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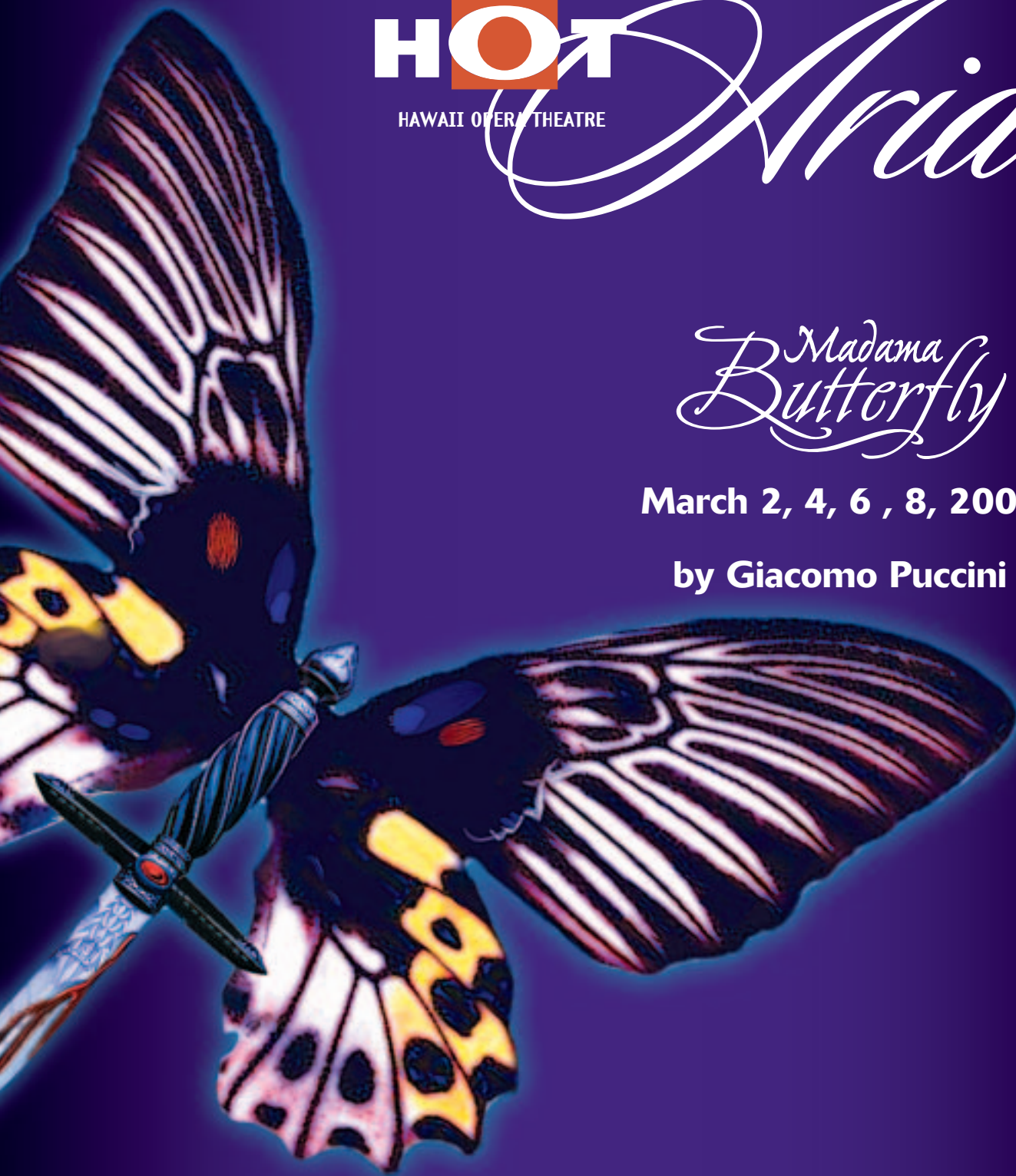
Tria

*Madama
Butterfly*

March 2, 4, 6, 8, 2007

by Giacomo Puccini

N E A L S . B L A I S D E L L C O N C E R T H A L L





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GUCCI

Director's Notes

The first time I saw *Madama Butterfly*, I believe I had the same reaction that most first time audience members have...come on Cio-Cio San, what is so bad about Prince Yamadori? At this point in the story Pinkerton has been gone with no word for three years, she and Suzuki are on the brink of financial ruin, and there is very little hope for them unless Butterfly returns to the life of a geisha. However, she spurns Yamadori's advances and even mocks him in front of his entourage.

I have always thought this mocking moment offers critical insight into her character. She knows that Yamadori is committed to having her as a bride. The only way she can possibly end his advances is to embarrass him into disinterest. We ask ourselves how can she still maintain this steadfast trust in Pinkerton? How can she spurn wealthy suitors when she is counting pennies?

We do not yet know that she has a son—and that child is her reason for such steely resolve in the face of hardship and even ruin. What seems like petulant and destructive behavior really is an act of bravery...even humility. She knows Yamadori will not accept her son as his own. She must have faith that Pinkerton will return because her options are so very limited. Her son has become the reason for her faith in Pinkerton and hope for their future.

I also am reminded that this love was born at the tender age of 15. We all remember our first love from that time in our lives because it was such an all-consuming passion. Pinkerton was with her for a few months and then departed, unknowingly leaving her to manage child-birth and rearing on her own. From child-bride to mother in the course of a year, Butterfly had to find a way to manage her fears so that her son would know only happiness...and so she chose hope and love over despair and bitterness.

And in the end it is the loss of her son that robs her of a reason to continue...we witness her anguish and know it has been a mortal blow...there is nothing left of the blushing, joyous Butterfly.

From the sweeping passion of young love to the endgame of bitter regret...let yourself be drawn in. Let us transport you into another world, one that we all thankfully leave when the curtain falls, but one that also illuminates the hidden corners in our own selves.



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LOUIS VUITTON

Madama Butterfly

by Giacomo Puccini

World Premiere:
La Scala, Milan, February 17, 1904
Performed by Hawaii Opera Theatre
at the Neal S. Blaisdell Concert Hall
March 2, 4, 6, 8, 2007

Presented in Italian with English Supertitles

Conductor Joel Revzen
Director Karen Tiller
This production was created by Opera Omaha
Scenery, Costumes, Projections, and Props, designed by Jun Kaneko
Costumes constructed by Utah Opera Costume Shop
Scenery constructed by Cyco Scenic
Lighting Designer Peter Dean Beck
Wig and Make-up Designer Richard Stead
Costumer Helen E. Rodgers
English Captions by Matthew Lata

CAST

Madama Butterfly (Cio-Cio San) Shu Ying Li
Suzuki, Cio-Cio San's servant Yun Deng
B.F. Pinkerton, Lieutenant in the U.S. Navy ... Kip Wilborn
Sharpless, U.S. Consul at Nagasaki Quinn Kelsey*
Goro, a marriage broker Jeremy Blosssey*
Prince Yamadori Erik Haines
The Bonze, Cio-Cio San's uncle John Mount
The Imperial Commissioner Andy Maddock*
The Official Registrar Kawika McGuire*
Cio-Cio San's Mother Winnie So*
The Aunt Megan Mount*
The Cousin Chiho Villasenor**
Kate Pinkerton Allyson Paris
Sorrow, Cio-Cio's Child Aslan Cook/Kyrra Ogawa

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Megan Mount *
Allyson Paris*
Rosanna Perch*
Nicole Sakata
Kate Sarff*
Azure Skellington*
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** Orvis Opera Studio Cover for Cio-Cio San

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The Story of *Madama Butterfly*

Synopsis...

ACT I.

Lieutenant B. F. Pinkerton of the U. S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker. The house comes with three servants and a geisha wife known as Butterfly (Cio-Cio San). The lease runs for nine hundred and ninety-nine years, subject to monthly renewal. The American consul Sharpless arrives breathless from climbing the hill. Pinkerton describes how he, like other Yankees, roams the world in search of experience and pleasure (*Dovunque al mondo*). He is not sure whether his feelings for the young girl are love or a whim, but he intends to go through with the marriage ceremony. Sharpless warns him that the girl may view the marriage differently, but Pinkerton brushes off such concerns and says someday he will take a real, American wife. He offers the consul whiskey and proposes a toast ("America forever!"). Butterfly is heard climbing the hill with her friends for the ceremony. In casual conversation after the formal introduction, Butterfly admits her age—fifteen—and explains that her family was once prominent but lost its position. Cio-Cio San, consequently, has had to earn her living as a geisha. Her relatives arrive and chatter about the marriage. Cio-Cio San shows Pinkerton her few possessions and quietly tells him she has been to the Christian mission and will embrace her husband's religion. The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the Bonze, Butterfly's uncle, a priest. He curses the girl for going to the Christian mission and rejecting her ancestral religion. Pinkerton orders the Bonze and the guests away, and the shocked relatives denounce her as they leave. He tries to console Butterfly with sweet words. She is helped by Suzuki into her wedding kimono and joins Pinkerton in the garden, where they anticipate the night ahead of them (*Vieni la sera*).

ACT II. Part I.

Three years have passed, and Cio-Cio San is still waiting for her husband's return. Suzuki prays to the gods for help, but Butterfly berates her for believing in lazy Japanese gods rather than in Pinkerton's promise to return one day (*Un bel dì*). Sharpless appears with a letter from Pinkerton, but before he can read it to

Butterfly, Goro arrives with the latest potential husband for Butterfly, the wealthy Prince Yamadori. Butterfly politely serves the guests tea but insists she is not available for marriage—her American husband has not deserted her. She dismisses Goro and Yamadori. Sharpless attempts to read Pinkerton's letter and warns that the officer may never return;

perhaps, he suggests, she should reconsider Yamadori's offer. "And this?" asks the outraged Butterfly (*E questo?*), presenting her small child to the consul. Sharpless, too upset to tell her more of the letter's contents, leaves, promising to tell Pinkerton of the child. A cannon shot is heard in the harbor, announcing the arrival of a ship. Butterfly and Suzuki take a telescope to the terrace and read the name of Pinkerton's ship. Overjoyed, Butterfly joins Suzuki in strewing the house with flower petals from the garden (*Scuoti della fronda*). Night falls, and Butterfly, Suzuki, and the child settle into a vigil over the harbor (Humming Chorus).

Part II.

Dawn breaks, and Suzuki insists that Butterfly get some sleep. Butterfly carries the child into another room. Sharpless appears with Pinkerton and Kate—Pinkerton's new wife. Suzuki realizes who the American woman is and agrees to help break the news to Butterfly. Pinkerton is overcome with guilt and runs from the scene, pausing to remember his days in the little house (*Addio fiorito asil*). Cio-Cio San rushes in hoping to find Pinkerton but sees Kate instead. Grasping the situation, she agrees to give up the child but insists Pinkerton return for him. Dismissing everyone, Butterfly takes out the dagger with which her father had committed suicide, choosing, like him, to die with honor rather than live in shame. She is interrupted momentarily when the child comes in, but Butterfly says goodbye and blindfolds him (*Tu, piccolo Iddio*). She stabs herself as the returning Pinkerton calls her name.



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ROBERTO COIN

Madama Butterfly

A VISION OF FORM, COLOR, AND LIGHT

by Mary Jane Phillips

Giacomo Puccini passionately loved the sky, sea, lakes, land, light, and colors of Tuscany, where he was born in 1858. After writing two early operas, he had a string of hits that made him famous everywhere, for *Manon Lescaut* (1893), *La Bohème* (1896), and *Tosca* (1900) were followed by *Madama Butterfly*, which had its world premiere in 1904. After it, he went on to write other major works and died in 1924.

Local Color in Puccini's Operas

It was Puccini's particular genius to create magical local color, through which he could transport his audience to such far-flung places as Germany, Flanders, France, Italy, Louisiana, California, and China. Because he also uses it to bring the characters to life, designers must pay attention to all local effects in his operas.

Nowhere is local color more important than in *Madama Butterfly*, Puccini's most popular "Oriental" opera. This work was so important to him that he personally oversaw many productions of it, just to be sure that it would be done right. After his death his vision of it was almost lost, but recently its original clarity and beauty were recaptured by a leading artist of our time. That artist is Jun Kaneko.

Jun Kaneko as Sculptor and Designer

Jun Kaneko was born in 1942 in Nagoya, Japan, but he studied art in California and became a well-known sculptor there. With works in 45 public museums and collections from the United States to Finland, the Netherlands, Greece, Korea, Japan, and Australia, he has also had about 80 solo exhibits.

Luckily for today's audience, Kaneko now brings *Madama Butterfly* back to vivid life in a completely original way, for he sees it as an authentic Oriental piece marked by stark economy. Nowhere in this production do we see the fussy fake-Japanese props and sets that too often make a mockery of Puccini's sublime creation. Instead, we see the designer's graphics and feel his vitality at every turn. In a word, this production is authentic.

Kaneko defines space and time by using forms, color, and light to

enhance the action and make the show a metaphor for Butterfly's life. Thus his design elements are symbols of the child-bride, things that make her seem present even when she is not.

As for his forms, "daring" best describes them, for his strong geometric shapes suggest the work of an architect. Strange forms are also juxtaposed to create the illusion of space and bring a feeling of openness where there is none; and, strangely, there is little sense of perspective. The designer's first statement is the sweeping, circular white entrance ramp that characters use to get on and off the stage. Marked with spectacular black lines, it begins behind a curtain and winds down to a circle in the center of the stage level, where everything unfolds. With it in place, the audience can easily follow the action.

To achieve other startling contrasts, the artist has put blocks and streams of bold color everywhere. Black, white, red, yellow, and green are used in dots, stripes, splashes, or sheets of color, all as dramatic as the forms. Colors are everywhere, and they are especially effective on the drop screens that accent the drama, which means that his use of color is painterly throughout.

Beyond it, Kaneko uses light to define something more than atmosphere, and he "places" light as another designer might put a table or a chair onstage. In the traditional way, it denotes the passage of time, and there is a very strong sense of time in this *Madama Butterfly*; but when tension rises, light also becomes a vehicle for enhancing the shattering emotional scenes.

As his unforgettable final accent, Kaneko has painted a very large bright red circle on a white cloth, which he hangs so that it looms over the action of Butterfly's suicide. Blood streams down from the circle, so it is turned into a shocking symbol of her heroic self-sacrifice.

All this is very much in the tradition of Asian art, as is the sense of suspense and waiting that is embedded in the whole opera. What will come next? The audience simply does not know, but one thing is certain: Kaneko has given us an incomparable *Madama Butterfly*.

Acknowledgments: Jun and Ree Kaneko, Heiki Langdon, IV Dickson, Colleen Heavican, Margaret Spencer Matz, Margaret and Roger Smith, and William R. T. Smith
Mary Jane Phillips is a co-Founder of the American Institute for Verdi Studies at New York University, is also the author of biographies of Giacomo Puccini and Giuseppe Verdi.



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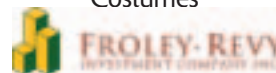
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Hawaii Opera Theatre dedicates its production of Mozart's *Don Giovanni* to the memory of Sally Aall, one of HOT's best loved patrons, who passed away in the Fall of 2005. She was also a passionate supporter of the Honolulu Academy of Arts, and a patron of the Honolulu Symphony.

Sally loved Mozart and *bel canto* opera. She was enthusiastic about special projects, such as master classes, to encourage young singers. She personally sponsored residencies with Julianne Baird and Diana Soviero at HOT's Mae Z. Orvis Opera Studio to prepare young artists in Hawaii for their opera studies. A special Memorial Fund to honor Sally has been established within the Endowment of Hawaii Opera Theatre to perpetuate the strong artistic legacy that Sally enjoyed and shared with our community.

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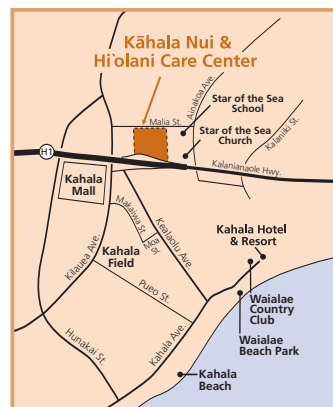
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Shu Ying Li, Soprano (Cio-Cio San)
Birthplace: Shandong, China. Career highlights include: Cio-Cio San in *Madama Butterfly* with City Opera Japan Tour, Portland Opera, Providence Opera, Connecticut Opera, Opera Santa Barbara; Hong Kong; the title role in the world premiere of Bun-Ching Lam's *Wenji* in

New York's Lincoln Center Festival and the Hong Kong International Arts Festival; the Princess in Tan Dun's *Tea* in Shanghai and Lyon, France; Marguerite in *Faust* in Santa Barbara; Adina in *L'Elisir d'Amore* in Hartford; Musetta and Mimi in *La Bohème* at the Budapest Opera House and the Shanghai Grand Theatre; title role in *Suor Angelica*, Violetta in *La Traviata*, Contessa in *Le Nozze di Figaro* at the Danny Kaye Playhouse; Liu in *Turandot* in Chiari, Italy; the title role in *Ariadne auf Naxos* in Tel Aviv, Opera North; Micaela in *Carmen* at the Shanghai Concert Hall. Upcoming: *Butterfly* with Opera Columbus, Austin Lyric Opera, and Hawaii Opera Theatre and *Tea* in Wellington, New Zealand.



Kip Wilborn, Tenor (Lt. B.F. Pinkerton)
American Tenor Kip Wilborn has enjoyed a flourishing career in North America and Europe on both the operatic and musical comedy stages. His credits as a leading operatic tenor include engagements with San Francisco Opera, Seattle Opera, Houston Grand Opera, New York City

Opera, Opera National de Paris, Volksoper Vienna, Aalto Theater Essen, Theater des Westens Berlin, Opera Ireland and the Wexford Festival in Ireland. Favorite include Hoffmann in *Les Contes d'Hoffmann*; Rodolfo in *La Bohème*; Cavaradossi in *Tosca*; B.F. Pinkerton in *Madama Butterfly*; Pelleas in *Pelleas and Melisande*; Werther in *Werther*; Tom Rakewell in *The Rakes Progress*; Riccardo in *Un Ballo in Maschera*; Turiddu in *Cavalleria Rusticana*; and Don Jose in *Carmen*. Most recently he sang Luigi/Rinuccio in HOT's 2006 *Il Trittico*; Turiddu in Connecticut Opera's *Cavalleria Rusticana*; Rodolfo in *La Bohème* for Essen Aalto Theater; and B.F. Pinkerton in *Madama Butterfly*, Minnesota Opera.



Yun Deng, Mezzo-Soprano (Suzuki)
After four years of study at The American Opera Center in The Juilliard School in New York, she made her Metropolitan Opera debut as Olga in *Eugene Onegin*, becoming the first principal artist of Chinese origin at the Met. She has sung in the Met Productions of *Madame*

Butterfly, *Parsifal*, *Rigoletto*, *Manon Lescaut* etc. In the past seasons Yun Deng has performed widely throughout the world. She has played the leading roles in *Carmen*, *Samson et Dalila*, *Il Trovatore*, *Aida*, *Norma*, *Suor Angelica* etc., including the Chinese opera *Savage Land* with the Washington Opera production in 1992. She performed

Verdi's *Requiem* in Carnegie Hall in 2000. In 2003, Yun Deng started the Guangzhou Opera Institute in China and began to promote opera to nurture aspiring young artists. She has made a great contribution toward melding Eastern and Western cultures.



Quinn Kelsey, Baritone (Sharpless)
Baritone Quinn Kelsey, the USA representative at the 2005 Cardiff Singer of the World Competition, and recent alumnus of Chicago's Lyric Opera Center for American Artists appeared at Lyric Opera as Wagner in *Faust* (in his house debut), Yamadori and the Registrar in *Madama Butterfly*, the Forester in *The*

Cunning Little Vixen, Escamillo in *Carmen* and Monterone in *Rigoletto*. Mr. Kelsey returns this season to the Lyric Opera as Ping in *Turandot*, his most recent role with HOT. In concert, Kelsey has performed Beethoven's *Ninth Symphony*, Duruflé's *Requiem*, Handel's *Messiah*, Fauré's *Requiem*, Mozart's *Requiem*, Menotti's *Amahl and the Night Visitors*, Rutter's *Requiem*, Beethoven's *Mass in C*, Thompson's *Peaceable Kingdom*, Haydn's *Lord Nelson Mass* and *The Creation*, and Puccini's *Messa di Gloria* with major orchestral and choral organizations throughout Hawaii, including the Honolulu Symphony and the Maui Symphony.



Jeremy Blossey, Tenor (Goro)
Hawaiian tenor Jeremy Blossey is emerging as a bright talent on both the opera and concert stages. His recent opera credits include Tinca and Gherardo in *Il Trittico* and Pong in *Turandot* with Hawaii Opera Theatre; a debut with Lyric Opera Cleveland as Frederic in *The Pirates*

of Penzance; Borsa in *Rigoletto* and Spoletta in *Tosca* with Shreveport Opera; Pang in *Turandot* with Natchez Opera; the title character in Mozart's *The Impresario*, Beppe in *I Pagliacci* and Gherrardo in *Gianni Schicchi* with Washington Summer Opera Theater; Ralph Rackstraw in *H.M.S. Pinafore*; and Edwin the Defendant in *Trial by Jury* with the Young Victorian Opera Theatre in Baltimore. On the concert stage, Mr. Blossey appeared as a soloist with the Theater Chamber Players at the Kennedy Center. He has also performed the solos from the Mozart Requiem at several venues, including a September 11, 2002 Mozart *Requiem* with the Annapolis Symphony and Chorale as part of a nationwide tribute.



Erik Haines, Tenor (Prince Yamadori)
Mr. Haines holds a Master of Music Degree from the University of Hawaii at Manoa and has taught there as well as at Chaminade University, Windward Community College and Punahou Music School. He has been a National

Association of Teachers of Singing State Governor, a board member of the Hawaii Alliance for Arts Education and is currently president of the Waialeale Elementary PTSO. He is the Director of Education for Hawaii Opera Theatre.



John Mount, Baritone (Bonze)

Professor of Music and Director of the Opera Workshop at the University of Hawaii at Manoa, John is very active on the opera stage, having sung over seventy roles with HOT and with numerous mainland opera companies including San Francisco Opera, Santa Fe Opera and

Houston Grand Opera. Recent HOT appearances include Monterone in *Rigoletto*, Dr. Spinalocci and The Notary in *Gianni Schicchi*, Sarastro in *The Magic Flute*, Lodovico in *Otello* and Benoit and Alcindoro in *La Bohème*. He is a former finalist in the Metropolitan Opera Auditions, San Francisco Opera Auditions, and the International competition for Verdian Voices in Busetto, Italy. He has been soloist with the Honolulu Symphony and Oahu Choral Society in such major works as *The Messiah*, *Elijah*, *The Brahms Requiem*, Verdi's *Requiem*, and Mozart's *Requiem* as well as Beethoven's *9th Symphony*. His students have sung in opera houses and musical theater on Broadway, throughout the United States and in Europe.



Andy Maddock, Bass
(Imperial Commissioner)

He has been a member of the Hawaii Opera Theatre Chorus since 2001 and a member of the Mae Z. Orvis Opera Studio since 2003. He has performed with Opera Express tours for the past three years. He owns the company Musicated

Incorporated that creates music theory and ear training software (www.Musicated.com).



Kawika McGuire,
Tenor (Official Registrar)

Kawika has had a passion for music from an early age. The child and grandchild of Hawaiian entertainers, Kawika has always been surrounded by those who have helped to develop his love of music. He was a part of the select concert glee

club of the Kamehameha schools and has in recent years pursued his love of classical music as a scholarship recipient of the Mae Z. Orvis Opera Studio. Some of Kawika's studio experiences have included singing for Renee Fleming's master class as well as coaching with Mark Morash of the San Francisco Opera's Merola program. Kawika is a past winner of the Lotte Lehmann

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Art Song Competition and has been a member of the Hawaii Opera chorus since 2004. He is a student of Neva Rego and Betty Grierson and is honored to be working with the company in his role tonight.



Allyson Paris,
Soprano
(Kate Pinkerton)
Allyson Paris is thrilled to be performing her first role with HOT. A member of the Mae Z. Orvis Opera Studio

since 2004, she has also performed in HOT's opera chorus, several educational touring productions, and appeared as a soloist for the annual Great Singers/Great Songs concert. Miss Paris sings in the choir at First Presbyterian church and appeared recently as The Witch in Diamond Head Theatre's production of Into The Woods. Miss Paris works for Hawaii Opera Theatre as the Education Coordinator where she feels privileged to spread the joy of opera to a new generation of performers and audience members.



Winnie So, Soprano
(Cio-Cio San's Mother)
Winnie So began her vocal studies at the University of Hawaii from which she received two

Bachelor's degrees. She then pursued further musical studies at The Boston Conservatory and graduated with a Master's degree in Vocal Performance. Ms. So has performed in the Bay Area Summer Opera Theater Institute (BASOTI)'s production of Monteverdi's *L'Orfeo*. Winnie has sung in master classes with Sanford Sylvan, Patricia Craig, Paul Sperry, and Dalton Baldwin. In her second season as a Mae Z. Orvis Opera Studio member, Ms. So has performed in HOT's Opera Express production of *The Mikado* as Yum Yum.

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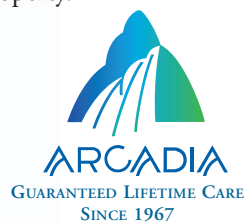
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Megan Mount, Soprano (The Aunt)

Megan received her Bachelor of Music degree in Vocal Performance from the University of Hawaii, as well as studying in Salzburg, Austria. She has also won several awards from the National Association of Teachers of Singing, and was a winner of KHPR's *Art Song Contest*. Megan is soprano soloist with First Presbyterian Church. She has been in

numerous productions with ACT, DHT, HOT, Hawaii Theatre, Ohia Productions and is a member of Hawaii Opera Theatre's Mae Zenke Orvis Opera Studio.



Chiho Villaseñor, Soprano (The Cousin & "Butterfly" Orvis Opera Studio Cover)

A native of Japan, Chiho Villaseñor is an affiliate artist of Mae Z. Orvis Opera Studio. She is a graduate of the Kunitachi College of Music in Tokyo and completed a Master's Degree with the Nikikai Opera Studio. Ms. Villaseñor has worked with coaches

Beebe Freitas, Mark Morash, Mary Dibbern, Timothy Shaindlin and Renee Fleming and has appeared numerous times on stage with HOT Chorus and in the community as a soloist representing HOT. This past season, she appeared in the Mae Z. Orvis opera projects *An Evening of Bel Canto* at the Honolulu Academy of Arts and in the annual *Great Singers, Great Songs* concert. Also she performed as Sister Osmina in the HOT production of *Suor Angelica*. Recently, she sang as a soloist in Mozart's *Requiem* in the UH Hilo Performing Arts Center Mozart Concert.



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1-800-247-8132.



Joel Revzen, Conductor

Maestro Joel Revzen is an award-winning conductor and pianist who has been on the Metropolitan Opera conducting staff since 1999. Revzen holds Bachelor and Master degrees in conducting from The Juilliard School, where he was recipient of the Frank Damrosch Prize in Conducting.

Revzen is also a gifted educator and administrator of musical training programs. As founding Dean of the St. Louis Conservatory, he encouraged the expansion of the student body and oversaw growth in the operating funds during his twelve year tenure. Revzen is a frequent guest conductor for leading symphonies and opera companies around the world, including the Kirov Opera in St. Petersburg, Russia, the Prague Symphony Orchestra, the Orchestra National de Lyon, the National Theater in Mannheim, Germany and Washington Opera at the Kennedy Center, where he conducted a production of *The Consul* under the direction of the composer, Gian Carlo Menotti. Revzen currently serves as Artistic and General Director for Arizona Opera.



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*. Most recently, she directed *Samson et Dalila* at Opera Memphis. Ms. Tiller currently serves 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.



Jun Kaneko,

Scenery and Costume Designer

Born in Nagoya, Japan in 1942, he came to the US in 1963 to study at Chouinard Institute of Art and was drawn to sculptural ceramics during the time now defined as the contemporary ceramics movement. Today, he is a world-renown

visual artist known for his large-scale ceramics. Kaneko taught at some of the nation's leading art schools, including Scripps College, Cranbrook Academy of Art and Rhode Island School of Design. Jun established his current studio in Omaha, Nebraska in 1990, but has worked at several experimental studios around the world. He is opening KANEKO, a non-profit scholarly and presenting organization for the exploration of creativity in the arts, sciences and philosophy. His work appears in numerous international solo and group exhibitions annually, is included in more than 45 museum collections and has realized over 25 public art commissions in the US and Japan.

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Peter Dean Beck, Lighting Designer
Beck has designed scenery and/or lighting for over two hundred productions around the country. During his twenty previous seasons with Hawaii Opera Theatre, he has designed the sets for thirty-six productions and the lighting for fifty-six, among them: *La Bohème*, *Eugene Onegin*, *The Tales of Hoffmann*, *Tristan and Isolde*, *Electra*, *Macbeth*, *L'italiana in Algeri*, and *Samson and Dalila*. Among his other opera credits are *Falstaff*, *Turandot*, *Manon*, *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 and Chautauqua Opera. His musical theater credits include *West Side Story*, *Guys and Dolls*, *Candide*, *The King and I*, and *Fiddler on the Roof*. In 2004, he designed *The Nutcracker* for Ballet Hawaii. And recently, he did a double bill of *Le Rossignol*, and *Cavalleria Rusticana* for Sakai City Opera in Japan (built and painted by HOT Scene Shop) and *The Indigo Girls Project* for Atlanta Ballet.

and University of California. Mr. Stead operates his own wig and make-up company.



Helen E. Rodgers, Costumer

Rodgers is happy to return to HOT for her sixth season, where she has designed costumes for *The King & I*, *Il Trittico*, *Susannah*, *La Bohème* and *Così fan tutte* as well as serving as Costumer for the company. Recent work at other companies includes costume design for

Le Nozze di Figaro for Chautauqua Opera, and *Il tabarro* and *Gianni Schicchi* for Mannes Opera. She designed costumes for a Wild West *Don Pasquale* for the San Diego Opera, which has been presented at companies across the US and Canada, and will be presented by Connecticut Opera this spring. Other company credits include former resident costume designer for Opera Memphis, Canadian Opera Company, Virginia Opera, Utah Festival Opera, New York City Opera, Miami City Ballet and Florida Studio Theatre.



Richard Stead, Wig & Make-up Designer

This season, Mr. Stead celebrates his 25th 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

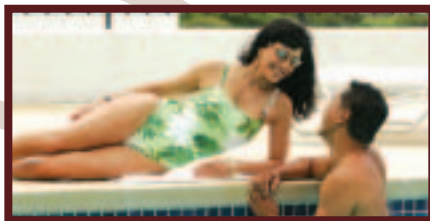
Opera, Boston Opera, Minnesota Opera, American Conservatory Theatre, Spoleto Festival USA, Bolshoi Ballet, San Francisco Ballet, Ballet Hawaii, films and television. He was on the faculty of San Francisco State University



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, HOT, 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*, other Russian epics including *Boris Godounov* and *Khovanshchina*, and world premieres written by Osvaldo Golijov, Robert Zuidam, Minoru Miki and Paul Schofield.



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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, China. This year she will be returning "full-time" to San Francisco Opera, but is pleased that she will be able to continue to work with HOT, the wonderful company that it is.



Beebe Freitas, Associate Artistic Director/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 Hawai'i Arts Alliance's prestigious *Alfred Preis Award*.



Nola A. Nāhulu, Co-Chorus Director
Ms. Nāhulu has been Choral Director with HOT since 1991 and with Hawaii Youth Opera Chorus since 1986 where she serves as Executive & Artistic Director. A native of Wai'anae, 'O'ahu, she also is Choral Director for the Pearl Harbor Hawaiian Civic Club and the Kawaiaha'o Church. She is a lecturer at the University of Hawai'i, Mānoa, in Hawaiian Choral Music and Director of Kawaiolaonapukaileo, an a cappella vocal ensemble whose goal is to perpetuate Hawaiian Choral Music. She is past-president of the Executive Board of the Hawai'i Chapter of the American Choral Directors' Association.

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