

AMPLIFY 1.0 CONCERT SERIES

MisogyME

Wreckonconciliation

Spotlight: Out on a Limb

March 17, 19, and 20, 2022

Museum of Contemporary Art,

Toronto Canada

Land Acknowledgment

Amplified Opera and MOCA Toronto primarily operate in Tkarón:to, the Kanien'kéha (Mohawk language) word for "the place where the trees are standing in the water," and colonially known as Toronto, which is identified in MOCA's name. It is the traditional territory of many nations including the Mississaugas of the Credit – *River of the north, of many mouths*; the Anishnabeg – *Original People*; the Haudenosaunee – *People of the Longhouse*, and the Wendat – *People of the Island*. For many generations these lands have been governed by the pre-colonial treaty [*Gdoo-naaganinaa*](#), the Dish With One Spoon Wampum Belt covenant. By choosing to live here we are all treaty people, and are responsible for the well-being of the land and the creatures with whom we share it.

This land is now also covered by the Toronto Purchase of 1805 (also known as Treaty 13), negotiated between the British Crown and the Mississaugas of the Credit. The treaty was disputed officially in 1986 and later settled in 2010.

Tkarón:to is now home to many diverse First Nations, Inuit, Métis, and settlers alike.

The actions we take today are informed by the actions of those who came before us, and will affect many generations to come. MOCA and Amplified Opera are committed to using art and music to reflect on the ways we impact the world around us. We strive to create a space that allows our artists and audience to flourish, and we accept our responsibility to educate ourselves and govern our actions in ways that honour our covenant with each other and the land.

A message from Amplified Opera

Welcome to AMPLIFY 1.0! Typing those words out feels surreal and comes with mixed emotions. It is hard not to reflect back on the last time we were able to gather together for a public performance. The first iteration of this concert series, the series that officially launched Amplified Opera, happened almost two-and-a-half years ago in October 2019. Now, in 2022, I find I am mourning the time we lost while simultaneously reveling in the gratitude and joy I feel about welcoming you into this space. I'm sure I'm not alone in experiencing conflicting emotions about our world re-opening.

As the AMPLIFY 1.0 artists have come together to curate these heart-felt, and thought provoking concerts, I am reminded of why this series was started: to unpack what we

mean when we talk about equity and making space for diverse voices, and to showcase the limitless possibilities that occur when people are free to speak as their authentic, complicated, contradictory, and challenging selves. The process for getting us to this presentation today has required building trust, being gentle with ourselves, and finding community in various forms. It is a process that has required us to accept that we will always be in some form of process, and consequently will need to consistently evolve how we work and grow together as an organization. And so, as we navigate the path towards a more open and less restricted public existence, I can think of no better offering to mark our return to stage than a concert series that celebrates the many intersecting communities that make our society worth engaging with, while acknowledging that we are far from embodying the equitable world we aspire towards.

On behalf of the entire Amplified Opera team, I would like to thank you for being the reason we create art, for being with us in-person at the beautiful Museum of Contemporary Art Toronto, Canada, and for being with us on this journey. We hope you enjoy the show!

– **Aria Umezawa** (she/her), Co-Founder of Amplified Opera

A message from the *Wreckonciliation*

Artists

What do we mean by reconciliation? What does reconciliation mean for the people who live together on this land, the Indigenous people, the Canadians whose ancestors came from far away, long ago, or only recently?

The Truth and Reconciliation Commission issued 94 Calls to Action, after its years-long journey across this land, listening to the survivors of the residential school system, and the survivors of the survivors. The residential school system lasted over a hundred and fifty years – it was, in fact, in place before Confederation in 1967 and the last school closed in 1996 – but the damage the TRC addresses began long before the implementation of the residential school system, before even the naming of this place called Canada.

We chose Purcell for many reasons. He is lauded as one of the greatest English composers, he wrote music that celebrated nature. And at the time he was making his music, England was undertaking its imperialist project, empire-building across the globe. In Canada, the beaver wars were underway, the land being stripped of its first resources, a pattern that would continue for the next four hundred years. Over those centuries, the Indigenous people of this land would also be stripped of their languages, customs, and traditional territories.

And now in the 21st century, we have arrived at an articulated desire for reconciliation. What work must we do together that will result in reconciliation, and not wreckonconciliation? These artists, with ties to people and to lands across the globe, come together to collaborate on a project that begins to

reconcile that past and this present, in the hope of moving into a better, more just, future.

ARTISTS

***MISOGYME* – March 17 & 19**

Jonathan Christopher, baritone

Topher Mokrzewski, piano

Dr. Michael Mohammed, director

***WRECKONCILIATION* – March 17 & 20**

Marion Newman - Nege'ga, mezzo-soprano

Jonathon Adams, baritone

Yvette Nolan, director

Christopher Bagan, harpsichord and arranger

Kathleen Kajioka, violin

Keiran Campbell, cello

SPOTLIGHT: OUT ON A LIMB

March 19 & 20

Megan Miceli, soprano

Jennifer Pos, piano & trumpet

Bridget Ramzy, director

Lieke van der Voort, commissioned composer

DESIGNERS & CREW

Troy Taylor, stage manager

Emerson Kafarowski, lighting designer

Steph Raposo, sound designer

Zev Shoag, lighting technician

Lenny Kai Yang, graphic designer

Matt Vaile, UX designer

Coffeeshop Creative, video production

Stephen Bell, director of photography

Ryan Harper, archival audio engineer

Dahlia Katz, production photography

PRODUCERS

Aria Umezawa, co-producer

Teiya Kasahara 笠原貞野, co-producer

Marion Newman - Nege'ga, co-producer

Asitha Tennekoon, co-producer

Madison Angus, marketing manager

Chihiro Yasufuku, associate producer

REPERTOIRE – *MISOGYME*

March 17 & 19

“What Is A Man?” from *Champion* by Terence Blanchard
(1962~)

“I Hate Men” from *Kiss Me Kate* by Cole Porter (1891-1964)

“In uomini” from *Così fan tutte* by Wolfgang Amadeus Mozart
(1756-1791)

Selections from *Le Nozze di Figaro*, *Così fan tutte*, *Don Giovanni* by Wolfgang Amadeus Mozart (1756-1791)

“Til We Reach That Day” and “Coalhouse’s Soliloquy” from
Ragtime by Stephen Flaherty (1960)

“Epiphany” from *Sweeney Todd* by Stephen Sondheim
(1930-2021)

“Monster” from *Octet* by Dave Malloy (1976~)

“Laugh at me... But no, not forever” from *The Black Clown* by
Michael Shachter (1987~)

“Wait for It” from *Hamilton* by Lin-Manuel Miranda (1980~)

REPERTOIRE –

WRECKONCILIATION

March 17 & 20

Selections by Henry Purcell (1659-1695)

“Hark! How the Songsters of the Grove” from *Timon of Athens*

“Fairest Isle, all isles excelling” from *King Arthur*

“Sweeter than roses”

“The fatal hour comes on apace”

“Lost is my quiet”

“Come let us leave the town” from *The Fairy Queen*

“Ye gentle spirits of the air” from *The Fairy Queen*

“Tis nature’s voice” from *Ode to St. Cecilia*

“Music for a while”

“Kinanu” by Marion Newman - Nege’ga (living composer)

“Close thine eyes and sleep secure” by Henry Purcell

(1659-1695)

REPERTOIRE – *SPOTLIGHT:* *OUT ON A LIMB*

March 19 & 20

“Eternal Source of Light Divine” from *Ode for the Birthday of Queen Anne* by G.F. Handel (1685-1759)

“Furie terribili” from *Rinaldo* by G.F. Handel (1685-1759)

“La plus que lente” by Claude Debussy (1862-1918)

“Fantasia in D Minor” by Wolfgang A. Mozart (1756-1791)

“Měsíčku na nebi hlubokém” (Song to the Moon) from
Rusalka by Antonín Dvořák (1841-1904)

“High the Veils Wave” by Lieke van der Voort (1983~)

“Broken and Tired Am I” from Three Songs by Matthew
Emery (1991~)

“Chanson des cueilleuses de lentisques” from *Cinq mélodies
populaires grecques* by Maurice Ravel (1875-1937)

BIOGRAPHIES OF ARTISTS, DESIGNERS, CREW, AND PRODUCERS

(in alphabetical order by last name)

Jonathon Adams, Baritone

Wreckonconciliation

Born in amiskwaciwâskahikan (Edmonton, Canada),
Jonathon Adams is a Cree-Métis baritone. In concert, they
have appeared as a soloist with Philippe Herreweghe,
Sigiswald Kuijken, Václav Luks, Vox Luminis, and B'Rock
Orchestra at Opera-Ballet Flanders. In 2021 Jonathon was
named the first ever artist-in-residence at Early Music

Vancouver. Future solo engagements include performances with the New York Philharmonic, San Francisco Symphony and Tafelmusik Baroque Orchestra under Masaaki Suzuki, Collegium Vocale Gent, il Gardellino, Arion Baroque Orchestra, Servir Antico, and the Portland Baroque Orchestra. Jonathon is a soloist in the film MESSIAH / COMPLEX produced by Against the Grain Theatre, featuring the Toronto Symphony Orchestra. Jonathon has attended The Royal Academy of Music, the Conservatorium van Amsterdam, and The Victoria Conservatory of Music. They have studied singing with Nancy Argenta, Emma Kirkby, Edith Wiens, Rosemary Joshua and Olivier Lallouette. Alongside their work as a singer, Jonathon often leads workshops for singers on historical performance practice. Jonathon is the artistic director of the annual Baroque Academy at the Lunenburg Academy of Music Performance in Nova Scotia.

Madison Angus, Marketing Manager

Madison Angus (she/her) is a multidisciplinary performer and artist based in Toronto, Ontario. She is drawn to projects that focus on innovation and social change. Recent engagements include recording the chorus for the Governor General's Performing Arts Awards as well as Against the Grain Theatre's Sāvitrī. Select performance engagements include portraying Musetta in Against the Grain Theatre's Yukon tour of *La bohème*, Relay with Expect Theatre, modelling and singing at Fashion Art Toronto, and portraying Rosetta in *Love in a Village* at the Eastman Early Music Conference. In addition to singing, Madison enjoys directing, writing, and visual arts. She recently completed *Stand Up 1* through Second City. Past engagements include assistant directing *Giulio Cesare* with the University of Toronto as well

as participating in Expect Theatre's Playwriting Unit.

Madison directed her first opera, *Dido & Belinda*, with OperaQ. Additionally, Madison is a visual artist who works in a variety of mediums. Last year, she was accepted into the Association for Opera in Canada's RBC Future Launch Artist Fellowship where she received artistic mentorship. She is a previous participant of Nightwood Theatre's Young Innovators Program. Through her varied skill set Madison is creating her own unique path within the performing arts.

Christopher Bagan, Harpsichord,

Arranger Wreckonconciliation

Christopher Bagan is a versatile artist, equally at home on modern and historical keyboard instruments. He is in high demand as a collaborator, chamber musician and

basso-continuo specialist. He has performed with many of the leading baroque singers, instrumentalists and conductors in North America and abroad. Christopher is particularly active in the field of baroque opera, working as the assistant conductor at Opera Atelier and as coach and répétiteur at the Canadian Opera Company. In 2015-16 Christopher was the Early Keyboard instructor at Case Western Reserve University and the head of Harpsichord at the Cleveland Institute of Music. He is currently on Faculty at the University of Toronto, working with the students in the historical performance program. As an audio engineer and producer he has worked on full-length feature projects for Opera Atelier, Vancouver Bach Choir, Bach Children's Chorus (Toronto), One World Baroque and the Victoria Conservatory of Music.

Keiran Campbell, Cello *Wreckonconciliation*

Keiran Campbell was drawn to the cello after he stumbled across one in his grandmother's basement and was baffled by its size. Once he turned 8, he began taking lessons- on a much smaller cello- in his native Greensboro, North Carolina. After studying extensively with Leonid Zilper, former solo cellist of the Bolshoi Ballet, he received his Bachelors and Masters at the Juilliard School, working with Darrett Adkins, Timothy Eddy, and Phoebe Carrai. Keiran also spent several springs in Cornwall, England, studying with Steven Isserlis and Ralph Kirshbaum at Prussia Cove. He is now based in Toronto, Ontario, and is Tafelmusik Baroque Orchestra's newest core member. Keiran has performed with orchestras including The English Concert, NYBI, Philharmonia Baroque, The Boston Early Music Festival Orchestra, Mercury Baroque, and Le Concert des

Nations. During the summer, Keiran plays in NYC with Teatro Nuovo, an opera company dedicated to performing bel canto opera on period instruments, and he also performs at Lakes Area Music Festival in Minnesota. Keiran has given lectures and masterclasses at UNC Chapel Hill, RNCM Manchester, Western University, and the National Academy Orchestra of Canada. Performances this season include concerto appearances with Tafelmusik and Philharmonia Baroque Orchestra, as well as a concert of Monteverdi Madrigals with Jordi Savall and Le Concert des Nations in Carnegie Hall. He can be heard on the newly released recording of Beethoven Symphonies by Le Concert des Nations and Jordi Savall. Keiran is also fascinated by instrument making, which he studies with the maker of his cello, Timothy Johnson.

Jonathan Christopher, Baritone

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Praised for his "hearty baritone" voice, Bermudian American singer Jonathan Christopher is swiftly establishing himself as a versatile vocalist around the world. Jonathan is currently on the North American tour of the musical *Hamilton*, and played Aaron Burr at certain performances during its 2020 Canadian premiere in Toronto. He has been involved with three musicals set to open on Broadway in the coming seasons and has performed in musicals, operas, and concerts throughout North America, Europe, Asia, and the Caribbean. Jonathan recently made his debut as a soloist with the Cincinnati Pops and will perform with the Naples Philharmonic Pops this spring. Last May, he opened the 46th annual Bermuda Festival of the Performing Arts. Over the years Jonathan was seen dancing with Diana Ross, working

out with Lady Gaga, and most triumphantly singing with Celine Dion on the Today Show. Jonathan received the esteemed Johnny Mercer Award at the 2021 American Traditions Vocal Competition and The Bermudian Magazine's 2020 Best of Bermuda Thespian Award with his brother Nicholas. With degrees in voice and opera from the University of Michigan and McGill University, Jonathan looks forward to continuing his eclectic and ever-evolving musical journey.

Emerson Kafarowski, Lighting Designer

Emerson Kafarowski (she/they) is a multidisciplinary artist and emerging Lighting Designer based in Tkaronto, Canada. A graduate of the X University Performance Production + Design program, she has worked on a variety of performances and workshops in dance, theatre, and live

music. Emerson is grateful for the opportunities she has had to create and collaborate with many inspiring artists and companies; most recently with Amplified Opera, BoucharDanse, Citadel + Compagnie, Fall For Dance North, and Venusfest. In 2020, Emerson was awarded funding from X University that allowed her to build the prototype for EMRSN x EOS: An open-source project designed to bring financially accessible lighting technology to emerging artists, companies, and site-specific performances. Learn more and connect with Emerson at ekafarowski.com.

Kathleen Kajioka, Violin *Wreckonconciliation*

Praised for her "fire and chamber music smarts" (Globe and Mail), Toronto-born Kathleen Kajioka maintains a varied career, moving easily between the concert stage and the broadcast booth. She is violist with the acclaimed baroque

chamber group Ensemble Masques, with whom she has performed across the globe from New York to St. Petersburg to London's Wigmore Hall. Masques' recordings for ALPHA have won the Diapason d'Or and the Gramophone Award. Closer to home, she has performed with nearly all of Toronto's venerable classical music institutions, including Tafelmusik to the TSO, and in Montreal with Arion Baroque. Kathleen studied at the Eastman School of Music under Martha Strongin-Katz. She later pursued studies in Middle Eastern music in New York with Simon Shaheen and in Cairo with Alfred Gamil. A passionate communicator, Kathleen shares her insider's knowledge on The New Classical FM where she is host of "A Little Night Music." She has been a featured speaker at Moses Znaimer's ideacity Conference, and is host of "The Concert Series," airing across Canada on Vision TV. She is on faculty at the Royal

Conservatory of Music's Glenn Gould School where she teaches Historical Performance.

Teiya Kasahara 笠原貞野, Co-Founder of Amplified Opera

Nikkei-Canadian settler [Teiya Kasahara 笠原貞野](#)

(they/them) is a queer, trans non-binary, interdisciplinary creator-performer based in Tkarón:to. Heralded as “a force of nature” (Toronto Star) and “an artist with extraordinary things to say” (The Globe and Mail), Teiya comes from a background of over a decade of singing both traditional and contemporary operatic roles in North America and Europe, and currently explores the intersections of identity through their original works ([THE QUEEN IN ME](#); [夜 YORU](#); [THE BUTTERFLY PROJECT](#)). Teiya is a co-founder of [Amplified](#)

[Opera](#), a new company which is bringing Canada an “injection of [...] creativity & politics of inclusivity” (barczablog) to the opera sector and is also the Canadian Opera Company’s Disruptor-in-Residence since early 2021. Teiya is also a member of Queer AF Collective and is the artist-in-residence at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto for the 2021/22 season.

Megan Miceli, Soprano *Spotlight: Out on a Limb*

Canadian Soprano Megan Miceli (she/her) is a singer and musical director, as well as a proud arts educator and creator who is passionate about accessibility and uses her voice to champion inclusivity within the performing arts

community. She has been praised for her “bright, pure, well focused high lyric soprano” (Musical Toronto). Some role highlights include Mother/Gravedigger/Guilt Spectre in the world premiere of Ghost Opera, commissioned by The Old Trout Puppet Workshop, the Banff Centre for Arts and Creativity and Calgary Opera, Papagena (The Magic Flute), Morgana (Alcina), and Despina (Così fan tutte). Recent concert performances include appearances with Tapestry Opera, the Toronto Mozart Players, BrottOpera, Opera 5, Pax Christi Chorale, The Cantabile Chorale, and L'Oasis Musicale, among others. Megan was a member of Calgary Opera's Emerging Artist Development Program for their 2018-2019 season. She holds a Graduate Diploma in Performance and a Masters in Music in Voice and Opera from McGill University. Megan was an Artist Fellow with the Association for Opera in Canada's RBC LINK Emerging Artist Program and a resident with the Banff Centre for

Performing Arts' Opera in the 21st Century digital program for the 2020-2021 season. Upcoming performances include appearances with Amplified Opera, Pax Christi Chorale, and Oakville Choral.

Dr. Michael Mohammed, Director

MisogyME

Michael Mohammed returns to Amplified Opera after co-creating *What's Known To Me Is Endless* with baritone Kenneth Overton and pianist Rich Coburn. He is a director, choreographer, teacher, and performer. Recently, he curated a program for Lyric Theatre of San José of parlor music by composers of the global majority from the turn of the last century. He choreographed the world premiere of *She Persisted: The Musical* (Bay Area Children's Theatre) based

on the book by Chelsea Clinton. He is the Director of the Musical Theatre Ensemble at the San Francisco Conservatory of Music where he directed an original revue of music by women musical theatre writers. His performing credits include Luna Pearl Woolf's *Act Without Words* (world premiere, Bard Music West), the Fakir in *The Secret Garden* (42nd Street Moon), and the dance film *Separate Sentences*. He received his doctorate from Teachers College, Columbia University, where his research focused on the representation of the voice by black opera and musical theatre performers. As the Community Engagement Ambassador for Opera Parallèle, he develops resources for community development and ideas toward sustainable social change through opera. He is an Affiliate Member of the Black Opera Research Network.

Topher Mokrzewski, Piano *MisogyME*

Topher Mokrzewski, Director of the Opera and Conductor Divisions, joined Dean Artists Management in the Spring of 2019. Prior to his arrival at Dean, Topher served in a variety of capacities as conductor, pianist, and coach throughout North America and Europe. For four seasons he served as the Resident Conductor at Calgary Opera, where he was also the Principal Coach for their Emerging Artist Program. Highlights from his time there also include an appearance with the Calgary Philharmonic Orchestra as the solo pianist in Messiaen's epic *Turangalîla Symphonie*. He was for six seasons the Music Director of the Opera in the 21st Century young artist program at Banff Centre and was, for the last decade, the founding Music Director of Toronto's ground-breaking indie opera company, *Against the Grain Theatre*. The company, over that time, received numerous

Dora Awards, including a personal conducting nod for Mokrzewski's leadership of Vivier's Kopernikus, winner for Outstanding Musical Direction in 2019. Mokrzewski has also served on the music staffs of the Canadian Opera Company, Opera Atelier, Chautauqua Opera, Highlands Opera Studio, and the National Opera Intensive. A frequent consultant, guest speaker, and jurist, Mokrzewski has worked in that capacity with the young artists programs at Opera de Montréal, Brott Opera, and the Association for Opera in Canada, among others, and was most recently a jurist for the Orchestre symphonique de Montréal Manulife Vocal Competition. He is a graduate of the Canadian Opera Company Ensemble Studio, the Eastman School of Music, Music Academy of the West, and spent his early years of pianistic training in Paris, France.

Marion Newman - Nege'ga,

Mezzo-soprano *Wreckonconciliation*,

Co-Founder of Amplified Opera

Critically-acclaimed Kwagiulth and Stó:lō First Nations mezzo-soprano, with English, Irish and Scottish heritage, Marion Newman - Nege'ga (she/her) is sought-after as one of Canada's most accomplished singers in works ranging from Vivaldi to Vivier. Roles include Rosina, Carmen, Dr. Wilson in *Missing* and she was nominated for a Dora Award in the title role of *Shanawdithit*. In addition to her extensive performing career, Marion is the host of CBC Radio's Saturday Afternoon at the Opera, co-founder of Amplified Opera and dramaturge for *Namwayut - We Are All One*, a new opera in creation with IBPOC artists and Calgary Opera. Marion is guest curator for the Chan Centre of the

Performing Arts at UBC, a member of the Indigenous Advisory Council of the Regina Symphony and sits on the advisory board of the Canadian Music Centre of BC, the Association for Opera in Canada and the Circle of Artists for the Canadian Opera Company. She co-leads initiatives with Indigenous scholars on projects of decolonization and song reclamation. Marion is grateful for her respected colleagues who continue to give her opportunities to try new things. Upcoming appearances include Migrations in her debut with the Welsh National Opera.

Yvette Nolan, Director *Wreckonconciliation*

Yvette Nolan (Algonquin) is a playwright, director and dramaturg. Her works include the play *The Unplugging*, the dance-opera *Bearing*, and the libretto *Shanawdithit*. She co-created, with Joel Bernbaum and Lancelot Knight, the

verbatim play *Reasonable Doubt*, about relations between Indigenous and non-Indigenous communities in Saskatchewan. She is currently at work on *Namwayut* with Marion Newman, Ian Cusson, and Parmela Attariwala. From 2003-2011, she served as Artistic Director of Native Earth Performing Arts. Her book, *Medicine Shows*, about Indigenous performance in Canada was published by Playwrights Canada Press in 2015, and *Performing Indigeneity*, which she co-edited with Ric Knowles, in 2016. She is currently pursuing her Masters in Public Policy at Johnson Shoyama Graduate School of Public Policy.

Jennifer Pos, Piano, Trumpet *Spotlight:*

Out on a Limb

Pianist and trumpeter, Jennifer Pos was born missing her left arm below the elbow but it certainly does not slow her down.

She began studying piano at age 8 and trumpet at age 11 in New Glasgow, Nova Scotia. In 2015, Jennifer graduated from Humber College's Bachelor of Music program.

Throughout her time at Humber College, Jennifer took the opportunity to explore as many styles of music as possible.

She has always had a passion for rock, blues, funk, classical and jazz but she also enjoyed being exposed to styles of music that she had not previously had any experience playing, including Indo-jazz, Cuban music, hand drumming from various parts of Africa, Cuba, and Brazil, and modern jazz. During her time at Humber, she played trumpet at Medieval Times Dinner and Tournament. Jennifer released

an EP entitled “There’s No Knowing Where You Might Be Swept Off To” with her jazz fusion band, Strike Scream Run, in 2015. Since then, she has performed and recorded with various bands in various genres, from pop, rock, and singer-songwriter, to comedy.

Bridget Ramzy, Director *Spotlight: Out on a Limb*

Bridget Ramzy is an Egyptian-Canadian opera director and musicologist. She specializes in using opera research to shape works on stage to create engaging performances.

Bridget is particularly interested in exploring the role of opera in the 21st century and expanding the possibilities of the art form. With the aim of pursuing a more ethical approach to producing opera, she is invested in developing new ways of

decolonizing the rehearsal room and creative process.

Recent projects include assistant directing Opera Laurier's premiere of *The Llandoverly Castle*. During Opera Laurier's 2019 season she served as a historical consultant, lecturer, and onstage as l'esprit in *Cendrillon*. She has studied directing under Dana Fradkin and Liza Balkan. In 2020 Bridget completed her Bachelor of Music at Wilfrid Laurier University, with a concentration in musicology. Her research interests include opera studies, gender and sexuality on stage, and the music of Richard Strauss. Her scholarly work on *Der Rosenkavalier* has been published in *Nota Bene*, Canada's undergraduate journal of musicology.

Steph Raposo, Sound Designer

Steph Raposo (they/them) is a trans theatre designer whose work centres around sound composition, lighting design, and

video creation and editing. They work full time at Buddies In Bad Times Theatre as the Rental + Events Manager.

Previous credits include: Technical Director, Here Are The Fragments. (The Theatre Centre); Sound Designer, #Unignorable Exhibit (Nocturne Halifax); Video Designer, Four Sisters (Paradigm Theatre); Festival Lighting Designer and Design Lab Facilitator (The Paprika Festival); Sound Designer, Ga Ting (Next Stage Festival).

Zev Shoag, Electrician

Zev is an emerging lighting technician, projection designer and videographer based in Toronto. Recently graduated from X University (formerly Ryerson University) he completed his undergrad in Performance: Production & Design as well as a certificate in Film Studies. For the past five years, while going to school, Zev worked in theatre, dance and opera. He

has been a camera operator for Tarragon Theatre, a projections operator for Opera Atelier and was head electrician for TBD: A Dance Project. Zev loves the community that theatre brings and the potential of his craft to create art.

Troy Taylor, Stage Manager

Troy is a Toronto based Stage Manager and Assistant Stage Manager for dance, theatre, and live events. Recent credits include: *Wintersong* (CCDT), *Man and Superman*, *The Russian Play* (Shaw Festival), *A Blow in the Face* (Nightwood Theatre/ Bald Ego), *Dance Weekend* (2017-2020), *Harlem Duet*, *Girls Like That*, *The Millennial Malcontent* (Tarragon Theatre), *Harvest* (Thousand Islands Playhouse), *Chasing the Path*, *Armband* (Human Body Expression), *Come From Away* (Mirvish), *Salt Water Moon*

(Factory Theatre/ Mirvish). Assistant Concert Manager at Tafemusik, Production Assistant at the Stratford Festival, and Script Supervisor on the Ross Petty Pantomime.
Upcoming: *Swan Lake* (National Ballet).

Asitha Tennekoon, Co-Founder of Amplified Opera

I am a Sri Lankan performer, arts administrator and writer. I moved to Canada in 2014. I am grateful for the opportunities I have had, and continue to have, performing with many of Canada's prominent opera and concert organizations.

(Please [click here](#) for a comprehensive performer biography). In the past few years I have been fortunate to be included in spaces that prioritize decolonizing the creative process. I have learned to appreciate the artistic freedom

and sense of belonging I feel in these environments that centre compassionate human connection. As someone who wants to facilitate such spaces, and the resonant art it cultivates, joining Amplified Opera in February 2020 made complete sense to me. I am continually inspired by my colleagues to push the boundaries of this art form towards a future that enriches the lives of everyone it touches. Thank you for joining us on this journey.

Aria Umezawa, Co-Founder of Amplified Opera

With her quirky, irreverent style, Aria Umezawa's work evokes wonder and challenges the long-established traditions of opera and classical music. The stage director, producer, and writer is a co-founder of Amplified Opera, the

independent, equity-seeking opera company and current Disruptor-in-Residence at the Canadian Opera Company. Aria was Artistic Director of Opera 5 from 2012-17; during her tenure she wrote and directed the comedic web series, *Opera Cheats*. Recent and upcoming engagements include *Vastation* with Calgary Opera, *The Queen In Me* co-directed with Andrea Donaldson in a co-presentation with Amplified Opera, Canadian Opera Company, Nightwood Theatre and Theatre Gargantua, and Toshio Hosokawa's *The Raven* with Opera Philadelphia.

Lieke van der Voort, Commissioned

Composer

Composer and vocalist Lieke van der Voort's works have been described as having "rare dramatic intensity", "a strong

signature” and “a voice that is important within the new generation of composers” (Neomemoire, 2019). She focuses heavily on improvisation, physical theatrical gesture, and vocal use. Lieke frequently uses her own text, confronting the emotional-psychological impact of ongoing social issues. Her works have been commissioned and performed by Soundstreams, Continuum Contemporary Music, Jumbles Theatre, Cheryl Duvall, Émilie Girard-Charest, Thin Edge New Music Collective, and others. She leads and vocalizes in Kontraband Kollektif, an art music collective, with its debut EP “Atropos” having been released in January 2018. Her voice can also be heard in multiple Toronto-based projects as well as Veryan Weston’s “Make”; soundtracks of movies “The VVitch”, “Clara”, Tumbbad and “In the Tall Grass” and various Tanya Tagaq shows with Christine Duncan's Element Choir.

Lenny Kai Yang, Graphic Designer

Lenny Kai Yang is a graphic designer currently at 123w based in Toronto, previously at Public Address Studio and Toronto International Film Festival. He lives in a world of colour, inspired by beautiful objects, print, film, and travelling. He also collaborates on projects of all scales, from startups to arts organizations.

Chihiro Yasufuku, Associate Producer

Chihiro Yasufuku・安福知優 (she/her) is known for her gracious and sensitive approach to music and the art of performance. Pursuing her third year of undergraduate classical voice studies under the tutelage of soprano Nathalie Paulin and vocal coach Trevor Chartrand, Chihiro's colourful love for music, culture, nature and psychology

continue to drive her artistic practices as a performer, creator and researcher. Chihiro most recently appeared in the University of Toronto Faculty of Music's Tuesday at Noon Series, including *From Requiem to Light*, where she freshly combined the oratorio and art song repertoire of Felix Mendelssohn and Shinji Takatsuki. As a co-founder of the [Hibiki Project](#), Chihiro also aspires to expand the prominence of various Japanese musical genres in the western music community, through the exploration of both pre-existent and original works. She looks forward to appearing in a solo recital in April of this year. Born in Chiba, Japan, Chihiro is currently based in Toronto, Canada.

MOCA INSTALLATION: *I AM YOUR RELATIVE*

March 10 - July 31, 2022

Jeffrey Gibson

[Jeffrey Gibson](#) is an interdisciplinary artist based in Hudson, New York. His artworks make reference to various aesthetic and material histories rooted in the Indigenous cultures of the Americas and in modern and contemporary subcultures. He is known for creating visually rich paintings and sculptures that mix materials, saturated colours, patterns, images, and text to celebrate and amplify the voices of individuals and communities both past and present.

For the exhibition I AM YOUR RELATIVE, co-commissioned by the Museum of Contemporary Art Toronto (MOCA) and the [Toronto Biennial of Art \(TBA\)](#), Gibson has created a vibrant installation that is open to change over time. A series of brightly coloured stages can be moved and reconfigured for spontaneous gatherings and organized performances within the Museum. Posters, textiles, and stickers designed by Gibson adorn surfaces throughout the space. These words and images, drawn from artworks and texts he has created in the past decade, celebrate Indigenous individuals, forms, aesthetics, and materials. Also housed within the installation is a temporary library of locally acquired and donated children's books. This visual archive, which prioritizes Indigenous, Black, Brown, and queer voices, speaks to strategies of storytelling and place-making and to what histories are remembered and how.

Specially commissioned speakers and performers, as well as members of the public, are invited to make use of the space while the exhibition is on view. For more information please visit moca.ca.

About MOCA

The [Museum of Contemporary Art Toronto](#) (MOCA) presents rotating exhibitions that prioritize twenty-first-century artistic production, primarily through commissioning of new work and providing a community space for enrichment, discourse, collaboration, and creativity. Artists, partnerships, experimentation, and reciprocal initiatives are at the center of the Museum's mission as a locally rooted and internationally connected organization. Focused on core values promoting equity, inclusion, access, courage, and responsibility, the Museum sparks critical conversations that challenge the current cultural moment. MOCA fosters active participation and engagement in order to serve as a welcoming cultural hub in the hyper-diverse city of Toronto.

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