

MacKenzie's Daily Review Of the War
The Japanese Government has announced that it will not accept the Potsdam Declaration... The United States has announced that it will not accept the Japanese proposal... The British government has announced that it will not accept the Japanese proposal...

**ARMY DEFENSE COMMAND AND FOURTH ARMY
ARTIME CIVIL CONTROL ADMINISTRATION**
Presidio of San Francisco, California
April 1, 1942

**INSTRUCTIONS
TO ALL PERSONS OF
JAPANESE
ANCESTRY**

Residing in the Following Area:
San Francisco, State of California, lying generally west of the north-south
avenue and Ninth Avenue, and lying generally north
of Market Street, and thence on Market Street
at 10 o'clock
on April 2,
1942

**GERMANS MURDER 700,000
JEWS IN POLAND**

TRAVELLING GAS CHAMBERS
DAILY TELEGRAPH REPORTER
More than 700,000 Polish Jews have
slaughtered by the Germans in
system of starvation
the number of
Germans them
large.

The most gruesome
the use of poison gas,
to Mr. S. Zygielboim,
National Council in
It is strongly felt that
Hitler from carrying
before the war ends,
ever it may end, he
exterminate all Jews
Europe.

It was the avowed intention
the Germans from the early days
of the war to exterminate
Jewish population

In a 1940 New York
Gauleiter Greiser
only use to be made
was as slaves there
for the Jews there
This extermination
in 1941 in Eastern
everywhere in the
same.
Men and boys
have been driven
place, usually in
trains, and then
being machine-
They had to dig
trenches.

HOSPITAL
Children in orphan
asleep in buses
hospitals have
been killed
many places
unknown
In Vilna
murdered in
number
and around
30,000.
Practically
Syzyg, L
and other
Killed in
early in
and rights
and children
in other
over 30,000
Killed in
Killed in
Killed in

U.S. DECLARES WAR ON JAPAN

3,000 Dead And Wounded In Attack On Hawaii

TWO WARSHIPS LOST; FIGHT CONTINUES

GREAT BRITAIN AT WAR WITH JAPAN

WAR EXTRA!

5 Cities Bombed!

Finish Fight;

10,000 JAPS TO BE INTERNED HERE

Four Hundred Elks Expected

In Cody For State Convention

CONCENTRATION CAMP ORDERED ON HEART MOUNTAIN IRRIGATION UNIT

SERVICEMEN MEMORIAL DAY PLANNED BY VFW AND AMERICAN LEGION
Army to Guard Evacuees; Removal Following War Promised by War Relocation Board

THE NATIONAL WHIRLIGIG
KNOWS NOTHING THE NEWS
NEW YORK
By a Bureau Staff
WATCHED—The Canadian war
planes and dive bombers
method industry that suggests
let the women know the
number by giving them the
of new items, such as
sterile, also, especially, she
the use of
the use of
the use of

JAPANESE RAID MANILA; FIRE STARTED
Warplanes Blast at Island Bases; Carrier Also Attacked
MANILA, Dec. 8.—A fleet
of warplanes from
the highest
of

THIS WORLD TODAY
OF THE YEAR
OF THE YEAR
OF THE YEAR

White House Reveals Heavy Casualties; Old Battleship Captured
WASHINGTON, Dec. 8.—
war today

Canada, Australia, China and Others Join in Fight Against Nippon
LONDON, Dec. 8.—
Britain, like the United States,
under Japanese attack, declares
war today

Text of War Message
WASHINGTON, Dec. 8.—(AP)—The text of President
Roosevelt's war message to Congress follows:
To the Congress of the United States:
Yesterday, December 7, 1941—a date which will live in
infamy—the United States of America was suddenly and
liberally attacked by naval and air forces of the empire of
Japan.

WASHINGTON, Dec. 8.—
The United States was at peace with that nation and it
the solicitation of Japan, was still in conversation with the
government and its emperor looking toward the
of peace in the Pacific.
Indeed, one hour after Japanese air squadrons had com-
menced bombing in Oahu, the Japanese Ambassador to the
United States and his colleagues delivered to the secretary of
State a formal reply to a recent American message. While this
reply stated that it seemed useless to continue the existing
diplomatic negotiations, it contained no threat or hint of war
of any kind.

It will be recalled that the distance of Hawaii from
Japan makes it obvious that the attack was deliberately planned
and many days or even weeks ago. During the intervening time,
and many days or even weeks ago, the government and expressions of
the United States



ATOM BOMB HITS JAPPS

CONGRESS ACT SWIFTLY ON MESSAGE
Senate Votes 82-0
388-1; German Italy Not Included
WASHINGTON, Dec. 8.—President Roosevelt today announced that he had signed a bill authorizing the evacuation of Japanese-Americans from the West Coast.

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Lyric



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An American Dream

Music by Jack Perla

Libretto by Jessica Murphy Moo

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Lyric

Lyric Unlimited Premiere

AN AMERICAN DREAM

Music by JACK PERLA

Libretto by JESSICA MURPHY MOO

Commissioned by Seattle Opera

Sung in English

First performed by Seattle Opera at McCaw Hall, August 21, 2015

Performed by Lyric Unlimited at

Harris Theater for Music and Dance, March 15 and 17, 2019

Characters in order of vocal appearance:

<i>Jim Crowley</i>	CHRISTOPHER MAGIERA*
<i>Eva Crowley</i>	CATHERINE MARTIN*
<i>Mama (Hiroko Kobayashi)</i>	NINA YOSHIDA NELSEN*
<i>Setsuko Kobayashi</i>	SO YOUNG PARK*
<i>Papa (Makoto Kobayashi)</i>	AO LI*
<i>FBI Agent #1</i>	JEFF DIEBOLD

Conductor DANIELA CANDILLARI

Director MATTHEW OZAWA

Set Designer ANDREW BOYCE*

Costume Designer IZUMI INABA

Lighting Designer LEE FISKNESS

Properties Designer AMANDA RELAFORD*

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Costume Supervisor LYNN SPARBER

Stage Manager KRISTEN BARRETT

Assistant Stage Managers JOHN W. COLEMAN

DONALD CLAXON

PEGGY STENGER

Musical Preparation WILLIAM C. BILLINGHAM

YASUKO OURA

Projected English Texts ROGER PINES

* Lyric debut

Orchestra:

Michèle Lekas, *Violin I*

Rika Seko, *Violin II*

Rebecca Swan, *Viola*

William H. Cernota, *Cello*

Jeremy Attanaseo, *Bass*

Eliza Bangert, *Flute*

Jennet Ingle, *Oboe*

Susan Warner, *Clarinet*

John Gaudette, *Bassoon*

Robert E. Johnson, *Principal Horn*

Ben Wulfman, *Horn*

Dave Inmon, *Trumpet*

Eric Millstein, *Timpani/Percussion*

Marguerite Lynn Williams, *Harp*

Yasuko Oura, *Piano*

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An American Dream – Synopsis

PHILIP NEWTON/SEATTLE OPERA



Yeonji Lee (Setsuko) and Nina Yoshida Nelsen (Hiroko) at Seattle Opera, 2017.

AMERICA

Winter, 1942

A farmhouse on a Puget Sound island. American veteran Jim Crowley and Eva, his new wife, have come to buy a home. A German Jew, Eva desperately wants her parents to leave Germany, where their lives are in danger. She hopes her family will find peace and sanctuary in this place so far from the war. Meanwhile, inside the home, a Japanese American family, the Kobayashis, has heard that the FBI has been searching homes and taking away people of Japanese descent. The family burns their precious Japanese belongings and photographs of their family members in the hopes of avoiding arrest. Eva waits outside as Jim, knowing he has the upper hand, tries to get the father, Makoto Kobayashi, to sell the land for a fraction of what it is worth. The FBI arrives at the home and tells Makoto he is under arrest; the FBI found

some old dynamite in the shed out back, and they say this contraband makes him a threat. Makoto has no choice but to sell the land to Jim. As the FBI agents take Makoto away, he promises to return for his teenage daughter, Setsuko.

Spring, 1942

Setsuko and her mother, Hiroko, have packed up the house. Setsuko holds her suitcase, ready to leave, when a postman delivers a letter. Setsuko sees that it is from Germany, for a woman named Eva. Angry that she is being forced to leave her home, the girl steals the letter.

A few weeks later

Jim and Eva move into their new home; they designate a room for Eva's parents. Jim tries to keep Eva's hopes up. Eva notices that small items have been left behind in the home: a piece of a record and a photograph. When she finds a beautiful Hinamatsuri doll hidden beneath a floorboard, Eva asks Jim about the previous owners. Jim tells her that they were "Japs," sent to the "camps." He tells her to throw away the doll, that it doesn't belong in a room for her parents. Eva defies Jim's wishes and hides the doll, promising to find its owner and return it at the war's end.

May 1945

Jim and Eva hear an announcement on the radio of Germany's surrender. Eva writes to Setsuko, telling Setsuko she has something that belongs to her.

Later that month

While still incarcerated, Setsuko receives the letter. When her mother, who is gravely ill, inquires about the letter, Setsuko lies and explains that the letter is from her father, telling them to keep hope because the war is nearly done.

August, 1945

When Eva reads Setsuko's response, Jim tells Eva that Setsuko is not allowed in their home. President Truman announces the dropping of the atomic bomb.

September, 1945

There is a knock on the door. It is Setsuko, who confronts Jim, reminding him that he coerced her family to sell their home for next to nothing. Eva asks Jim if this is true.

Jim tries to explain his actions to Eva. She leaves the room to retrieve the doll she has promised to return to Setsuko. While she is gone, Jim confronts Setsuko, and Setsuko admits to another reason for coming. She is here to return Eva's letter. Eva returns to the room, and Setsuko gives her the letter. From the stolen letter, Eva learns of her parents' fate, and she collapses. Setsuko must finish reading the letter for her. Jim tries to comfort Eva as Setsuko faces her future.

Approximately 60 minutes.

There will be no intermission.

Please stay for a discussion in the theater following the performance.

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JACK PERLA (Composer) is active in opera, jazz, chamber, and symphonic music. With his New York-based group Music Without Walls and subsequently in San Francisco, he has

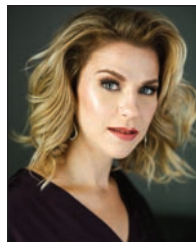
steadily forged a reputation for cross-fertilization of jazz and classical music. Among his operatic commissions have been *Shalimar the Clown*, based on Salman Rushdie's novel (Opera Theatre of Saint Louis, 2016); *An American Dream* (Seattle Opera, 2015); *Jonah and the Whale* (LA Opera, 2014); *Mich and the Moon* (Opera Memphis, 2014); *Love/Hate* (San Francisco Opera Center and ODC Theater, 2012, reprised by the Manhattan School of Music, the Philadelphia Fringe Festival, and Maryland Opera Theater); *River of Light* (Houston Grand Opera, 2014); and *Courtside* (Houston Grand Opera, 2011). Perla is a recipient of the prestigious Thelonious Monk Institute Jazz Composers Award and has performed as a pianist at the Texaco New York Jazz Festival, Knitting Factory, Tampere Jazz Festival, Big Sur, Monterey and Pacifica Jazz Festivals, and the Millennium Festival in London. His third jazz recording, *Poet's Cabaret*, was released in 2015. Perla was artist-in-residence at ODC Theater from 2006 to 2009, and during the same period participated in American Opera Projects' Composers and the Voice and Tapestry New Opera's LibLab.



JESSICA MURPHY MOO (Librettist) earned great acclaim for her collaboration with Jack Perla, *An American Dream*, at its Seattle Opera world premiere in 2015 and its reprise there two years later.

Murphy Moo was recently appointed editor of *Portland* magazine, the award-winning publication of the University of Portland. She is former senior communications manager for Seattle Opera, as well as an adjunct instructor teaching nonfiction writing for the University of Washington's Professional and Continuing Education division. Murphy Moo was formerly a staff editor at *The Atlantic* and fiction editor at *Memorious*, an online literary magazine. Her fiction has appeared in *The Atlantic*, *Image*, *Memorious*, and *Signs of Life*, an anthology for Seattle-based writers. Her nonfiction has appeared in *Portland* magazine,

Poets & Writers magazine, *ParentMap*, *The Tablet*, *Boston College* magazine, and *The Atlantic Online*, among other publications. Murphy Moo was a 2016 fellow at Tapestry Opera's Librettist Composer Laboratory Workshop and is currently working on a new libretto for an opera for young audiences. She is an alumna of the College of the Holy Cross (B. A.) and Emerson College (M. F. A.). Murphy Moo has held teaching positions at Emerson College, Harvard University, Boston University, Seattle Pacific University, University of Washington, and Seattle Opera.



CATHERINE MARTIN (*Eva Crowley*) has previously appeared at Lyric as Waltraute/*Die Walküre* (2017/18) and *Hécube/Les Troyens* (2016/17). The San Antonio native began the 2018/19

season as Wowkle/*La fanciulla del West* at Maryland Lyric Opera, before portraying Tamara/*Enemies*, *A Love Story* at Kentucky Opera. Later this season she will sing Herodias/*Salome* at Dayton Opera, where she previously starred as Sister Helen Prejean/*Dead Man Walking*. The latter role has also brought her to Dresden's Semperoper (international debut) and The Minnesota Opera. Other recent successes include appearances at Tanglewood (Wellgunde/*Das Rheingold*), Washington National Opera (Wellgunde/*Das Rheingold* and *Götterdämmerung*, Grimgerde/*Die Walküre*), Florida Grand Opera (Adalgis/*Norma*), and Opera Colorado (Amneris/*Aida*). She has also portrayed Strauss's Composer and Verdi's Amneris (Glimmerglass Festival), Nicklausse/*The Tales of Hoffmann*, Hermia/*A Midsummer Night's Dream*, and Zaida/*Il turco in Italia* (all at Wolf Trap Opera). Martin's close relationship with Houston Grand Opera began with her tenure at the company's renowned Opera Studio and continued with return engagements as Amneris/*Aida*, Flosshilde/*Das Rheingold*, and Waltraute/*Die Walküre*. The mezzo-soprano's world premieres include the roles of Sara Miller/D.J. Sparr's *Approaching Ali* and Mary/Jeanine Tesori's *The Lion, the Unicorn, and Me*, both at Washington National Opera.



CHRISTOPHER MAGIERA (*Jim Crowley*) began the season at Chicago Opera Theater portraying Robert/*Iolanta* and returns there later in the season as Gardiner/*Moby Dick*.

The baritone will also be heard in *Carmina Burana* with the Evanston Symphony. Recent highlights include Sharpless/*Madama Butterfly* (Opera Naples, Opera Theatre of Saint Louis – he has starred with the latter company as Tchaikovsky's Onegin); Marcellino/*La bohème* (Charleston Opera), John Adams's *The Wound Dresser* (McLean Orchestra), and Dvořák's *Requiem* (Berkshire Choral Festival). Other major achievements include performances with English National Opera (Captain/*The Death of Klinghoffer*, also heard in St. Louis), The Santa Fe Opera (Valentin/*Faust*, Zurga/*The Pearl Fishers*), Dresden's Semperoper (Danilo/*The Merry Widow*, Licinius/*La vestale*, Figaro/*The Barber of Seville*, Papageno/*The Magic Flute*), Opera Colorado, Vancouver Opera, and the Teatro Massimo Palermo. Concert engagements include the Montreal Symphony Orchestra, the Bilkent Symphony Orchestra of Ankara, Turkey, the Shanghai Symphony, and the Richard Tucker Gala at Lincoln Center. An alumnus of the Opernstudio of Munich's Bavarian State Opera, Magiera is also a former National Grand Finalist in the Metropolitan Opera's National Council Auditions and a winner of top awards in many other major competitions.



SO YOUNG PARK (*Setsuko Kobayashi*) debuted at the Metropolitan Opera in January as Mozart's Queen of the Night after winning acclaim in that role with ten other companies, among

them those of Houston, Los Angeles, Detroit, and Boston. Park appeared in February with the New York Philharmonic for the Lunar Year Concert, and later this season she stars at Opera Theatre of Saint Louis as Gilda/*Rigoletto*. Park recently debuted with the LA Master Chorale in *Carmina Burana*, returned to the Los Angeles Philharmonic for Esa-Pekka Salonen's *Wing on Wing* (with the composer conducting), and portrayed Gilda at Michigan Opera Theater. She has also been

featured with LA Opera in *The Abduction from the Seraglio* and *Akhmaten*, and with Opera Theatre of Saint Louis in *Ariadne auf Naxos*. Concerts have included appearances with Gustavo Dudamel and the Los Angeles Philharmonic and with Plácido Domingo at the Seoul Olympic Gymnasium. The South Korean soprano trained as a Domingo-Colburn-Stein Young Artist at LA Opera, and she can be heard on CD in that company's Grammy-winning recording of *The Ghosts of Versailles*. Domingo featured Park as a soloist on his recent album, *My Christmas*.



NINA YOSHIDA NELSEN (*Hiroko Kobayashi*) is reprising a role she created at Seattle Opera in 2015 and reprised there in 2017. The mezzo-soprano has been featured as Suzuki/*Madama Butterfly* at

London's Royal Albert Hall (European debut), New York City Opera, the Phoenicia International Festival of the Voice and the major companies of Atlanta, Salt Lake City, Manitoba, Santa Barbara, and Sarasota. Other operatic credits include performances at Utah Opera (*Cherubino/The Marriage of Figaro*), Houston Grand Opera (world premieres of Huang Ruo's *Bound* and Marty Regan's *The Memory Stone*), Opera Santa Barbara (*Secretary/The Consul*), Concerts include the Verdi *Requiem* (Guelph Symphony Orchestra, Bakersfield Symphony Orchestra), Mahler's *Songs of a Wayfarer* (Grand Junction and Flagstaff symphony orchestras), Beethoven's *Ninth Symphony* (Southwest Florida Symphony), the Mozart *Requiem* (Carnegie Hall, Santa Barbara Symphony, Southwest Florida Symphony), and Handel's *Messiah* (Nashville Symphony). She has sung the Mother/*Amahl and the Night Visitors* at Lincoln Center. Nelsen is a former recipient of an Encouragement Award from the Gerda Lissner Vocal Competition and a former Metropolitan Opera National Council Auditions National Semi-finalist. She is an alumna of Philadelphia's Academy of Vocal Arts, where she sang many major roles.



AO LI (*Makoto Kobayashi*) first attracted attention as 2013 winner of Plácido Domingo's Operalia competition and a 2014 national winner in the Metropolitan Opera National Council Auditions. Li is an

alumnus of Shandong Normal University (where he is currently a faculty member), the University of Cincinnati College-Conservatory of Music, the Canada Vocal Arts Institute, San Francisco Opera's Merola Opera Program and Adler Fellowship program, and Washington National Opera's Domingo-Cafritz Young Artist Program. He made his professional opera debut in 2011 at San Francisco Opera as Dancaïre/*Carmen*, appearing subsequently with the SFO as Petrucci/*Lucrezia Borgia*, Lorenzolo/*Capuleti e i Montecchi*, Ubertolo/*La serva padrona*, Don Basilio/*The Barber of Seville*, and the Indian Gardener and Ben Weatherstaff/Nolan Gasser's *The Secret Garden* (world premiere). In the fall of 2018 the Chinese bass-baritone sang Oroveso/*Norma* with North Carolina Opera. He has also portrayed Colline/*La bohème* at Utah Opera and earned great acclaim at the Seoul Arts Centre as Gremin/*Eugene Onegin*. In 2015 he created the role of Male Soloist No. 4 in the world premiere of Huang Ruo's *Paradise Interrupted* at Spoleto Festival USA, subsequently reprising it at the Lincoln Center Festival and, in December 2018, in China.



JEFF DIEBOLD (*FBI Agent #1*) has been featured in many leading roles throughout the Chicagoland area. Most recently he portrayed Sam Carmichael/*Mamma Mia!* at the Paramount Theatre, a role repeated

on the U.S. tour of the Broadway production. Other notable appearances include Lurch/*The Addams Family* (Mercury Theatre), Cornelius Hackl/*Hello Dolly!* (Drury Lane Theatre), and Joe Hardy/*Damn Yankees* (Metropolis Performing Arts Centre in Arlington Heights), as well as productions with Chicago Shakespeare Theater, Court Theatre, Theatre at the Center, and Noble Fool Theater. Diebold received his master's degree in acting from Roosevelt University's Chicago College of Performing Arts.



DANIELA CANDILLARI (*Conductor*), who led *Fellow Travelers* at the Athenaeum Theatre for Lyric Unlimited and The Minnesota Opera last season, recently made her debut with NOVUS NY

of Trinity Wall Street (Leonard Bernstein centenary celebration concert) and her PROTOTYPE Festival debut conducting *Acquanetta*. Highlighting the current season are Candillari's Boston conducting debut with the world premiere of Dan Visconti and Cerise Jacobs's *PermaDeath*; her Asian debut in Hong Kong conducting Du Yun's Pulitzer Prize-winning opera *Angel's Bone*; and her Opera Philadelphia debut conducting Rene Orth's *Empty the House*. This summer she leads the West Coast premiere of Jennifer Higdon's *Cold Mountain* at the Music Academy of the West. Other recent projects include conducting the world premiere of Stefania de Kenessey's opera *Bonfire of the Vanities* at Museo del Barrio, New York. At the Center for Contemporary Opera Candillari workshopped the Rachel Peters/Royce Vavrek opera *Wild Beast of the Bungalow* and gave the first public presentation of Hannah Lash's opera *Beowulf*. Candillari's own compositions – commissioned by outstanding instrumentalists and most recently by the University of Pittsburgh – have now been performed by musicians from the symphony orchestras of Boston, Cleveland, Detroit, and Pittsburgh, and by those of the Metropolitan Opera Orchestra, New York Philharmonic, and New York City Ballet.



MATTHEW OZAWA (*Director*) made his Lyric directorial debut with *Nabucco* (2015/16) and returned for *Don Quichotte* and *Celebrating Domingo* (both 2016/17). He has an international career spanning all

artistic disciplines and has worked for companies worldwide, including Oregon Shakespeare Festival, Canadian Opera Company, San Francisco Opera, Houston Grand Opera, Santa Fe Opera, the Macau International Festival, and Opera Siam. Ozawa is the founder and artistic director of Mozawa, a Chicago-based incubator advancing collaborative art and artists. Additionally, Ozawa serves as assistant professor and opera director at The University of Michigan. Acclaimed productions include *Madama*

Butterfly (The Santa Fe Opera), *An American Soldier* (Opera Theatre of Saint Louis), *Hand Eye* (world premiere, Eighth Blackbird – Carnegie Hall, Kennedy Center), *Romeo & Juliet* (The Minnesota Opera, Cincinnati Opera), *L'Opera Seria* and *Les mamelles de Tirésias / Le Pauvre Matelot* (Wolf Trap Opera), *A Little Night Music* and David Hanlon's *After the Storm* (world premiere, Houston Grand Opera), *Madama Butterfly* and *Arizona Lady* (American premiere, Arizona Opera), Matt Aucoin's *Second Nature* (world premiere, Lyric Unlimited), *Sweeney Todd* and *Snow Dragon* (world premiere, Skylight Music Theater, subsequently Opera Siam), *A Dream Play* (Mozawa), and *Tsuru* (world premiere, Houston Ballet, subsequently Asia Society).



ANDREW BOYCE (*Set Designer*), an alumnus of Middlebury College and the Yale School of Drama, is a former participant in the Lincoln Center Directors Lab. He is currently a member of the

Wingspace Design Collective and assistant professor of set design at Northwestern University. Among the world premieres for which he has created sets and/or costumes are *Clarkston* (Dallas Theater Center); *Another Word For Beauty* (Goodman Theatre), *Ode to Joy* and *Buyer & Cellar* (Rattlestick), *Dreams of Flying*, *Dreams of Falling* (Atlantic Theatre Company), *The Consultant* (Long Wharf Theatre), Marco Ramirez's *The Royale* (Kirk Douglas Theatre), *Bike America* (Alliance Theatre), *LETTIE* (Victory Gardens), and *Evocation To Visible Appearance* and *Marginal Loss* (both for the Humana Festival at Actors Theater of Louisville). Opera credits include *The Barber of Seville* (Kentucky Opera), *FLORIDA* (Urban Arias, world premiere), and *An American Soldier* (Opera Theatre of Saint Louis). New York credits include productions for Lincoln Center Theater, Roundabout Theater Company, Atlantic Theatre Company, and Cherry Lane Theatre, among many other companies. Boyce's work has also been seen regionally at the American Conservatory Theatre, American Players Theater, Long Wharf Theatre, Mark Taper Forum, Milwaukee Repertory Theater, Williamstown Theatre Festival, and Yale Repertory Theater, among others.



IZUMI INABA (*Costume Designer*) returns to Lyric Unlimited after designing *The Property* in 2015. She is a freelance costume designer in Chicago whose

recent work includes *A Doll's House, Part 2* (Steppenwolf Theatre), *Twilight Bowl* (Goodman Theatre), *Mansfield Park* (Northlight Theatre), and *Smart People* (Writers Theatre). Regionally her work has been seen onstage at the Milwaukee Repertory Theatre, the Repertory Theatre of St. Louis, Center Stage in Baltimore, and the Kirk Douglas Theatre in Culver City, California. *Izumi Inaba is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



LEE FISKNESS (*Lighting Designer*) received an M. F. A. degree in lighting design from Northwestern University, where he designed *Sweeney Todd*, *Peter Pan*, *Amadeus*, *The Boys from Syracuse*, *The*

Ghosts of Versailles, and *The Consul*. In Chicago he has received Jeff nominations for *Chicago The Musical* and *Camelot* at Drury Lane (where other credits include *Hazel*, *White Christmas*, *Billy Elliot*, and *Young Frankenstein*); *End Days* (Next Theatre); and *Sucker Punch* (Victory Gardens, where he also designed *A Wonder in Soul*, *Gospel of Loving Kindness*, and *L-Vis*). Other Chicago productions include *Spring Awakening* (Marriott Theatre); *Yellow Moon* (Writers Theatre); *The Miraculous Journey of Edward Tulane* and *Frederick* (Chicago Children's Theatre); *Into America*, *Balm in Gilead*, *Burnt Part Boys*, and *Port* (Griffin Theatre); *The Hammer Trinity –Part 3* (House Theatre of Chicago); *You Never Can Tell* and *Changes of Hearts* (Remy Bumpo Theatre); *Souvenir* (Northlight Theatre); *Peter Pan* (Lookingglass Theatre); *Woyzeck* (Hypocrites Theatre); and *Pony* and *Flowers* (About Face Theatre). Regional credits include productions for the Manhattan School of Music, Indiana University, Minneapolis Music Theatre, Milwaukee Repertory Theater, and Two River Theatre. Fiskness is lighting director at The Santa Fe Opera, where he will be returning this summer for his 17th season. *Lee Fiskness is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



AMANDA RELAFORD (*Properties Designer*) earned a M.F.A degree in properties design and management from the University of Illinois at Urbana-

Champaign. Her professional credits include assistant properties coordinator for *The Ring of the Nibelung*, produced by The Washington National Opera at The Kennedy Center for Performing Arts in 2016. She has had the pleasure of working as a props artisan at The Aspen Music Festival and Creede Repertory Theatre. Amanda also served as properties manager for the Paramount Theatre in Aurora, Illinois, from 2016 to 2018. Before moving to the Midwest, Amanda earned her undergraduate degree in theater from Georgia State University in 2010. During her time in Atlanta she worked at Theatrical Outfit in a variety of roles, including production assistant and wardrobe supervisor. While at Theatrical Outfit she was given the opportunity to work with Kenny Leon's True Colors Theatre Company on multiple occasions. She also had the pleasure to work as a puppet builder at The Center for Puppetry Arts.



SARAH HATTEN (*Wigmaster and Makeup Designer*) has served Lyric in this capacity since the 2011/12 season. She has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theater,

as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*

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Notes from the Composer and Librettist



PHILIP NEWTON/SEATTLE OPERA

D'Ana Lombard as Eva Crowley in the 2015 world premiere of An American Dream at Seattle Opera.



NATIONAL ARCHIVES

Japanese Americans waiting for relocation to incarceration camps.

COMPOSER'S NOTE

Bringing a new opera to life takes a village. Counting revisions, it sometimes takes two or three. In 2011 Sue Elliott had just taken over community engagement and educational programs at Seattle Opera when she contacted me about a commission. She'd begun an oral history collaboration between Seattle Opera and the Museum of History and Industry. About 170 participants were filmed answering the question, "If you had to leave your home with no warning, what one item would you take with you?" Sue, librettist Jessica Murphy Moo, and I agreed that several videos called naturally for dramatization and singing. Marianne Weltmann had escaped Nazi Germany and chose a book about her home town. Mary Matsuda Grunewald, a Japanese American who was incarcerated during World War II, chose a bottle of shells she'd collected as a girl.

Though from different cultures and countries, both women became refugees from the tides of war. Jessica based the characters of Eva and Setsuko upon their stories – a strong starting point for our work. There were many steps to the premiere, and Jessica was my constant companion. She's one of the most thoughtful and idealistic writers I've worked with, and I learned a tremendous amount as we collaborated. She deepened Setsuko and Eva, developed Jim from several stories (including one told by a pilot), and wove details from the remaining tales and from historical research, into a moving libretto.

How does an Italian American composer write an opera about a Japanese American girl and her family during World War II? Setsuko is a young woman standing up to a middle-aged war veteran – not exactly something I've experienced. On the other hand, my brother suffered from epilepsy and developmental delays, and was bullied relentlessly as a boy. He was two years older than me, and though I was the second-smallest boy in my class, I often squared off against his classmates in an attempt to defend him. The powerlessness we struggled with is something I'll never forget; it informed how I approached Setsuko's journey.

Does working from such raw emotional lines mean glossing cultural and historical details? I don't believe so. In most operas, everything from the profoundly personal to "I'll answer the door" is sung. This precludes the kind of realism film can achieve. But set, lighting and costume design, and a skilled director, can clarify the emotional arc *and* historical detail of a piece. Merging these elements with the urgency of music and voices is, to me, the unique power of opera.

When the piece was in place, the village mobilized. Sue organized a workshop that allowed us to run the work in its entirety with orchestra for a small, thoughtful audience. Aidan Lang, who'd just started as Seattle Opera's general director, attended and decided to premiere the opera as part of the 2015 subscription series. Further performances were presented in 2017.

After both productions in Seattle, attendees of Japanese ancestry greeted us warmly and thanked us for the opera. They were moved to see their families' experiences brought to life – several said the event respected and honored their experience. In addition, Marianne Weltmann and Mary Matsuda Grunewald attended the premiere – an unforgettable honor. My wife and my daughter – eight at the time – were in the audience. My daughter had no trouble understanding that this play, as she called it, centered upon a young girl standing up to a frightening older man, while a woman helps her. Though she hadn't yet learned the historical details, the story felt real to her.

After the premiere, Norm Mineta, Secretary of Transportation under President George W. Bush, joined us for a post-show Q&A. It was the summer of 2015, and he forcefully pointed up the parallels between his story and an ugly new version of it taking shape. It's been sad and frightening to see those parallels persist and magnify. I hope this piece helps in some way. I've felt blessed throughout the process of creating and performing *An American Dream*. There were too many kind and generous people who helped along the way to name individually, but I'm grateful to each of them.

— Jack Perla

(Left and right) Hae Ji Chang as Setsuko in the 2015 world premiere of *An American Dream* at Seattle Opera.



Left: Items belonging to deported German Jews, Würzburg, 1943.

LIBRETTIST'S NOTE

An American Dream started as a community storytelling project in Seattle; it was about a particular time and place, though we soon learned the story had a lot to tell us today.

We started the project with a question to the public: What is your most precious belonging and why? This question led us to many amazing stories. Two held an unsettling resonance. Marianne Weltmann shared a book about her hometown in Stettin, Germany, which her family fled because of the Nazi threat. Mary Matsuda Gruenewald kept a jar of shells she had collected as a child while incarcerated in California during World War II.

These women inspired the Eva and Setsuko characters, though both the characters and the specifics of the situation are fictional. In real life, Marianne is a retired opera singer and vocal coach. Mary is a retired nurse and author. Mary's high school recently awarded her the diploma she missed out on because she had been in prison. They both attended the premiere, and that means more to me than I can say.

Depression, FDR helped my grandfather find a job. My grandfather was struggling: he was an only child, his father had died, and he needed to support his mother. To my grandfather FDR was a hero. But heroes are people. FDR did help my grandfather find work, and FDR also signed an executive order that took rights away from American citizens and put children into detention centers. Working on the story of *An American Dream* complicated many narratives, and it has also made me more attentive to what is happening today. We hear a lot about Executive Orders, and we know that bigotry, hate crimes, and anti-Semitism have not gone away. It has been a mere 25 weeks since the devastating murders at the Tree of Life synagogue in Pittsburgh.

Working on this story connected me to organizations doing important and inspiring work. The Japanese American Citizens League, in particular, galvanizes the voices of Japanese Americans to stand up for social justice causes. The Holocaust Museum in Washington, D.C., brought me to my knees. That organization continues to educate and fight against anti-Semitism and genocide around the world.

In addition to the women who inspired the story, this piece has connected me to performers and artists who have a direct connection to this particular time in history. They are the interpreters of these characters. Nina Yoshida Nelsen created the role of the mother character and has performed the role in every subsequent production. When Nina is performing, she is portraying her great-grandmother. Nina has told me that the opera gave her an opportunity to talk with her grandmother, who was a teenager in the detention centers, about things that had always been left unsaid. Nina's grandmother got to see Nina perform the role before she passed away. These performers bring these characters to life for all of you, and I am in awe of their abilities. It is because of them that I had the following exchange after opening weekend of this show.

After the last performance a woman approached me in the lobby. She said her family had been incarcerated during World War II, she had heard the stories her whole life, she knew all the facts, but seeing the story unfold onstage along with Jack's stirring music had made her feel it for the first time. She began to cry, and we embraced. I do believe that art can connect us and make the fabric of our society stronger. Working on this piece has challenged me to take a more active role as a citizen. I have hope.

— Jessica Murphy Moo

Director's Note

PHILIP NEWTON/SEATTLE OPERA

Yeonji Lee as Setsuko in the 2017 revival of An American Dream at Seattle Opera.



“If you had to leave your home today and couldn’t return, what would you take with you, and why would those connections to your past be so important?”

— Jack Perla, composer of *An American Dream*

Jack Perla and Jessica Murphy Moo’s poetic and gripping opera, *An American Dream*, links directly to my family heritage. I am one of this country’s few Asian American directors, and the process of preparing for this project has been an unusual one for me: digging up family photos, long chats with my father, looking at objects passed down from generation to generation.

Like 120,000 other Japanese Americans, allowed to take only what they could carry, my family was forcibly removed from their home in Los Angeles and sent to an incarceration camp in Heart Mountain, Wyoming. It was in this prison – compounds of barracks patrolled by armed guards and surrounded by barbed wire fences – that my father was born. His siblings, sadly, died in the camp, and by the time I was born, much of my family’s Japanese culture, language and religion had been silenced in the hope that I would be a truly assimilated “American.”

For much of my upbringing I knew very little about my Japanese American heritage. I saw very few Japanese objects and pictures, and was told very little about the loss, the pain, and the struggles my family endured. Wiping the dust off my family history in order to investigate the opera’s themes of home and heritage was akin to unearthing a hidden secret. As for Setsuko and Eva in the opera, there was a haunting quality in realizing the magnetic pull of my family as found in their pictures, letters, and objects. This subtle internal feeling, I found, was so poignantly mirrored in Perla’s score.

I’ve realized that if I were forced to leave my home today, I would take as much of my family heritage with me as possible, because that history and culture cannot be silenced. What is so shocking is that what my family and so many others during World War II endured still occurs today. My connections to my past where those who were defined as “other” were “removed,” become contemporary reminders, so that we hopefully learn from our past and present to shape a new future.

— Matthew Ozawa

Partner Organizations

Lyric Unlimited is proud to partner with the following organizations on this presentation of *An American Dream*:

Alphawood Foundation
Council on Global Affairs Young Professionals Network
Harris Theater for Music and Dance
Japanese American Service Committee

Lyric Young Professionals
University of Chicago Civic Leadership Academy
University of Chicago School of Social Service Administration

Japanese Americans During World War II

Even before World War II, the Japanese American community had already existed in the United States as a marginalized and precarious community, desired for their labor, but alienated due to their race, and attacked by opportunistic politicians, labor unions, and muckraking journalists under the “yellow peril” sentiments of the prewar years. Barred from naturalizing by a 1922 Supreme Court decision, unable to immigrate due to a 1924 Immigration Act that essentially barred Asian immigration to the U. S., and often unable to own land or intermarry due to Alien Land Laws and anti-miscegenation laws, the Japanese American community struggled in the face of institutional racism and widespread prejudice.

Following the Japanese military attack on Pearl Harbor on December 7, 1941, more than 5,500 Japanese immigrant community leaders, who were primarily the male breadwinners for their families, were immediately rounded up by the U. S. government and incarcerated in Department of Justice - operated prisons, along with a small number of German and Italian nationals. Separated by vast distances from their families, the men's wives and children had to fend for themselves in the absence of their husbands and fathers.

On February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, which allowed for the designation of a military exclusion zone on the west coast encompassing all of the state of California, and parts of Washington, Oregon, and Arizona. Under this order, the government authorized the wholesale incarceration of over 120,000 Japanese Americans in ten Japanese American concentration camps managed by the War Relocation Authority. Of the total number of those incarcerated, roughly two-thirds were U.S. citizens, who, along with their immigrant parents, would be systematically stripped of their civil and human rights and imprisoned for the duration of the war.

Often placed in marginal areas in the interior of the U.S., these desolate camps would serve as the places of confinement for the Japanese American community until judicial challenges eventually forced the government to allow for the release and resettlement of the Japanese American community outside of the camps.

Resettlement outside of the camps into places like Chicago dramatically changed the face of the community. Prior to the war, only

around 400 Japanese Americans called Chicago home, but after the war, this population had bloomed to over 20,000 Japanese Americans. As they worked to rebuild their lives, they continued to face barriers and difficulties, especially in regards to prejudice in housing and employment, and even had to deal with local cemeteries and hospitals that refused to provide them service.

More than 40 years later, the Japanese American community organized around a redress and reparations movement that culminated in the 1988 Civil Liberties Act, which provided for an apology and compensation to living survivors of the camps, and which recognized the role that racism, war hysteria, and a lack of political leadership had played in the usurpation of their rights. Today, the community continues to work towards the preservation and promotion of this story as a lesson to all Americans about the precariousness of our civil and human rights, particularly in times of crisis.

— *Ryan Masaaki Yokota, Ph.D.*
Development and Legacy Center Director;
Japanese American Service Committee;
Lecturer, History Department, DePaul University

About Lyric Unlimited

A crucial component of Lyric's mission, Lyric Unlimited expands the company's civic footprint by collaborating with organizations throughout the Chicago area, creating opportunities for children and adults to learn about opera, and exploring the development of opera through the creation and presentation of new works.

Lyric Unlimited is committed to serving the broadest possible audience within and beyond the Lyric Opera House. This includes communities for whom opera has had little to no relevance in the past. To make meaningful connections, Lyric Unlimited collaborates with community organizations to develop innovative approaches, partnerships, programs and performances that highlight cultural heritage and create a renewed resonance for opera.

Each season, Lyric Unlimited programming includes a broad range of learning initiatives in Chicago-area schools as well as collaborative community activities that explore new ways for people to develop and perform their stories through music. Across all programs during the 2017/18 season, Lyric Unlimited reached over 95,000 individuals.

Lyric Unlimited is dedicated to producing small-scale, contemporary operas, sung in English that have a socially impactful theme. In addition to *An American Dream*, past productions include *Fellow Travelers* (2018) and *Charlie Parker's YARDBIRD* (2017). In 2020, Lyric Unlimited will present *Blue*, a new opera from composer Jeanine Tesori and librettist Tazewell Thompson.

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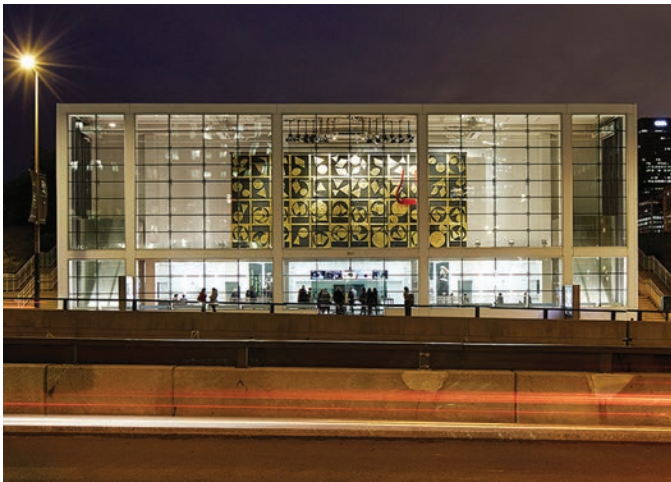
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About Harris Theater



The Joan W. and Irving B. Harris Theater for Music and Dance is Chicago’s primary residence for music and dance, connecting diverse audiences with outstanding artists from across the city, the nation, and the world.

Opened in November 2003 in Chicago’s Millennium Park, the 1,499-seat state-of-the art performance venue was the first multi-use performance venue built in downtown Chicago since 1929. Now in its 15th anniversary season, the Theater features the most diverse offerings of any venue in Chicago, and has earned national recognition as a distinctive model for collaboration, performance, and artistic advancement.

The Theater’s activities fall under three central strategies: support for local music and dance companies, presentation of national and international artists, and community engagement and educational programs.

Harris Theater Information

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Ticket purchases: To purchase tickets, visit harristheaterchicago.org, call or visit the Box Office at 312.334.7777 Monday through Friday, 12–5 p.m. or until curtain on performance days.

In consideration of other patrons and the performers: Please turn off all cell phones. Photography is not permitted in the Theater at any time and texting during performance is strictly prohibited. Film or digital images will be confiscated or deleted by the Harris Theater house staff; violators will be subject to a fine. Latecomers will be seated at the discretion of the house management. Smoking is prohibited within the Harris Theater. Allowance of personal items and baggage into the auditorium space is at the sole discretion of house management.

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Today, the Harris Theater’s original group of 12 Resident Companies has grown to include 30 diverse arts and culture organizations, including Chicago Gay Men’s Chorus, Chicago Humanities Festival, Chicago Opera Theater, Chicago Philharmonic, Chicago Symphony Orchestra’s MusicNow, Giordano Dance Chicago, Hubbard Street Dance Chicago, and Music of the Baroque. The Theater supports Resident Companies with subsidized rental, technical expertise, marketing support, and professional development opportunities, allowing the organizations to focus on what they do best—bringing the finest in music and dance performances to the public.

The Harris Theater is also dedicated to presenting the highest quality artistic programming, bringing celebrated artists and ensembles from throughout the world to Chicago through the Harris Theater Presents series. The Theater has achieved widespread recognition as a vital cultural anchor in Chicago, bringing artists such as Mikhail Baryshnikov, Batsheva Dance Company, Joshua Bell, Renée Fleming, Angélique Kidjo, Hamburg Ballet, Sir John Eliot Gardiner, Paris Opéra Ballet, and Stephen Sondheim to the Elizabeth Morse Genius Stage.

The Harris Theater’s community engagement initiatives take advantage of access to the world’s leading musicians and dancers, building bridges to people from throughout the Chicago region and nurturing the next generation of artists and audiences. Ongoing programs include Arts Education Partnerships, which offers master classes and artist talks, and Access Tickets, which has provided over 13,000 free tickets to youth and families from more than 35 partner organizations.

To learn more about the Harris Theater, please visit harristheaterchicago.org. Call the Box Office at 312.334.7777 to request a brochure or additional information.

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