, and the boy questions him. This figure reveals himself to be the spirit of a member of the Asahi ball team, the championship Japanese-Canadian team based in the park from 1914 to 1941, the pride of Powell Street's Nihonmachi. During the team's last game played at season's end in 1941, he missed a crucial fly ball. After that, the team was scattered and sent to different internment camps during the war. The boy relives that last catch with him, this time successfully.

— *Intermission* —

## ACT THREE – THE MADAM

This time the boy is approached by a blind old woman talking to someone he can't see. She asks him where the sakura trees are, trees the Japanese-Canadian community planted to commemorate their community's roots here. The old woman reveals herself as the grieving spirit of a madam who kept one of the early brothels on Alexander Street. Although she loved her youngest girl, Kiyo, she let her be lured away by a man who murdered her. Kiyo calls out to her, asking her to see the light in the sakura trees.

## ACT FOUR – THE COP

Now the boy is accosted by a drunk who insists he was a mounted policeman during the 1935 Battle of Ballantyne Pier. He relives that riot during which police clubbed unemployed demonstrators away from the pier and back through the neighbourhood. Then he brags about his involvement in the later police scandals of the '50s. The boy sees his own violent father, all he has tried to escape, in the raging cop before him. Recognizing that he, like any of the spirits he has met, can't leave the past behind, he confronts the cop. They come to accept the weight and storied depth of this conflicted place they share.



*Mugshot of Mary Scott, madame of brothel at 666 Alexander Street circa 1912. Vancouver Police Department.*

## Nancy Hermiston, O.C., Director



Canadian-born lyric coloratura soprano Nancy Hermiston has performed throughout Europe and North America. Parallel to her extensive singing career, Ms. Hermiston worked as a voice teacher, stage director, and Co-coordinator with the University of Toronto's Opera and Performance Divisions. In 1995, she joined the University of British Columbia's School of Music as the Head of the Voice and Opera Divisions, where she established the UBC Opera Ensemble.

Professor Hermiston is also a favourite guest for master classes throughout Canada, the

United States, China, and Germany. Her UBC Opera Ensemble tours regularly to the Czech Republic, Germany, Ontario, and throughout British Columbia. The Opera Ensemble gave their first performances in Beijing and Chengdu in May of 2009 and Shanghai in 2010 and 2011. Ms. Hermiston appeared as Stage Director with the Regina Opera for *The Barber of Seville* and *La Cenerentola* and with the Vancouver Opera for *Die Fledermaus*, *La Traviata*, *La Bohème*, and, in 2016, directed their production of Verdi's *Rigoletto* starring UBC Alumna (and her former student) Simone Osborne.

In 2004, Professor Hermiston was named the UBC University Marshal, and in 2008, UBC awarded her the Dorothy Somerset Award for Performance and Development in the Visual and Performing Arts. She was also honoured with a Killam Teaching prize in 2010. In October 2011, she received an Opera Canada Rubie Award for her contributions to opera in Canada. Ms. Hermiston was made an Officer of the Order of Canada in December 2013. In 2017, she was awarded the Canadian Music Centre's BC Award of Excellence, and in November 2017, Alumni UBC recognized Professor Hermiston with the Honorary Alumnus Award. In 2018, she received the Faculty of Arts 2017/18 Dean of Arts Award for her outstanding contributions to UBC's creative research, teaching, and service to the scholarly and broader community. In 2018 Ms. Hermiston was inducted into the BC Entertainment Hall of Fame.

## UBC Opera Ensemble

The University of British Columbia Opera Ensemble was founded by Canadian lyric coloratura, Nancy Hermiston, in 1995. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 90-member company. The Ensemble performs three main productions at UBC every season, several Opera Tea Concerts, and a series of *Singer Behind the Song* events featuring international stars who work with Ensemble students. As well, the Ensemble has several engagements with local community partners such as the Vancouver Symphony Orchestra, Vancouver Opera, and Bard on the Beach. In addition, the Ensemble travels each year to the Czech Republic to gain valuable European performance experience. Frequently they appear in concert with the Plzen Opera Orchestra, and they are regular guests at the Nürnberg Opera House for their Musikalischen Damen Teas (founded by Prof Hermiston in 1985). They have also given several concerts in Beijing, Shanghai, and Chengdu, China. The Ensemble has also toured throughout B.C., Alberta, Saskatchewan, and Ontario. The Ensemble's mission is to provide an outstanding performance and academic education for young, gifted opera singers, preparing them for international careers. Past main-stage productions have included *Die Zauberflöte*, *Die Gärtnerin aus Liebe*, *The Merry Wives of Windsor*, *HMS Pinafore*, *Suor Angelica*, *Hansel and Gretel*, *La Bohème*, *Dido and Aeneas*, *The Bartered Bride*, *Manon*, *Eugene Onegin*, *Florence: the Lady with the Lamp*, *Dreamhealer*, *Falstaff*, *Don Giovanni*, *Cendrillon*, *Albert Herring*, the Western Canadian Premiere of Harry Somer's *Louis Riel*, *The Crucible*, *Die Lustige Witwe*, *Rusalka*, *Così fan tutte*, *Dialogues des Carmélites*, *Carmen*, *The Tales of Hoffmann*, *The Florentine Straw Hat*, *La Traviata*, *Eine Nacht in Venedig*, *A Midsummer Night's Dream*, *The Consul*, *Orfeo ed Euridice*, *La Cenerentola*, *Il Tabarro*, *Gianni Schicchi*, *Silent Night*, *Pasażerka*, *Il Viaggio a Reims*, *Mansfield Park*, *The Gondoliers*, and *Le Nozze di Figaro*.

# Jonathan Girard, Conductor



Conductor Jonathan Girard always knew that music would be his life. Growing up in a musical home just outside Boston, one of Jonathan's first memories is being held in his grandfather's lap as he improvised tune after tune at the piano. He vividly remembers his first trip to hear the Boston Symphony and a performance of Debussy's *L'après-midi d'un faune*. "The colours were incredible," he recalls, "I knew then that I wanted to surround myself with the sound of an orchestra."

He began his musical training on the piano and took up viola, saxophone, clarinet and organ. He was always focused on conducting and earned his Doctorate from Eastman.

Jonathan sees the orchestra as a community of collaborators – a place where each musician can contribute their individual artistry to a unified whole. Whether he's leading a symphony in South America, an opera in Europe or working with students as Director of Orchestras at the University of British Columbia School of Music, he focuses on collective breathing, phrasing and nuance while inspiring musicians to sing through their instruments.

He is an enthusiastic promoter of new and little-known repertoire, particularly works by female-identifying composers. He is involved in many interdisciplinary projects with virtual reality media labs and the visual arts. He engages with scholars exploring astronomy and earth, ocean and atmospheric sciences. Recently, he premiered a Noh opera by Farshid Samandari that integrated Japanese and Western classical music instruments and styles. Jonathan has also offered Canadian and North American orchestral premieres of works by John Luther Adams, Samuel Coleridge-Taylor, Emmerich Kálmán, Oscar Navarro, Arvo Pärt, Francis Poulenc, Kaija Saariaho and Ana Sokolović.

Jonathan is fuelled by an endless curiosity and a thirst for exploration. He has an abiding desire to find beauty and to make it part of his life, a longing to share music with the world.

So it's not surprising that off the podium, he loves to fly airplanes.

"I love the freedom of being in the skies and seeing the world from a unique perspective," he says. "I love that, like conducting, flying combines science and artistry and requires multiple skills. I especially relish being able to explore places I've never been before."

# The Composers



## DOROTHY CHANG

Described as "evocative and kaleidoscopic", the music of composer Dorothy Chang reflects an eclectic mix of musical influences ranging from popular and folk music to elements of traditional Chinese music. Many of her works are inspired by place, time, memory and personal histories. Dorothy's catalog includes over seventy works for solo, chamber and large ensembles with a particular interest in cross-cultural and interdisciplinary collaboration, including works for mixed Chinese and Western ensembles as

well as for theatre, opera and dance.

Dorothy's music has been featured in concerts and festivals across North America and abroad, with performances by the Albany, Calgary Philharmonic, Indianapolis, Manitoba Chamber, Montreal, Pittsburgh, Queens, Saint Paul Chamber, Seattle, Toronto, Vancouver, Vancouver Island and Victoria Symphony Orchestras, and by chamber ensembles including eighth blackbird, Smith Quartet, the Chicago Saxophone Quartet, Chai Found Music Workshop (Taiwan) and Music from China, among others. She has received awards and grants from organizations including ASCAP, the Barlow Endowment, British Columbia Arts Council, Canada Council for the Arts, Chamber Music America and the Fromm Music Foundation of Harvard University. Since 2003, Dorothy has served as a Professor of Music at the University of British Columbia.



## BENTON ROARK

The music of composer Benton Roark (he/him) has been described as "visionary" (*The Vancouver Sun*), "ardent and soaring" (*The National Post*), and "an experience of deep and darkling beauty" (*The Austin Chronicle*). In recent years much of his work has focused on new opera, with full productions including Tapestry Opera's *Tap:Ex Augmented Opera* ("gorgeous Straussian vocal writing," *The Globe and Mail*) and *Bandits in the Valley* (Dora Mavor Moore award nominee, 2018), Vancouver Pro Musica/Tomoe Arts' *Shadow*



*Catch* ("an evocative score" *The Bulletin*), and Fugue Theatre's *Off Leash* ("one of the most unique theatrical experiences currently on Vancouver stages" *Vancity Buzz*). Roark has also enjoyed acclaim as a bandleader and songwriter with projects such as Rollaway ("backwoods choir elegance" *The Georgia Straight*), and Arkora ("the standout event of Vancouver's spring music season" *Vancouver Observer*), whose *Songs from the Rainshadow's Edge* earned him a 2016 WCMA nomination for Composition of the Year. Ongoing works include *The Sign of Jonas* (Luke Hathaway/Amanda Jernigan, libretto and re:Naissance Opera, co-producer), a new commission for TorQ Percussion, and various projects in the realm of microtonality, including designing a second generation microtonal glass marimba and acting as a brand ambassador for the Lumatone isomorphic keyboard. After earning his D.M.A. from the University of British Columbia, Roark served as Associate AD of Redshift Music and taught composition and theory at the Vancouver Academy for a number of years before relocating east in 2019. He currently serves as Associate Artistic Director of Sound Symposium and Artistic Director of Arkora.



## JENNIFER BUTLER

Jennifer Butler is a composer, teacher, and flutist living in Vancouver, British Columbia. Her music, described as "beautifully remote" (*Vancouver Sun*), "intimate" (*Globe and Mail*), and "disquieting" (*Vancouver Observer*), has been commissioned, performed, and broadcast across Canada, in the United States, Australia, and Europe. She holds both a Master's degree and Doctorate in music composition from the University of British Columbia.

Recent projects include: *Songs for Klee Wyck*, commissioned by Victoria's Emily Carr String Quartet with Marion Newman; *Walking in the Public Gardens After Rain*, commissioned by the Blueridge Chamber Music Festival; *The End of the World (or else the beginning)*, commissioned by the Vancouver Intercultural Orchestra for Flutist Mark McGregor and the Borealis String Quartet; and *The Stars Have Closed Their Eyes*, commissioned by Bradyworks for the electric guitar quartet Instruments of Happiness.

Jennifer teaches composition as a sessional instructor at UBC, 20th Century theory at the Vancouver Academy of Music, and is a Teaching Artist with Vancouver Opera. She is currently the Chair for the Advisory Committee for the BC region of the CMC, and is an active board member for Redshift music and the Standing Wave Ensemble. She was an active member of R. Murray Schafer's *Wolf Project* from 2000–2016.



## FARSHID SAMANDARI

Farshid was born in Iran in 1971. His music reflects his interest in contemporary classical vocabulary, spectral analysis, and extended techniques. In addition, his profound faith in Unity in Diversity has stirred him toward integration and synthesis of different ethnic musics and vocabulary in his music.

This vision has directed him to collaborate with various choirs and ensembles all over the world, including the Tehran National Symphony Orchestra, the Vancouver Symphony Orchestra, the UBC String Orchestra, the Vancouver Intercultural Orchestra, the Red Shift Vertical Orchestra, the Laudate Singers, the Turning Point Ensemble, Musica Nova, the Nu:Bc Collective, the Standing Wave Ensemble, the Red Chamber Quartet, the Orchid Ensemble, Parto, the UBC Guitar Quartet, the Vancouver Peace Choir, the Erato Ensemble, as well as soloists such as Muminat Abdulgalimowa, Ariel Barnes, Neal Bennett, Jeremy Berkman, Connie Gitlin, Corey Hamm, Bruce Huebner, Mark McGregor, Sahba Motallebi, Julie Nessrallah, Beth Orson, Curtis Patterson, Bo Peng, Michael Strutt, and Eric Wilson. Moreover, his music has been read by many others including the Vancouver Chamber Choir. He is a winner of the Vancouver Symphony Winter Olympic commission.

# The Librettist



## DAPHNE MARLATT

Poet and novelist Daphne Marlatt lives in Vancouver's East End. Her many poetry titles include *Salvage*, *Steveston*, *Liquidities: Vancouver Poems* and most recently *Then Now* (Talonbooks 2021). In 2017 Talonbooks published *Intertidal: Collected Earlier Poems 1968-2008*, edited by Susan Holbrook. Her novels include *Ana Historic* (newest edition, Anansi A List, 2013) and *Taken* (1996). In 2006 she was appointed to the Order of

Canada for her contributions to Canadian culture. The bi-cultural Pangaea Arts production of her contemporary Canadian Noh play *The Gull* was awarded the international Uchimura Naoya Prize in 2008 and in 2012 she was awarded the George Woodcock Lifetime Achievement Award. She was delighted to work with the creative talents of composers Benton Roark, Dorothy Chang, Jennifer Butler and Farshid Samandari under the direction of Colleen Lank for the Pro Musica production of *Shadow Catch*, produced at the Firehall Centre for the Arts in 2011.



Asahi players Chuck Terada, Frank Shiraishi and Kaye Kaminishi circa 1940. Image courtesy of the Nikkei National Museum.

## A message from the Librettist:

When Benton Roark and Colleen Lanki approached me in 2010 about writing a Noh-style chamber opera, I was intrigued. I'd already written a Canadian Noh play, *The Gull*, about a Japanese-Canadian fisherman returning to the West Coast after the devastating effects of internment. This time I wanted to write something that reflected the history of the old Powell Street Grounds, now Oppenheimer Park, in what was once Paueru Gai, the early pre-war Japanese Community around Powell Street. I wanted it to begin when that land was still forested and end with the labour struggles of the 1930s, in short, a depth reading of the various energies at play in this historical heart of Vancouver's East End. In this way it would reflect how a classic Japanese Noh play gradually reveals the energetic resonance of a past event in a particular locale.

To do this through a span of decades and still retain dramatic cohesion meant I had to reverse the roles of shite (the one whose story is being told through the unfolding drama) and the waki (the one who questions and gradually elicits that story) and I had to do this through four different acts with four different composers. So the waki in *Shadow Catch*, a homeless runaway boy trying to sleep under a tree in the park, is accosted by 4 different spirits from the past (shites) who each tell him their story. Of course, the boy has a story of his own to work through as well. It was a delight to discover how the composers, each with her or his own particular cultural background, captured the mood of their particular act so well.

## Daphne Marlatt

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"...Oppenheimer [Park] has long been far more than just green space—it's also been a crucial setting within the city's political and cultural history."

— Joshua Azizi, Georgia Straight

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"What most people don't know about the Downtown Eastside is that we are a family. Despite the hardships that come with addiction and poverty, we love, support and protect each other as if we were blood relations."

— The Vancouver Aboriginal Council

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# The Ensemble



**PAOLO BORTOLUSSI**  
flute/piccolo/alto flute

Flutist Paolo Bortolussi is a soloist, chamber artist and orchestral musician dedicated to championing music by living composers. A founding member of the Nu:BC Collective, he has premiered over 175 works including concerti written for him by Jocelyn Morlock, Aaron Gervais, Dorothy Chang and Ramsey Sadaka. His solo album, *Israfel* – music for flute and electronics, as well as Nu:BC's album *Beyond Shadows* received multiple

nominations at the Western Canadian Music Awards, including Artist of the Year. He appears as concerto soloist on the albums *Soaring Spirits* with the UBC Symphony Orchestra and also *A Quinary* with the Vancouver Island Symphony, both on the Redshift Records label. Paolo is principal flutist with the Vancouver Island Symphony, and on faculty at Trinity Western University, Vancouver Community College, and the University of British Columbia where he teaches flute, chamber music, and directs the Contemporary Players Ensemble. [www.paolobortolussi.com](http://www.paolobortolussi.com)



**SUNGYONG LIM**  
cello

Sungyong Lim graduated with honors from the renowned Yewon School and the Seoul School of the Arts before entering the Korea National University of Arts. During his university studies, he decided to advance his musical education in Europe. Accepted by the Detmold Musik Hochschule in Germany, he earned a VorDiplom, a Diplom (same as Bachelor/Master Degree), and a konzertexamen's (The "Konzertexamen"

is the highest degree available at music university in Germany) in cello performance. Sungyong graduated at the top of his class. In 2014,

Sungyong became a member of the Borealis String Quartet. The Borealis is positioned at the Kwantlen Polytechnic University. In addition to being faculty and artists in residence at these institutions, they have also taught and been in residence at many other universities and frequently give masterclasses world wide whenever they travel. Sungyong and the Borealis received the honor of "Distinguished Fellow of BC" for their applauded lectures presented there as visiting scholars at Green College at UBC. The Borealis is endorsed by Pirastro Strings and are ambassadors for the famed company. Sungyong plays on an 1843 Enrico Ceruti made in Cremona.



**BRIAN NESSELROAD**  
percussion

Brian Nesselroad is a constant presence in Vancouver's music scene. Comfortable in many different styles and genres, he has performed and recorded on drum set and percussion with southern rock group Rollaway and singer/songwriter Adrian Glynn, has played timpani and percussion with the Vancouver Symphony Orchestra, Vancouver Opera, Kamloops Symphony Orchestra, and the Vancouver

Chamber Choir, and has contributed to innovative new music programs with the Turning Point Ensemble, Vancouver Inter-Cultural Orchestra, Nu:BC, Fringe Percussion, Driftwood Percussion and Vancouver New Music, among many others. Always up for an interesting new collaboration or venue for performance, Brian has played in (and on) the Britannia copper mine, in a swimming pool and on a ship in St. John's harbour, and has, at various times, collaborated with rock musician Bif Naked, a tabla player, tap dancers, a butoh dancer and a percussion playing robot.

# A Message from the Composers

It has been over a decade since *Shadow Catch* premiered in 2011 at the Firehall Arts Centre in Vancouver's Downtown Eastside. With support from UBC and a Vancouver 125th Anniversary Grant, this opera arose as a collaboration between Vancouver Pro Musica and Tomoe Arts, bringing us four composers together to set the work of librettist Daphne Marlatt. Much of the impetus was to shed light with music and storytelling on the rich history and cultural heritage of the neighborhood surrounding Vancouver's Oppenheimer Park, also known as Powell Street Grounds, K'emk'émlay' and Paueru Groundo. *Shadow Catch* tells the stories of spirits still dwelling there from different times, cultures, and communities. The structure of the libretto and interaction between the characters owe much to Japanese noh theatre, a debt which arose from many sides, not least among them the experience of Daphne Marlatt, the direction of Tomoe Arts' Colleen Lanki and the collaboration of Vancouver Pro Musica's Further East, Further West fusion series.

We inspire to live in a different world now in 2022 than we did in 2011. The events of the past ten years, and the last few in particular, have illuminated so many injustices incurred across racial, gender, and cultural lines and have introduced new ways of being and knowing. When we created *Shadow Catch*, we felt connections to the characters by various means: who we were, the neighbourhoods we lived in, our friends and our communities, and the work that was central to our practice. But the strongest connection to a character's past is felt by those who identify with and embody their struggle, those who are members of their cultures, their communities. We are immensely grateful for the meaningful connections we have made with various members of these communities before, during, and since the creation of this opera, and for the support they have shown us in telling their stories.

Operas, though often created as reflections of their epochs, are organic entities best served by a multitude of lenses, new productions, and the perspectives that new eras reveal. We are so happy to see what we created over ten years ago find a new voice today at UBC – what an opportunity it is to lean into the process once again, to let the work grow and change, to stay in dialogue with it. To borrow from the premiere's programme note, *Shadow Catch* was created on a journey characterized by a respect for tradition, a keen desire to learn, desire for cultural awareness, and a spirit of wonder. As the creative team we are, and hope to always be, ever on such a journey.

*With gratitude,*

**Dorothy Chang, Benton Roark, Jennifer Butler and Farshid Samandari**

# Indigenous History of the Downtown Eastside



*Departure of Coast and Interior Salish Chiefs' Delegation to England, 1906. Chief Joe Capilano pictured centre, with robe over arm. City of Vancouver Archives # AM54-S*

Long before this area of Vancouver was known as the Downtown Eastside, it was home to Coast Salish Indigenous peoples, including the Musqueam (*xʷməθkʷəy̓əm*), Squamish (*Sḵwx̱wú7mesh*) and the Tsleil-Waututh (*salilwətaʔ*) Nations. European settlers began arriving in 1792, and by 1830 companies like the Hudson's Bay Company had set up their establishments on this territory. In 1863, the Burrard Inlet opened a sawmill operated by the British Columbia Mill Company. As urbanization grew, Indigenous people participated in wage labour logging as well as continuing their traditional subsistence way of living through fishing, hunting and gathering. The trees that were logged for this mill were Maple Trees known as the K'emk'émlay by the Squamish First Nations people. By the early 1900s, Indigenous peoples had also become active as longshoremen and were respected for their strength and skill at fitting lumber onto the ships. However, this quickly led to Indigenous workers being assigned the much more strenuous assignments while their white colleagues and employers were working as foremen above deck. The forest goods industry had become deeply ethnically divided with non-whites being excluded from labour unions, and concerns over Indigenous rights to the land and livelihoods led to Chief Joe Capilano, Chief Basil and Chief Harry (all Coast and Interior Salish Chiefs) to sail to England to directly petition King Edward VII in 1906, paid for by Chief Capilano's longshoring wages. Despite being able to meet with the King in person, this meeting led to no resolution and economic marginalization continued, as well as government-imposed assimilation through

the residential school system and the Indian Act. However, this event has greatly influenced Indigenous political activism to this day. In 2014, members of the First Nations community occupied Oppenheimer Park to protest the City of Vancouver in its attempt to evict the homeless population living in the park. Protestors cited the fact that Vancouver, including its parkland, is unceded First Nations land, and cited the B.C. Supreme Court decision in 2009 which stated that homeless persons are allowed to camp in a public park if no alternative shelters are available. Oppenheimer Park is also home to a nine-metre Memorial Pole to commemorate the lives lost in the Downtown Eastside within the close-knit Indigenous community of the area. Oppenheimer Park is also a stop on the annual Women's Memorial March. This march takes place every year on February 14 throughout the Downtown Eastside to honour the lives of missing and murdered Indigenous women, as well as to protest racism and class disparity against the community.

## The Asahi Baseball Team

If not for the extraordinary passion of a few former players, spectators, and their families, the memory of the Vancouver Asahi baseball club – one of Vancouver's most prominent athletic clubs in the interwar period – very likely would have been lost forever. Only now – sixty years hence – is the impact of this club on the Japanese community and the larger sporting community in BC truly appreciated.

The Asahi (meaning "morning sun") ball club was formed in 1914 under the leadership of a Powell Street dry cleaner named Harry Miyasaki, who wanted a team that could defeat the hard-hitting Anglo-Canadian ball clubs and win the Terminal League Championship.

In 1926, Miyasaki got his wish as the Asahi won the Terminal League playoffs and were voted most popular team in the city. The accolades continued in ensuing years with Terminal League Championships in 1930 and 1933, a run of Pacific Northwest Championships from 1937-1941, and a triple-championship season in 1938 – Burrard, Commercial, and Pacific Northwest. The club developed a farm system with as many as four teams to identify young talent that might someday play for the senior team, every young boy's dream in Vancouver's Little Tokyo community.

The Asahi developed their own unique style of play that endeared them to most spectators, including many Anglo-Canadians. The players tended to be smaller and less powerful hitters than those on Anglo ball teams, so the Asahi relied on speed, defense, and smarts – "brain ball" they called it. One of the trademarks of the Asahi became their success using the bunt and squeeze play to get men on base and move them to the "next station" on the base paths one bunt at a time.

In 1927, the Asahi won a game 3-1 without technically collecting a single hit – bunts, steals, and opposition errors were all the Asahi required to win on that amazing afternoon.

In 1941, the Asahi ball club disbanded, never to be reformed. The bombing of

Pearl Harbour subsequently led to the forced relocation of all Japanese-Canadians into various internment camps in the Interior of the province with most property and possessions confiscated forever.

The team was irretrievably lost, but the Asahi remained a beacon of hope in an incredibly dark and trying time. The former players, despite being scattered among the many camps, formed teams with whatever players were available. Teams from different camps began playing one another informally, leading to the formation of the Slocan Valley Championship. The game became a morale booster for an uprooted people unfairly confined by the harsh policies of a paranoid government. Where Asahi baseball had previously given Japanese-Canadians a sense of pride, the team now grew to near mythic proportions within the Japanese-Canadian community, as the on-field deeds of great players such as Kaz Suga and Kaye Kaminishi were recounted and debated. In 1945, the disbandment of the internment camps forced many former Asahi players to scatter across the country.

In June 2003, the Vancouver Asahi baseball team was finally accorded proper recognition for its contribution to Canadian baseball by induction into the Canadian Baseball Hall of Fame. A longstanding oversight was thus corrected and has only been more firmly righted with induction into the BC Sports Hall of Fame in 2005.

The proud name that had instilled such spirit and hope into its people – Asahi – will not be forgotten.

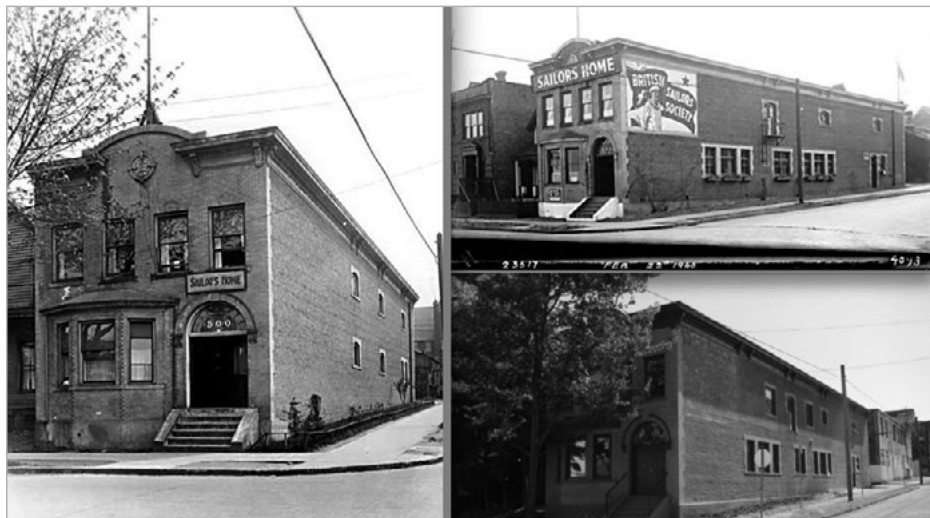
*Written and researched by Jason Beck, Curator of the BC Sports Hall of Fame.*



*The Asahi baseball team, 1929. VPL Archives #11750*



# Vancouver's Former Red Light District



Old Sailor's Home on 500 Alexander Street in 1924, 1940 and 2011. VPL Archives #3127, #3128, Photo credit SqueakyMarmot on Flickr

The first known brothel in the Downtown Eastside was Birdie Stewart's house on Water Street near Abbott that opened in 1873. Chinese residents established their own colony on the north shore of False Creek in the 1880s, then on the margins of Vancouver. For the anglophiles steering Vancouver's development, the sex trade also properly belonged on the margins, so Dupont Street, Chinatown's main drag, doubled as a red light district. Vancouver grew rapidly after incorporation, and by the turn of the 20th century Chinatown was closer to the centre of the city than the outskirts. Vancouver also had a new, moral reform minded mayor in 1903, Thomas Neelands, who set out to clean up his vice-ridden city, including Dupont Street. The crackdown on Dupont Street brothels began in 1906. The red light district shifted to two small lanes off Dupont: Canton Alley and Shanghai Alley. The campaigns to clear bawdy houses from Dupont Street and Shanghai and Canton alleys in 1906 failed, and the city's madams were allowed to set up shop on a half block stretch of Harris Street (now East Georgia) between Westminster Avenue (Main Street) and False Creek. To avoid embarrassing the more respectable Harris Street residents to the east, it was renamed Shore Street in 1908. Finally in 1913, construction of the first Georgia Viaduct obliterated Shore Street. The red light district had already begun the move to Alexander Street the previous year, in what was then part of Japantown. Several of the purpose-built brothels can still be seen on Alexander Street, though now they serve as affordable, supportive housing for some of the most marginalized Vancouverites. The buildings built as brothels were essentially rooming houses, but were typically fancier. Instead of a store or bar on the ground floor, they had a bar and lounge, and often a piano player to entertain guests. The only known photo of

Shore Street shows that they were a step up from the rickety wooden structures on Dupont. The ones on Alexander Street were even gaudier, reflecting the prosperity of the madams. Soon after the red light district relocated to Alexander Street, moral reformers campaigned to shut it down. By the time war broke out in 1914, the city declared that the red light district was closed. Since then, the debate over how to handle the urban sex trade has continued unabated and unresolved, but there haven't been any other red light districts sanctioned by the City of Vancouver.

*Article adapted from [www.forbiddenvancouver.ca](http://www.forbiddenvancouver.ca), written by Lani Russwurm.*

## Battle of Ballantyne Pier, 1935

The story of the Battle of Ballantyne Pier can be traced back to 1912 when the International Longshoremen's Association (ILA) began organising amongst waterfront workers in Canada, and alongside the Lumber Handlers' Union in Vancouver. Going head to head with the employers association, the Shipping Federation, several strikes resulting in wage increases were won by workers in the coming years. Victories on the waterfront increased over the next decade, and by 1923 the Shipping Federation became determined to break the power of the ILA.

A strike, possibly provoked by the employers' association, broke out in October 1923 which saw 1400 men joining picket lines at the Vancouver waterfront. However, provisions had been made by the Shipping Federation. The dockers were immediately met by 350 men armed with shotguns who had been housed on a nearby ship. This premeditated intimidation of the strikers, coupled with the fact that ships were still being loaded and unloaded by numerous scabs who had been drafted in, forced the strike to collapse two months later.

The 1923 strike destroyed the ILA, and it was soon replaced by a new organisation, the Vancouver and District Waterfront Workers' Association (VDWWA). Set up originally by the bosses as a company union, the VDWWA soon began to take a confrontational stance towards the Shipping Federation. By 1935, nearly every port in British Columbia had been organised by the VDWWA. Following the pretext to the destruction of the ILA, the Shipping Federation provoked another major strike in the spring of 1935, locking out 50 dockers at the port at Powell River.

The strike soon snowballed to bring other dockers across the region into the fold. Following a refusal to unload ships coming from Powell River, 900 workers were met with a lockout in Vancouver. Dockers across the border in Seattle also refused to unload ships coming from Vancouver and Powell River that were manned by scabs.

On June 18, several weeks after the original lockout, between 900-1100 dockers and their supporters marched through Vancouver towards Ballantyne Pier where scabs were unloading ships. The strikers were met at the pier by several hundred armed policeman. Attempting to force their way through, the dockers soon found themselves under attack from the police lines. Many marchers were clubbed as they tried to run to safety, while many others tried hopelessly to fight back, using whatever weapons they could find. Aided by Mounties who had been posted nearby, the police continued to viciously attack the strikers. The VDWWA union hall was attacked, with tear gas being used against members of the women's auxiliary who had set up a first aid station

inside. The battle continued for three hours, and ended with several hospitalisations, including that of a fleeing striker who had been shot in the back of his legs.

Dragging on until December, the strike lost much of its militant character after the fighting at Ballantyne Pier. The struggle to form a union completely independent of the Shipping Federation continued for another two years, when, in 1937, the International Longshore and Warehouse Union (ILWU) was born. The strike of 1935 failed. It did, however, lay the path for the future founding of a union for the dockers of British Columbia which was completely independent of the employers' association. The ILWU participated in numerous disputes in the following years, and in the 1940s was integral in winning many strikes that led to better pay and conditions for waterfront workers.

*Article written by Sam Lowry*



*Mounted police chasing demonstrators through Powell Street, 18 June 1935. City of Vancouver Archives #371-1131*



*Striking longshoremen marching to Ballantyne Pier, 18 June 1935. City of Vancouver Archives #417-1*

## Special Thanks

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Students from Modern European  
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Witnessing Auschwitz seminar

Lisa Rutloh

*\*Thanks to Gallery Gachet. A pop-up  
gallery will be on display downstairs in  
Room 100 at the Old Auditorium featuring  
artists from the Downtown Eastside.*

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*\*Appears with the permission of the  
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