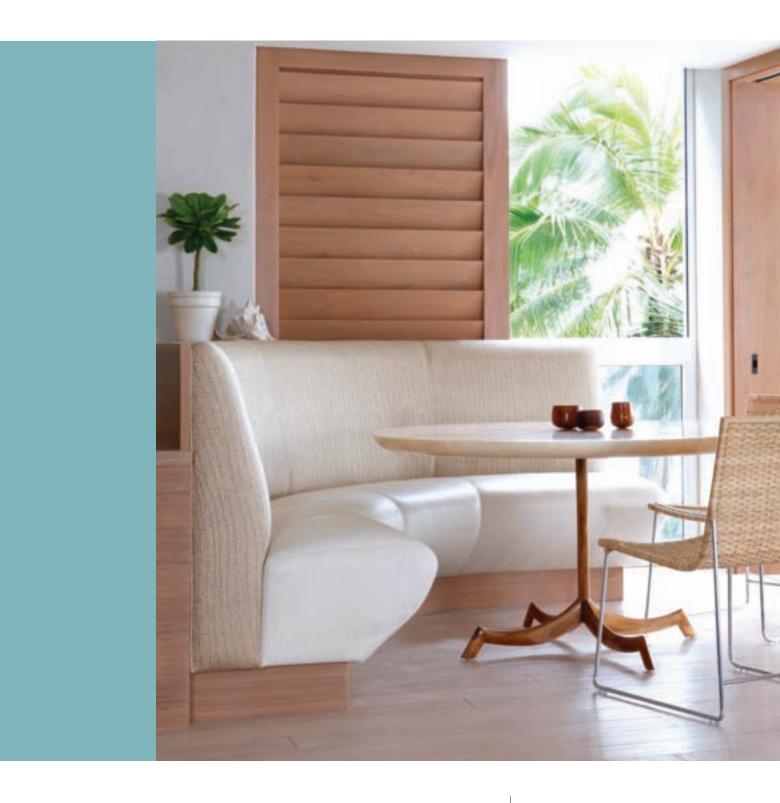


Timeless design with a New Cast







by Jim McCoy

It is my great pleasure to welcome you to Hawaii Opera Theatre's 50th Anniversary Season. It's incredible to think that 50 years ago a fledgling opera company was gearing up for the first performance in its history, *Madama Butterfly* at McKinley High School. A lot has changed over these past five decades - a small company with a board that worked backstage and behind the scenes has given way to a fully professional company featuring some of the greatest voices of our time.

Over 400 people work directly on the productions that you will see in this season. Many of those are paid professionals hailing from all areas of the globe... directors, conductors, designers, artists and musicians... all at the height of their craft. Another very large cadre of this number will be made up of community volunteers, from the chorus and supernumeraries on the stage to the hospitality, wig and makeup, and security detail backstage. HOT has a long tradition of volunteers filling key roles during the season activities and we believe it is one of the greatest assets of the company. The sense of ohana that has come from this close-knit, committed group is truly extraordinary as well. Visiting artists often call years in advance to be considered for a return trip to the HOT stage... not only because they want to work with our world-class artists and musicians, but also because HOT hospitality is legendary in the opera field.

As we pass this milestone we believe our future is brighter than ever. Many of you know we moved into new headquarters on Beretania Street this past spring. If you have not had a chance to see the newly minted Hawaii Opera Plaza (HOP) and the opera offices, please drop by; it's a wonderful space. We also have plans to continue our expansion at HOP with a new rehearsal hall that will be built on the roof of the existing parking structure. It's an exciting new chapter as we embark upon our next 50 years... and of course, all of these exciting projects and productions could not take place without all of you, our patrons and donors.

We have always enjoyed great support from this community and have worked hard to make sure that the dollars you graciously offer to support us are used wisely. We would not be here today without you, our volunteers and board, our artists and staff... and all of those who played each of those roles before.

Thank you all and enjoy this season's performances!

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For more information, contact Karen Tiller, Executive Director of Hawaii Opera Theatre at $596-7372 \times 201$.



World Premiere: Vienna, May 1, 1786 Performed by Hawaii Opera Theatre at Neal S. Blaisdell Concert Hall January 29, 31 & February 2, 2010

The Marriage of Figaro by Wolfgang Amadeus Mozart

Presented in Italian with English Supertitles

Conductor		
Director		
Sets designed by Susan Benson for the Banff Centre for the Performing Arts		
Scenic Elements Constructed by the Banff Centre		
Lighting DesignerPeter Dean Beck		
Costumer		
Costumes designed by Allen Charles Klein made available by special		
arrangement with Malabar, Ltd.		
Additional costumes provided by Malabar, Ltd.		
Wig and Make-up Designer		
Stage ManagerGretchen Mueller		
Coach/Rehearsal Pianist		
English Supertitles		

Ivan Törzs

CAST

Figaro	Leon Williams
Susanna, chambermaid to the Countess	Shawnette Sulker
Count Almaviva	Michael Chioldi
Rosina, Countess Almaviva	Inna Dukach
Cherubino, the Count's page	Buffy Baggot
Bartolo, a doctor from Seville	Valerian Ruminski
Marcellina	Victoria Livengood
Basilio, music master/Curzio, a judge	James Price
Antonio, the Count's gardener and Susanna's uncle .	John Mount
Barbarina, Antonio's daughterRosanna Perch*/Winnie So*	

Chorus of peasants, villagers, servants

HOT Chorus Co-Directors: Beebe Freitas & Nola A. Nāhulu Chorus Coordinator: Chris Walsh

Women

Conductor

Bambi Brock* Naomi Castro Stephanie Conching Christine Eilers Diane Koshi Pamela L. Maiava Carena Montany Rosanna K. U. Perch* Rebecca Ramos Nicole Sakata Winnie So* Angela Vitro

Chris Walsh

Kyna Williams

Men

Mark Ah Yo Dan Barnett David Del Rocco Phil M. Hidalgo Keane Ishii* Scot Izuka Gary Kawasaki Daniel James Kunkel Stelio Nicholas R. Walters* Benoit Weber* Chad Williams*

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> Wine: The Wine Stop

Season Finale: Tod's





Director's Notes

by Hans Nieuwenhuis

From the day *The Marriage of Figaro* was created by Wolfgang Mozart and Lorenzo da Ponte in May 1786, the opera has never disappeared from the standard opera repertoire all over the world. Its genius was

immediately recognized by audiences and singers alike and today every season a lot of new *Figaro*-productions are created in North America, Europe, South America and more also in Asia.

Mozart and Da Ponte took a risk when they chose a notorious play by French playwright Beaumarchais for their libretto. King Louis XVI of France himself ordered his censors to forbid performances of the play because he found it'a mockery of everything that had to be respected'. The King was afraid that plays like Figaro's *Marriage* would undermine the position of the French nobility including himself. He was right and only three years later he was removed from his throne during the French revolution and later executed together with his wife Marie Antoinette, daughter of the Emperor of Austria.

I do not think Mozart and Da Ponte intended to make a political statement with their adaptation of the Beaumarchais play. They actually removed some of the most explosive political passages. In particular, Da Ponte replaced Figaro's climactic speech against inherited nobility and assured the Emperor himself that Mozart and he had no intention to insult anybody.

So, why were Lorenzo and Wolfgang so attracted to the play? The answer lies in the other two operas they created together: *Don Giovanni* and *Così fan tutte*. In their first collaboration, they introduce the theme that returns in their two other works: the force of physical attraction or simply said, lust versus love. In *Figaro*, not only are the page Cherubino and the Count controlled by their hormones, but the Countess and Susanna are also trapped in a situation that involves physical attraction. In the last play of Beaumarchais about Figaro (*The Guilty Mother* 1792) we can read that the Contessa has a child not from her husband but from.... Cherubino. Such a development would not have been strange in "Dynasty" or "Dallas" or any other soap opera.

Mozart's Marriage of Figaro has a second title that most people do not know: La folle journée...The crazy day. I find that subtitle very important because our story starts early morning and ends about 24 hours later in a park. Within this time span, we witness an incredible amount of funny, crazy, tragic, unbelievable and unpredictable events. Mozart and Da Ponte called the work an 'opera buffa'. It is indeed a brilliant comedy and, like comedies by Shakespeare, it is not only funny but also tells us a lot about how men and women deal with the power of love and lust.... This is not only found in Da Ponte's text but most of all in Mozart's music. We can hear extensively what the characters feel or think through their music. That was Mozart's music revolution because with his genius he makes every person in the opera a three dimensional and real human being.



David & Verne Takagi salute the Hawaii Opera Theatre in its 50th season, inspiring us with works of the highest caliber and helping to make Honolulu the artistic center of the Pacific.

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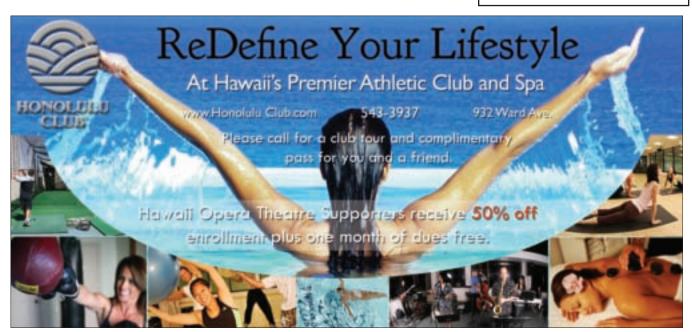
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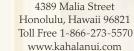




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The Story of

Le Nozze di Figaro

ACT I. A country estate outside Seville, the servants' quarters. While preparing for their wedding, the valet Figaro learns from the maid Susanna that their employer, Count Almaviva, has designs on her. At this the servant vows to outwit his master. Before long Doctor Bartolo enters with his housekeeper, Marcellina, who wants Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous adolescent page Cherubino, arrives, reveling in his infatuation with all women. He hides when the Count shows up, who is furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count pursues Susanna but conceals himself when music master Don Basilio enters the room.

The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count's progressive reform in abolishing the right of a noble to take a manservant's place on his wedding night. Almaviva assigns Cherubino to his regiment and leaves Figaro to cheer up the unhappy boy.

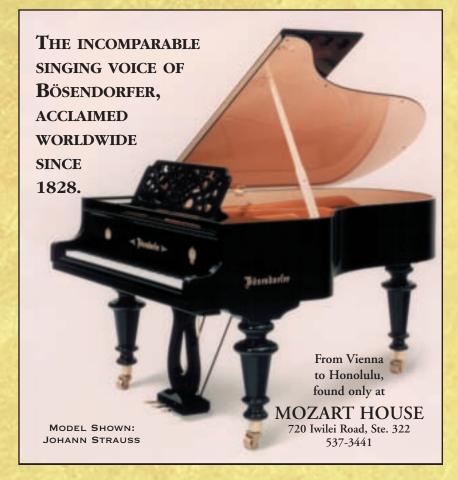
ACT II. Boudoir of Countess Almaviva. The Countess laments her husband's waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendezvous. While Susanna goes out to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything secretly, helps Cherubino out a window, then takes his place in the closet. Both Count and Countess are amazed to find her there. All seems well until the gardener, Antonio, storms in with crushed geraniums from a flowerbed below the window. Figaro, who has run in to announce that everything is ready for his wedding is ready, pretends it was he who jumped from the window, faking a sprained ankle. Marcellina, Bartolo and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

ACT III. In an audience room. Susanna leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna's anger until she too learns the truth. Finding a quiet moment, the Countess recalls her past happiness, then joins Susanna in composing a letter that invites the Count to the garden that night. Later, during

the marriage ceremony of Figaro and Susanna, the bride manages to slip the letter, sealed with a hatpin, to the Count, He drops the pin by accident but Figaro retrieves it.

ACT IV. A corrider, later in a moonlit garden. Barbarina, after trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Figaro inveighs against women and leaves, missing Susanna and the Countess, ready for their masquerade. Alone. Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. Susanna hides in time to see Cherubino woo the Countess — now disguised in Susanna's dress — until Almaviva chases him away and sends his wife, who he thinks is Susanna, to an arbor, to which he follows. By now Figaro understands the joke and makes exaggerated love to Susanna in her Countess disguise. The Count returns, seeing, or so he thinks, Figaro with his wife. Outraged, he calls everyone to witness his judgment, but then the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. So ends this "crazy day" at the court of the Almavivas.

-provided by the New York Metropolitan Opera



Opera Insights

on The Marriage of Figaro

by Kelley Rourke, Opera America Magazine

Le Nozze di Figaro keeps regular company with the bloodier operas usually found on the operatic "Top 10" and, next to favorites like *Tosca* and *Rigoletto*, it seems like a sweet — even bland — throwback. But this work, the combined effort of a revolutionary, a rake, and a rascally genius, contains some pointed social commentary — not to mention virtually perfect musical characterizations and groundbreaking use of the ensemble.

In 1784, the playwright Beaumarchais penned *La Folle journée ou Le Mariage de Figaro*, a sequel to his successful *Le Barbier de Séville* (later set to music by Rossini and Paisiello). The play, with its pointed barbs at the ruling class, caused an uproar, predictably exciting the people and infuriating the nobles.

Although the play was banned from the Viennese stage, Mozart and his librettist, Lorenzo Da Ponte, recognized a good story when they found one and were not the types to shrink from controversy. (They were also clever enough to fashion a libretto that could pass muster with the censors.) Da Ponte, the well-read, social-climbing son of a tanner, wrote numerous libretti for Mozart, Salieri, Soler, and other contemporary composers. He also left memoirs, poems, numerous translations and assorted prose. If his memoirs are to be believed, his prodigious verbal output was matched only by his romantic conquests, but most remember him chiefly for the three libretti he provided for Mozart: Le Nozze di Figaro, Così fan tutte and Don Giovanni.

Le Nozze di Figaro was Mozart and Da Ponte's first operatic collaboration. Mozart began work on the music in 1785; the opera had its premiere in Vienna the following year. Its treasures are many, beginning with arias reflecting the many facets of love: Cherubino's eager adolescent yearning, the Countess's bittersweet recollection of a

love lately lost and finally Susanna's seductive invitation, "Deh vieni," which manages to be both archly teasing and sweetly sincere. Other sketches are equally deft, from jealous Figaro's malicious minuet, "Se vuol ballare," to silly Barbarina's mock-tragic lament over a lost pin. (Mozart also composed two brilliant musical parodies in fourth-act star turns for Marcellina and Basilio; however, these are often cut on the grounds that they slow the movement toward the denouement.) For all the glories in the procession of arias, the real magic lies in the ensembles. *Figaro*'s plot is a maze of misunderstandings, disguises and machinations; Mozart neatly untangles the knots (or further confuses things, when appropriate), all the while weaving together several voices, each with perfect musical-emotional pitch.





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Hawaii Opera Theatre



Leon Williams, Baritone (Figaro)

American baritone Leon Williams enjoys a fine reputation on several continents for his distinctive voice, charismatic personality and superb musicianship. Concert appearances include Mendelssohn's *Elijah* with the Honolulu Symphony; Orff's *Carmina Burana* with the Florida Orchestra, Baltimore, Reading, Alabama, Westchester, Grand Rapids, Hartford and

Colorado Symphonies, National Philharmonic, and at the Berkshire Choral Festival; Britten's *War Requiem*, the Mozart and Fauré *Requiems* and Haydn's *Creation* with the Colorado Symphony; Vaughan-Williams' *A Sea Symphony* with the Portland and Illinois Symphonies and Florida Orchestra; Fauré's *Requiem* with Raymond Leppard and the Kansas City Symphony; Brahms' *Requiem* with the Alabama and Santa Barbara Symphonies; Haydn's *Il Ritorno di Tobia* and Harold Farberman's *War Cry on a Prayer Feather* with the American Symphony Orchestra at Alice Tully Hall, Lincoln Center; Weill's *Lindberghflug* with Dennis Russell Davies and the American Composers Orchestra at Carnegie Hall.



Shawnette Sulker, Soprano (Susanna)

Shawnette Sulker has been described by the San Francisco Chronicle as a singer "...displaying a bright, superbly controlled soprano with perfectly placed coloratura." A native of Guyana, Ms. Sulker has been a featured artist in two San Francisco Opera productions: *The Mother of Us All* and *Louise*. She was also a part of the joint production of

Dido and Aeneas between San Francisco Opera and The Crucible, singing the roles of Second Woman and Second Witch. This young soprano has sung leading roles with many other companies, including Union Avenue Opera, Natchez Opera Festival, West Bay Opera, Berkeley Opera, North Bay Opera, San Francisco Lyric Opera, Livermore Valley Opera, Cinnabar Opera Theater, and Oakland Opera Theater. She performed concert versions of the American classic Porgy and Bess, first in the role of Clara with Redwood Symphony and then in the role of Serena with the Mendocino Music Festival.



Michael Chioldi, Baritone (Count Almaviva) Michael Chioldi, baritone, known for his "riveting stage presence and beautiful, powerful voice" (*The New York Times*), has performed leading roles across the United States and throughout the world. He made his Metropolitan Opera debut in 1996 with Luciano Pavarotti, and has also performed with the San Francisco Opera, Houston Grand Opera, New

York City Opera (over 150 performances), Santa Fe Opera, Washington National Opera, LA Opera, San Diego Opera, Spoleto USA, Minnesota Opera, Glimmerglass Opera, Macau International Music Festival China, L'Opera de Montpellier in France, Opera de Oviedo in Spain, Tokyo Japan (tour with Maestro Seiji Ozawa), Canada's Opera Atelier, the Stadtteater Pforzheim in Germany and numerous other companies. Upcoming performances include: Nixon/Nixon in China with Long Beach, The Prince in La Grand Duchesse with Opera Boston, Escamillo in Carmen with L'Opera National de Bordeaux, France, and a return to WNO for Sharpless in Butterfly conducted by Placido Domingo.

Principal Cast



Inna Dukach, Soprano (Countess Almaviva)
Born in Moscow and raised in New York, soprano Inna Dukach made her Covent Garden debut as Musetta this past winter. Her repertoire includes Mimì (New York City Opera), for which The New York Times praised her as "understated, with warm corners to a voice that moved smoothly up and down the staff and was enlisted in the service of the acting", and for

which *Opera News* commended her as "golden-toned" with "appealing emotional vulnerability." She recently performed Violetta (Croatian National Opera), Liù (Savonlinna Opera Festival), Tatiana (Opera Lyra Ottawa), Donna Anna (Orlando Opera and Opera Carolina), Pamina (Opera Hong Kong), and Xenia in *Boris Godunov* (San Diego Opera). Ms. Dukach's international concert appearances include Beethoven's *Missa Solemnis* and *Ninth Symphony*, Strauss' *Vier Letzte Lieder*, Shostakovich's *Songs from Yiddish Folk Poetry*, Rachmaninov's *The Bells*, Verdi's *Requiem*, and Brahms' *Requiem*. Plans include Walter in *La Wally* (Concertgebouw, Amsterdam), Marguerite (Opera New Jersey) and Strauss' *Vier Letzte Lieder* (Reading Symphony).



Buffy Baggot, Mezzo-Soprano (Cherubino) California-native Buffy Baggott has gained recognition throughout the U.S. as an accomplished and versatile mezzo-soprano. She is an alumnus of the prestigious Lyric Opera Center for American Artists and has appeared numerous times on the Lyric Opera of Chicago's stage. Notable performances there include Carmen (*Carmen*), Stephano (*Roméo et Juliette*),

Dryade (*Ariadne auf Naxos*), Siegrune (*Die Walküre*) and) and a trio of characters: The Dresser, Schoolboy and Groom in *Lulu*. Other performances include Schwertleite (*Ring Cycle*), Sonyetka (*Lady Macbeth of Mtsensk*), Flora (*La Traviata*) and Maddalena (*Rigoletto*) for the Canadian Opera, Mrs. Lovett (*Sweeney Todd*) for Arizona Opera, Flosshilde (*Das Rheingold*) for San Francisco Opera and Flosshilde (*Das Rheingold*) for Indianapolis Opera. Ms. Baggott's upcoming performances include Siegrune (*Die Walküre*) for the Los Angeles Opera *Ring Cycle* and she serves as Mezzo Soprano Vocalist and faculty for the Bay View Music Festival in Northern Michigan.



Valerian Ruminski, Bass (Bartolo)

Valerian Ruminski is a graduate of The Academy of Vocal Arts in Philadelphia. He has appeared with the Metropolitan Opera, NYCO, Dallas Opera, Florida Grand Opera, Seattle Opera, Santa Fe Opera, Opera Oreland, Opera de Montreal, Vancouver Opera, New Israeli Opera and many more. His Carnegie Hall debut was in *La Juive* with the Opera Orchestra of NY. Mr.

Ruminski has been featured in the PBS broadcast of *I Puritani* with the Metropolitan Opera which is available on Deutsche Grammaphone and on the Naxos CD *Night at the Opera*. Upcoming engagements include *Boris Godunov* at the Metropolitan Opera, *Lucia di Lammermoor* with Hawaii Opera Theatre, *Rigoletto* with Nickel City Opera (Buffalo) and *Il Trovatore* with Opera de Montreal. Mr. Ruminski is adjunct Professor at SUNY- Westchester CC in NY and is Artistic Director of Nickel City Opera in Buffalo, NY.

Hawaii Opera Theatre



Victoria Livengood, Mezzo-Soprano (Marcellina)

Career highlights include the title role in Carmen, Herodias in Salome, Orlovsky in Die Fledermaus, Hélène in War and Peace, Madame Akhrosimova in War and Peace, Madame Larina in Eugene Onegin, Sonetka in Lady MacBeth of Mtsensk, and Waltraute in Die Walküre with the Metropolitan Opera; Lampito in Lysistrata with

Houston Grand Opera and New York City Opera; Jocasta in Oedipus Rex with the Salzburg Festival; title role in La Lenorita Cristina with Madrid's Teatro Real; title role in The Medium with L'Opéra de Monte Carlo; Ortrud in Lohengrin with Italy's Spoleto Festival; the Old Prioress in *The Dialogues of the Carmelites* with Fort Worth Opera; Klytämnestra in Elektra with Las Palmas Opera; and the Witch in Hansel and Gretel with Kentucky Opera. Upcoming engagements include the Marquise in La Fille du Regiment with Barcelona's Gran Teatre del Liceu and Marcellina in Le Nozze di Figaro with Washington National Opera.



James Price, Tenor (Basilio/Curzi)

Versatile American tenor James Price's 2008-2009 engagements included Gherardo/Gianni Schicchi for Macau International Music Festival. Handel's Messiah/Central Union Church, Lamplighter and Hairdresser/Manon Lescaut and Dancäire/Carmen for HOT, Metropolitan Opera Chorus/Götterdämmerung. Concert and convention requests have taken Mr. Price

around the world including Santa Fe, New York, Chicago, Hawaii, and Las Vegas in the US, and Belgium, England, Hong Kong and Holland abroad. His 2009-2010 engagements include Aldolpho/The Drowsy Chaperone for Diamond Head Theatre, returning to Macau as Curzio/Marriage of Figaro, Tenor Soloist/Beethoven's Ninth with the Honolulu Symphony, a debut with Finland's Savonlinna Festival as Goro/Madama Butterfly and concerts throughout Hawaii. Mr. Price is Artistic Administrator of Hawaii Opera Theatre and Artistic Advisor of Nickel City Opera in Buffalo, NY. To engage Mr. Price for stage engagements, voice lessons, or artistic consultation, please visit www.jamesprice.com.



John Mount, Bass (Antonio)

John Mount, bass-baritone is Professor of Music and Director of Opera Workshop at the University of Hawaii at Manoa. John has sung nearly eighty roles with HOT as well as numerous mainland companies. In September John sang in Don Carlo with Opera Hong Kong and staged The Mini Opera, a short educational opera created by John and his wife Lorna. The

Mini Opera is being presented in several Hong Kong area schools. Previous HOT appearances include A Little Night Music, Don Carlo, Otello and Die Zauberflöte. John has been bass soloist with the Honolulu Symphony in such works as the requiems of Verdi, Mozart and Brahms, Beethoven's 9th Symphony and Mendelssohn's Elijah. As a teacher, his students have sung in opera houses throughout the world and musical theater on Broadway and in Europe. He is also Director of Music at Kailua United Methodist Church.

Principal Cast



Rosanna Perch, Soprano (Barbarina)

Rosanna Perch is a young emerging artist. She received her bachelor's degree in vocal performance from the University of Hawaii at Manoa. As a member of the Hawai'i Opera Theatre Mae Z. Orvis Opera Studio, Rosanna has performed extensively with the Opera Express and Opera Residency educational programs, portraying such roles as Gretel from

Hansel and Gretel, Mabel from the Pirates of Penzance and most recently, the Witch from Hansel and Gretel and Carmen; she made her company debut as the Nursing Sister in Suor Angelica. Rosanna has also performed with the Hawai'i Vocal Arts Ensemble, the Honolulu Symphony, numerous University of Hawaii Ensembles, the Manoa Voices and as an adjunct lecturer at the Chaminade University of Honolulu; she enjoys singing a wide variety of repertoire including Spirituals, Gospel, Hawaiian Music and Jazz. While continually developing her skills, Rosanna strives towards artistic excellence and building a serious performance career.



Winnie So, Soprano (Barbarina)

After singing in Spoleto, Italy this summer, soprano Winnie So returns to HOT's mainstage where she has sung the roles of the Mother in Madama Butterfly and the Celestial Voice in Don Carlo. As a member of the Mae Z. Orvis Opera Studio, Ms. So is a frequent performer with the HOT Opera Express, singing the roles of Cinderella in Cenerentola, Gretel in Hansel and

Gretel, Rosina in The Barber of Seville, and Yum Yum in The Mikado. Ms. So has also performed in Bay Area Summer Opera Theater Institute's production of Monteverdi's L'Orfeo. Most recently, she sang in Spoleto Vocal Arts Symposium's scenes program, appearing as Nannetta in Falstaff, Euridice in Orfeo ed Euridice, and Cunegonde in Candide. Ms. So holds a Master's degree in Vocal Performance from The Boston Conservatory.

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Principal Artistic Team



Ivan Törzs, Conductor

American by birth, Ivan Törzs has lived and worked in Europe since 1985. From 2002 through 2008 he was music director of Flanders Opera in Antwerp, Belgium. Prior to that, he served as principal conductor and artistic director of the Mecklenburg State Theater in Schwerin, Germany. As a guest conductor, Törzs has appeared at the Vienna

State Opera, Hamburg State Opera, and in Stuttgart, Düsseldorf, Nüremberg, Strasbourg, Prague, Budapest, Moscow, Warsaw, Tirana and many other cities. His conducting of Wagner's *Ring Cycle* was hailed as "sensational" in the German press. When not on the podium, Ivan Törzs is in demand as a pianist. He has played recitals of Lieder with such artists as Cheryl Studer, Kurt Moll, and Edda Moser. Ivan Törzs holds a conducting diploma from the Mannes College of Music and a B.A. in mathematics from Princeton University. *Marriage of Figaro* is his ninth production for HOT.



Hans Nieuwenhuis, Director

Hans Nieuwenhuis began his international career in 1981, staging the USA premiere of Philip Glass' *Satyagraha* for the Brooklyn Academy of Music and the Art Park Festival (Lewiston, NY). He's directed over a hundred productions for L'Opéra de Nice in France, The Canadian Opera Company, Manitoba Opera, L'Opéra de Montreal, Opera

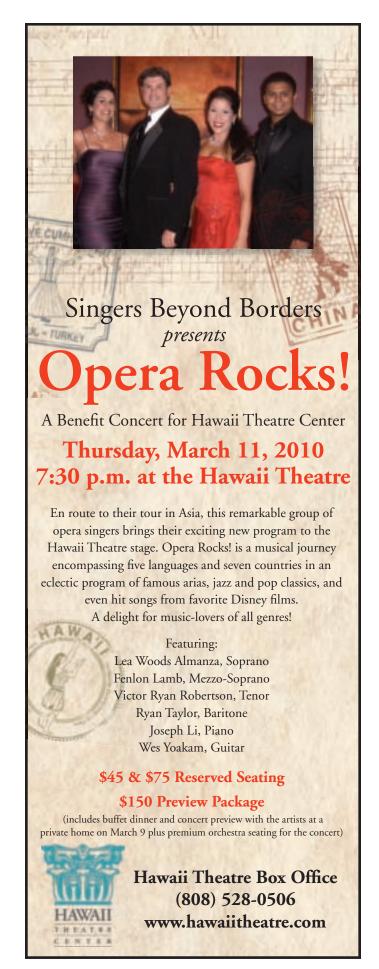
Colorado, Long Beach Opera, San Francisco Opera, Western Opera Theater, Opera Omaha, Lincoln Center New York, Pacific Opera Victoria, Bangkok Opera. He has taught and directed for the Canadian Opera Company Ensemble, the San Francisco Opera Merola Program, the Curtis Institute of Music, Yale University, Michigan University, McGill University in Montreal, and the music conservatories in Utrecht, Amsterdam, and Maastricht in the Netherlands, the Sichuan Conservatory in Chengdu (China), the Tchaikovsky Conservatorium in Moscow and the Music Conservatory in Tomsk. Mr. Nieuwenhuis is founder and General Director of Opera Studio Nederland in Amerstdam.



Peter Dean Beck, Lighting Designer

Peter Dean Beck is happy to be returning to HOT for his twenty-ninth season. He has designed scenery and/or lighting for over two hundred fifty productions around North America. Among his opera credits are Falstaff, Turandot, Manon, Don Giovanni, Madama Butterfly, Hansel and Gretel, A Midsummer Night's Dream, and Romeo et

Juliette for such companies as Atlanta Opera, Florida Grand Opera, Glimmerglass Opera, Virginia Opera, Edmonton Opera, and Chautauqua Opera. He has also been designing opera productions for the University of Colorado for sixteen seasons. He designed Firebird and Petrushka for Eugene Ballet in Oregon and Nutcracker for Ballet Hawaii. He designed a double-bill of Le Rossignol, and Cavalleria Rusticana for Sakai City Opera in Japan (built and painted by HOT Scene Shop), lit Cavalleria Rusticana/I Pagliacci in Macao, and Don Carlo in Hong Kong.



Hawaii Opera Theatre



Helen E. Rodgers, Costumer

Helen E. Rodgers is delighted to return to Hawaii Opera Theatre. She has designed costumes for many productions here, including A Little Night Music, Il Barbiere di Siviglia, The King & I, Il Trittico, Susannah, La Bohème, and Così fan tutte. Work at other companies includes costume designs for Così fan tutte and Le Nozze di Figaro for Chautaugua Opera, Street Scene for

Chautaugua and Manhattan School of Music, and Il Tabarro and Gianni Schicchi for Mannes Opera in New York. Ms. Rodgers designed costumes for a Wild West production of Don Pasquale for the San Diego Opera, which has since been presented at companies across the United States and Canada. Other company credits include Hong Kong Opera, Lincoln Center Festival, Baryshnikov Productions, New Orleans Opera, Sarasota Opera, Canadian Opera Company, Virginia Opera, Opera Memphis, Utah Festival Opera, Miami City Ballet, and Radio City Music Hall.



Richard Stead, Wig & Make-up Designer

This season, Mr. Stead celebrates his 28th consecutive season with HOT. He has been Wigmaster at The San Francisco Opera where he won an Emmy Nomination. He has worked with Netherlands Opera, Royal Shakespeare Company, Central City Opera, Utah Opera, Boston Opera, Minnesota Opera, American Conservatory Theatre, Spoleto Festival USA,

Bolshoi Ballet, San Francisco Ballet, Ballet Hawaii, films and television. He was on the faculty of San Francisco State University and University of California. Mr. Stead operates his own wig and makeup company.



Gretchen Mueller, Stage Manager

Ms. Mueller has stage-managed for San Francisco Opera, Los Angeles Opera, the Washington Opera, Seattle Opera, Opera Theatre of St. Louis, Hawaii Opera Theatre, Wolf Trap, Banff School of Fine Arts, and Tanglewood Music Center. During her career she has worked on two productions of The Ring Cycle, two productions of War and Peace,

and other Russian epics including Boris Godunov and Khovanshchina, and world premieres written by Osvaldo Golijov, Robert Zuidam, Minoru Miki, and Paul Schofield. Recently, she spent two years as the Scheduling Manager for the San Francisco Opera. Although she specializes in opera production, she has also served as Company Manager, Stage Manager and Technical Liaison for International Attractions' tours of *The Rustavi Company* of Tbilisi, Georgia, and of The Peking Opera of Chongching, This year Gretchen also stage-managed several presentations of modern dance in the Bay Area.



Beebe Freitas, Coach/Rehearsal Pianist, Co-Chorus Director

A graduate of Oberlin College, Ms. Freitas received her Master's Degree from Boston University and was in the Special Studies Program at Juilliard. She has been soloist with several orchestras including the Boston 'Pops', the Youngstown and the Honolulu Symphonies. She has performed with such renowned soloists

Principal Artistic Team

as Yo Yo Ma, Leonard Rose, and David Shifrin; has been rehearsal pianist for many conductors such as Leonard Bernstein, Thomas Schippers, Robert Shaw, and William Steinberg. She has been the recipient of honors bestowed by the National Society of Arts and Letters, the YWCA, a Honpa Hongwanji Mission's Living Treasure Award, the City and County of Honolulu Commission on Culture and the Arts Award, and the Hawaii Arts Alliance's prestigious Alfred Preis Award.



Nola A. Nahulu, Co-Chorus Director

Ms. Nahulu is a native of Makaha. Oahu. She received her education from Waianae Elementary School, Kamehameha Schools, Whitman College (B.A. Psychology) and Universtiy of Hawai'i, Manoa (M.A. Music Education, Choral). Ms. Nahulu has been involved as a music educator/director in choral music here in Hawaii since 1977. Organizations

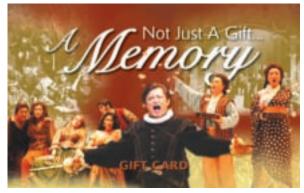
she has served include the Unitarian Church, Bishop Memorial Church of the Kamehameha Schools, Molokai Children's Chorus, Hawaii Children's Chorus interim director for the Honolulu Symphony Chorus and the Kamehameha Alumni Glee Club. She is presently choral director for Pearl Harbor Hawaiian Civic Club (since 1977), Kawaiahao Church (since 1990), Hawaii Opera Theatre Chorus (since 1992), and Kawaiolaonapukanileo (since 1997). She is also lecturer in Hawaiian Choral music at the University of Hawaii, Manoa Music Department (since 1982) and the Executive & Artistic Director for the Hawaii Youth Opera Chorus (since 1986). She with her family are owners of Bete Muu.



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