

By
Giacomo Puccini
February 26, 28,
& March 2, 2010



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50th 1960 - 2010 **Anniversary Message** from the Board President

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 x 201.

La Bohème

by Giacomo Puccini

Presented in Italian with English Supertitles

World Premiere: Turin, February 1, 1896

Performed by Hawaii Opera Theatre at Neal S. Blaisdell Concert Hall

February 26, 28 and March 2, 2010

ConductorMark D. Flint
DirectorKaren Tiller
Scenic DesignerErcole Sormani
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Sceneryprovided by the Seattle Opera
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CostumerHelen E. Rodgers
Wig and Make-up DesignerRichard Stead
Stage ManagerGretchen Mueller
Coach/Rehearsal PianistBeebe Freitas
English SupertitlesMatthew Lata

CAST

MimiOlga Chernisheva
RoldolfoDerek Taylor
MusettaEvelyn Pollock
MarcelloEtienne Dupuis
SchaunardLeon Williams
CollineJohn Marcus Bindel
Benoît/AlcindoroLaurence Paxton
ParpignolKaweo Kanoho*
A Customs SergeantElika Santos*

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Kalani Chong	Larry Silverthorn
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WINTER AT LAST !



Director's Notes by Karen Tiller

One of the most popular operas in the repertoire, *La Bohème* is a wonderful treat for the novice as well as the most sophisticated opera patron. It is also always a delight to direct for all of the reasons that make it so beloved. The entire spectrum of emotions are on display here...humor, passion, poignant loss... it makes us want more. We want to turn the next page and see how these characters cope with all that we have experienced thus far.

I would argue that *La Bohème* was the "Friends" of its time. The relationships are painted with much humor and genuine warmth... The boisterous boys calling up to Rodolfo as he realizes his feelings for Mimi, the fire that grows within Marcello as he watches Musetta behaving badly, the stark and painful conversation Rodolfo has with Marcello about Mimi's illness, Colline's gift of his beloved coat... The beauty of this opera is that it all seems heartfelt, honest, real. Our Bohemians become people through the poetry of music and word and we don't want the story to end.

There are only two moments where I feel a bit pushed into belief- certainly the instantaneous attraction between Rodolfo and Mimi is believable, but undying love in ten minutes or less? Of course, opera fans are asked for much more suspension of disbelief in many other operas, and it happens early. I think we don't mind because it is playfully wrought: a missing key, a casual touch of hands, an immediate chemistry... we have all felt the rush of adrenaline at the first kiss... a possibility revealed.

The second moment is more problematic. We get to Act III and Mimi is telling Marcello that she must leave Rodolfo because of his possessive jealousy. It poses a problem for a director because there is really nothing in the score to support it... we find ourselves wanting to add flirtatious body language in Act II for Mimi, when that doesn't make sense within the context of the blush of young love.

Enter the missing Act. In 1957 the librettist Illica's widow died, and among the papers given to the Parma Museum was the libretto for *La Bohème*. These included another act that was discarded by Puccini. In this Act, which would have been placed after the scene at Café Momus, Musetta is being evicted and the Bohemians decide to throw a party in "celebration." Musetta gives Mimi a beautiful gown and introduces her to a Viscount, and the two dance. Rodolfo is driven to jealous rage.

But of course, that is still not the rest of the story. Because we also find that Rodolfo is using his jealous nature to distance himself from Mimi because he knows that she is terribly ill. We hear the words of a conflicted young man... he loves her, but doesn't believe he can deal with her illness and impending death. It is a raw, unvarnished conversation with a best friend.

The first time I saw *Bohème*... during this conversation between Rodolfo and Marcello, the women behind me whispered "the bastard." Probably not, but this is why *La Bohème* endures... we are caught up in the story on the Bohemians from the beginning and see a bit of ourselves, our experiences, in their story.



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The Story

Synopsis...

La Bohème

ACT I.

Paris, Christmas Eve,
c. 1830. In their Latin Quarter
garret, the painter Marcello and poet
Rodolfo try to keep warm by burning pages from
Rodolfo's latest drama. They are joined by their comrades —
Colline, a young philosopher, and Schaunard, a musician who has landed
a job and brings food, fuel and funds. But while they celebrate their unexpected
fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine,
they urge him to tell of his flirtations, then throw him out in mock indignation. As the
friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join
them soon, staying behind to finish writing an article. There is another knock: a
neighbor, Mimi, says her candle has gone out on the drafty stairs. Offering her wine
when she feels faint, Rodolfo relights her candle and helps her to the door. Mimi
realizes she has dropped her key, and as the two search for it, both candles are blown
out. In the moonlight the poet takes the girl's shivering hand, telling her his dreams.
She then recounts her solitary life, embroidering flowers and waiting for spring. Drawn
to each other, Mimi and Rodolfo leave for the café.



Composer Giacomo Puccini

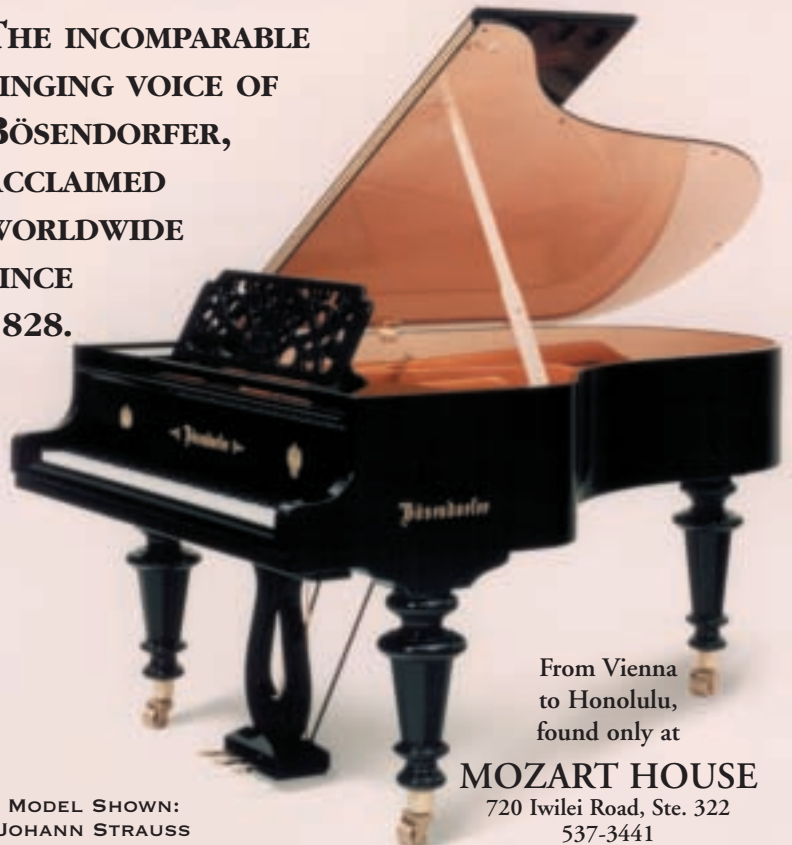
ACT II. Amid shouts of street hawkers, Rodolfo buys Mimi a bonnet near the Café Momus before introducing her to his friends. They all sit down and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters ostentatiously on the arm of the elderly, wealthy Alcindoro. Trying to regain the painter's attention, she sings a waltz about her popularity. Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. Joining a group of marching soldiers, the Bohemians leave Alcindoro to face the bill when he returns.

ACT III. At dawn on the snowy outskirts of Paris, a Customs Officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Soon Mimi walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy. It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimi hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimi is dying; her ill health can only worsen in the poverty they share. Overcome, Mimi stumbles forward to bid her lover farewell as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimi and Rodolfo recall their happiness, Musetta quarrels with Marcello. The painter and his mistress part in fury, but Mimi and Rodolfo decide to stay together until spring.

ACT IV. Some months later, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimi is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimi has begged to be taken to her lover to die. While Mimi is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat. Alone, Mimi and Rodolfo recall their first days together, but she is seized with coughing. When the others return, Musetta gives Mimi a muff to warm her hands and prays for her life. Mimi dies quietly, and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

- courtesy of Opera News

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Opera Insights on Puccini's *La Bohème*



When Giacomo Puccini first read Henri Murger's novel, *Scènes de la vie de bohème*, he could not have helped but strongly identify with and completely understand the characters. He knew only too well the hardships and joys of struggling young artists. Born in Lucca, December 22, 1858, Puccini was the heir to a tradition of musical Puccinis already four generations old. His ancestor, also named Giacomo, was a composer of church music who had been appointed musician to the Republic of Lucca in 1739. The tradition was so strong that when Puccini's own famous father died, two of his positions (choirmaster and organist at the Church of San Martino and teacher at the Collegio Ponziano) were reserved for the six-year-old Giacomo, with no consideration that he might want to do something else with his life.

Nevertheless, after hearing a performance of Verdi's *Aida* when he was 13, Puccini decided that his future lay beyond the confines of Lucca. At 19, he was able to convince a great-uncle to provide him with enough financial support to study in Milan. After successfully passing the entrance

exams, he became one of the students of Amilcare Ponchielli, the composer of *La Gioconda*. Initially, he thought he would become an orchestral composer, but Ponchielli convinced him otherwise and suggested that he enter a one-act opera competition. Puccini's opera *Le villi* did not win, but it did impress Arrigo Boito sufficiently that he raised money to mount a performance. When it was performed in May, 1884, the 26-year-old composer was astounded at its success: La Scala scheduled it for the following season, and the publisher Ricordi bought the publishing rights, commissioned a second opera, and gave him an advance of 300 lire a month for two years. When *Edgar* finally premiered in April, 1889, it was a failure because of the libretto — a fact that would have painful repercussions for all of Puccini's future librettists. Ricordi, however, did not give up on him, and the result was Puccini's first major success, *Manon Lescaut*.

Puccini's life between the conservatory and the premiere of *Edgar* was the period most closely resembling the characters in *La bohème*. Puccini seems to have lived basically on beans and raw onions (he hated beans for the rest of his life); the exception was a Milanese restaurant, The Aida, which allowed him to run up a tab. When he got his first advance from Ricordi, he rushed to the restaurant, ordered an extravagant meal and then paid off all his past bills. He also fell in love during this period with Elvira Gemignani, the wife of a Lucca merchant. She left her husband to live with Puccini, and they stayed together for the rest of his life, despite his indiscretions and her intense jealousy. By 1890, his debts were so great that he considered joining his brother in South America. The success of *Manon Lescaut* changed everything: He was able to build his villa at Torre del Lago, buy a car and begin to live like landed gentry. Puccini began to work on *La bohème* even though he knew that his friend Leoncavallo was already working on an opera based on the same book. His determination to set his own version of the story ultimately ruined their friendship, and Leoncavallo was bitter about the events until the end of his life. Surprisingly, especially in view of the opera's perennial "Top Three" status on opera fans' lists of all-time favorites, *La bohème* was not a success when Toscanini conducted its premiere on February 1, 1896, at the Teatro Regio in Turin. The public was indifferent, and the critics were generally hostile. Three weeks later, in Rome, the public again was unimpressed. Things improved somewhat during performances in Naples, but it was not until April (at a production in Palermo) that the opera caught on with the audience and became the universal success that it has been ever since.

The reasons for the opera's initial lack of success are difficult to identify. *La bohème* does not have the grandeur of Wagner or the nobility of Verdi; its ordinary people living ordinary lives did not have the searing verismo qualities of Leoncavallo or Mascagni (a style Puccini would later explore in *Tosca* and *Il tabarro*). However, the opera became its own genre. It is a tender love story, showing how the heat of young love may briefly resist the cold realities of the world but cannot fully withstand them. It shows the transitory nature of youth, the luminous rapture of love at first sight and the harsh consequences of fragile health. It does not judge the characters' morality, nor should it: Youth learns its own bitter lessons in its own too-brief time. The story has become a timeless parable of the passage of youth and illustrates more completely than any other opera the joys, sorrows and conflicts of real people. The Broadway show *Rent*, admittedly based on Puccini's opera, demonstrates the story's continuing universal appeal. While we watch the story of the poet and the seamstress, the painter and the party girl, the musician and the philosopher unfold, younger audiences will see themselves and identify, while mature audience members will remember.

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Hawaii Opera Theatre



Olga Chernisheva, Soprano (Mimi)

Olga Chernisheva is one of the most interesting and distinctive young singing actresses to emerge on the American scene during the past few years. A native of Russia, Ms. Chernisheva appeared on the stages of the Bolshoi Opera (Maria in *Mazeppa*, Prilepa in *Pique Dame*, Brigittain *Iolanta*, Anne Trulove in *The Rake's Progress*, Musetta in *La Bohème*, to name a few),

Kazan Opera Theater (Mimi in *La Bohème*), Stanislavsky Opera Theater (Micaela in *Carmen*), and Malmo Opera Theater in Sweden (Musetta) before emigrating to the U.S.A. where she has appeared with West Bay Opera and Di Capo Opera in the title role of *Manon Lescaut*, Illinois Opera Theater and Teatro Lirico d'Europa as *Tosca*, with Tampa Opera as Musetta in *La Bohème*, with Golden Gate Opera as *Suor Angelica*, with Pensacola Opera as Violetta in *La Traviata*, Teatro Lirico d'Europa as Mimi in *La Bohème* and Micaela in *Carmen*, with Hong Kong.



Derek Taylor, Tenor (Rodolfo)

Derek Taylor was born in Los Angeles and educated at the prestigious Academy of Vocal Arts. He has sung Rodolfo in *La Bohème* with Boston Lyric Opera, Opera Theatre of St. Louis, Baltimore Opera, Manitoba Opera, Virginia Opera, and El Paso Opera. Mr. Taylor, a multiple award winner, has sung with Los Angeles Opera, Palm Beach Opera, Santa Fe

Opera, Central City Opera, Phoenix Opera, Des Moines Metro Opera, Opera Illinois, Austin Lyric Opera, and Grand Rapids Opera. Repertoire has included Pinkerton in *Madama Butterfly*, Tamino in *Die Zauberflöte*, Edgardo in *Lucia di Lammermoor*, Alfredo in *La Traviata*, Michele in *The Saint of Bleecker Street*, the title roles in *Les Contes d'Hoffmann* and *Faust*, Ruggero in *La Rondine*, Cassio in *Otello*, and Camille in *Die lustige Witwe*. Upcoming for the tenor, is Zamoro in *Alzira*, Pinkerton in *Madama Butterfly*, Alfred in *Die Fledermaus*, and Des Grieux in Massenet's *Manon*.



Evelyn Pollock, Soprano (Musetta)

Chicago native Evelyn Pollock is a lyric coloratura soprano who currently makes her home in Switzerland. She has sung over 40 diverse leading roles in Europe and America, at such venues as the Theater St. Gallen, Santa Fe Opera, Carnegie Hall, Florida Grand Opera, Opera Company Philadelphia, Michigan Opera Theater, Minnesota Opera, Palm Beach Opera,

Kentucky Opera, Tulsa Opera, Wolf Trap Opera, Western Opera Theater, Opera Orchestra of New York, Central City Opera. Her many heroines performed include Violetta, Lucia, Gilda, Lucrezia Borgia, Norina, Musetta, Lakme, Juliette, Roxane (*Cyranos*), Olympia, Micaela, Nannetta, Susanna, Pamina, Donna Elvira, Zerlina, Despina, Zdenka, Frau Fluht, Woglinde, Aennchen, Creusa (*Medea in Corinto*), Abigail (*The Crucible*), Cunegonde (*Candide*). Her upcoming roles include Verdi's *Alzira*, Sela in Donizetti's *Il Diluvio Universale*, Amina in *La Sonnambula*, Adele in *Fledermaus*, Rosina *Barbiere*, and the title role in Massenet's *Manon*.



Etienne Dupuis, Baritone (Marcello)

Mr. Dupuis' repertoire includes Lescaut in Puccini's *Manon Lescaut* with the New Israeli Opera, Bob in *The Old Maid and the Thief* with I Musici de Montreal, Marcello with l'Opéra de Québec, Mercutio with Quebec and Hawaii Opera, Figaro in *Il Barbiere di Siviglia* with l'Opéra de Marseille, Papageno with l'Opéra de Tours and Vancouver Opera, Silvano in *Un Ballo*

in *Maschera* with l'Opéra de Paris, Johnny Rockfort in *Starmania* with l'Opéra de Québec and Montréal. Upcoming engagements include Marcello with l'Opéra de Montréal, Schaunard with Monte-Carlo Opera, Enrico in *Lucia di Lammermoor* with l'Opéra de Québec and Silvio with l'Opéra de Marseille. He completed his studies in voice at McGill University and was a member of l'Atelier Lyrique de l'Opéra de Montréal. This past summer Mr. Dupuis was selected to represent Canada in the 2009 BBC Cardiff Singer of the World competition.



Leon Williams, Baritone (Schaunard)

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 *Requiem*s 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.



John Marcus Bindel, Bass-Baritone (Colline)

The combination of John Marcus Bindel's vocalism, musicality and acting skills makes this two-time Grammy Nominee a "commanding presence on stage" (*The Denver Post*) at such theatres as Washington National Opera, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, Florida Grand Opera, Dallas Opera, New Orleans Opera, Nashville Opera,

Florentine Opera, Spoleto Festival (USA and Italy), Oper Altenburg, Germany, Opera de Bellas Artes in Mexico City, Teatro de la Maestrazza de Sevilla, and many more. His already vast repertoire of 70+ roles include Wotan in *Der Ring des Nibelungen*, Don Giovanni in *Don Giovanni*, Ramfis in *Aida*, Claggart in *Billy Budd*, Escamillo in *Carmen*, Zaccharia in *Nabucco*, Iago in *Otello*, Ferrando in *Il Trovatore*, Blich in *Susannah*, and Jochanaan in *Salome*. Upcoming engagements include returning to Washington National Opera as well as his highly anticipated debut with the Metropolitan Opera. (For more detailed information visit www.JohnMarcusBindel.com.)

Principal Cast



Laurence Paxton, Tenor (Benoît/Alcindoro)
 Laurence Paxton, lyric tenor is a versatile singer of opera, recitals and musical theatre. Critics and audiences alike acclaim him as one of Hawaii's most talented and respected performers. UH Music Professor Laurence Paxton has appeared with many opera theatres and orchestras across the U.S. and has more than thirty operatic roles and twelve oratorios to his credit. He has appeared numerous times with HOT, including *Lucia di Lammermoor*, *Turandot*, *Tosca*, *Marriage of Figaro* and *Norma*. International credits include tenor soloist in Britten's *War Requiem* at the Sydney Opera House, singing the *Seven Tenor Concert* with the Queensland Symphony, and soloing with legendary Canadian contralto Maureen Forrester in Mahler's *Das Lied von der Erde*. Winner of the Metropolitan Opera Audition, Young Artist of the Year by the National Opera Association, 1st place in the Beethoven Vocal Competition. Professor Paxton is chairperson of the Music Department at Manoa.



Kaweo Kanoho, Tenor (Pargignol)
 Tenor Kaweo Kanoho was born and raised, and lives in Hilo, Hawaii where he works as a travel agent for his family's business. He has been studying voice for several years and commutes between the Big Island and Oahu to participate in Hawaii Opera Theatre productions. Kaweo is a studio member of the Mae Z. Orvis Opera Studio and has sung in several events for HOT, including the 2008 *Great Singers* concert, and master classes with Jake and Jill Gardner and Thomas Hampson. Finalist for the 2001 *Hawaii Public Radio Art Song Contest*, he has been a soloist with the University of Hawaii Choral Union, the Kanilehua Chorale, the Kona Community chorus, several church choirs, and in several recitals.



Erika Santos, Tenor (A Customs Sergeant)
 Layton Erika Santos is happy to have rejoined Hawaii Opera Theatre after an eleven year hiatus. Erika has traveled the world as the headline singer on Norwegian Cruise lines and is now back teaching and giving back to the youth of Hawaii. Erika wants to give a big Mahalo and Aloha to his parents for their unwavering support, his family and friends, and all his students at LES Studios.

Theatre Staff & Volunteers

HOT also wishes to acknowledge those volunteers who graciously offered their services after *Aria* went to print. and could not appear on this list.

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Assistant Stage Managers Kale Okazaki <i>Figaro</i> & <i>La Bohème</i> Jason Ichiyama <i>Die Walküre</i>	Construction Crew Ed Koshi E. Kahi Logan C. Kahea Chock B. Wayne Kekuewa Mathew Chang	Wardrobe Crew Rowena Adachi Arnold Albiar Sharon Amoy Carol Barretto Beth E. Barry Sandy Chandler Cassandra deKramer Mook Lan Fan Janice Henry Michele M. Ikeda Carol A. Jenkins Yukiko Kiriu Lari Koga Stan Kuniyuki Winnie Law Vana Lee Dennis Lynch Sharon Nakasone Janice Olbrich	Supertitles Ann Ogino MacNeill Neva Rego Chiori Shively	Backstage Security Romy Alexander Louise Barr Betsy Behnke Chuck Berry Simone Carerra Georgia Cismil Jim Connors Mary Dixon Regina V. Ewing Don E. Flaminio Carolyn Hilton James Hilton Gwyneth Hinostroza		
2nd Asst. Stage Managers Dana Anderson <i>Figaro</i> Sarah Eggleston <i>Die Walküre</i> Soni Nandoskar <i>La Bohème</i>	I.A.T.S.E. Union Steward Al Omo	Running Crew I.A.T.S.E. Local 665	Light Walkers Dana Anderson Gus Gustafson Kiku Kealoha Patricia Meyer			
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Master Electrician Sandy Sandelin						
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Principal Artistic Team



Mark D. Flint, Conductor

Mark D. Flint returns for his 14th Season at HOT, having debuted in 1994 leading the company's premiere production of *Der Rosenkavalier*. Other Hawaii highlights include *The Flying Dutchman*, *The Tales of Hoffmann*, *Romeo & Juliette* and *Samson et Dalilah*. He has served as Principal Conductor for Detroit's Michigan Opera Theatre, Music Director of San Francisco Opera's Western Opera Theatre, and General and Artistic Director for Georgia's Augusta Opera Theatre. Maestro Flint has conducted extensively in the majority of world-renowned opera houses throughout the United States and Canada. He is the orchestrator of the David DiChiera opera *Cyrano* for which he conducted the world premiere in 2005. Upcoming engagements include *Faust* for Opera New Jersey, *Pêcheurs de Perles* for Michigan Opera Theatre, and *La Bohème* for Shreveport Opera. He is scheduled to conduct *Cyrano* in Arizona, for the Florida Grand Opera, and for the Detroit revival in 2012.



Karen Tiller, Director

Karen is currently Executive Director of Hawaii Opera Theatre. She served as the Managing Director of Music-Theatre Group in New Jersey; General Director of Opera Festival of New Jersey; Director of Production and finally the Executive Director of Opera Memphis. She began her career at Virginia Opera. An accomplished stage director, Ms. Tiller has directed several critically-acclaimed productions including Gluck's *Orfeo ed Euridice* and *Burning Bright* at Opera Festival New Jersey; *Carmen*; *Tosca*, *Madama Butterfly*; *Werther*; *Gianni Schicchi*/Buoso's Ghost; *The Turn of the Screw*; and *Tales of Hoffmann*, *Cavalleria Rusticana* and *I Pagliacci*. For HOT, she has directed *Madama Butterfly*, *Tosca*, *Susannah*, *Romeo & Juliette* and *Carmen*. Ms. Tiller has served as an on-site evaluator for the National Endowment for the Arts; served as head of the Theatre Panel for the Tennessee Arts Commission; served on the Arts and Industry Panel for the Mississippi Arts Commission; and has served as a board member and frequent panelist for Opera America. She was also named one of the "40 Under 40 in Business" by *Pacific Business News* in 2005. Ms. Tiller is a graduate of the College of William and Mary in Williamsburg, VA.



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.



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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 Chautauqua Opera,

Street Scene for Chautauqua 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 make-up 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

Principal Artistic Team

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, China. 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 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. Nāhulu, Co-Chorus Director

Ms. Nāhulu is a native of Makaha, Oahu. She received her education from Waianae Elementary School, Kamehameha Schools, Whitman College (B.A. Psychology) and University of Hawai'i, Manoa (M.A. Music Education, Choral). Ms. Nāhulu 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.

HAWAII OPERA THEATRE

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