

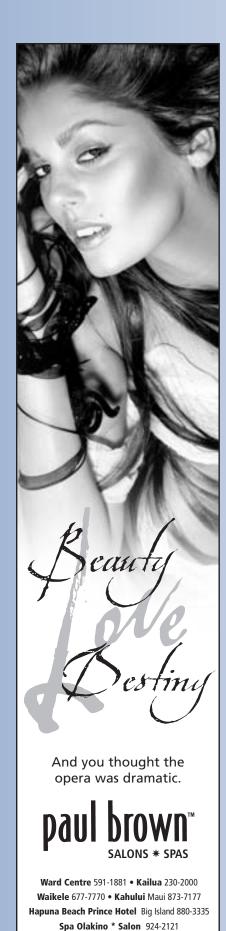
Romeo Suliet

By Charles Gounod February 29, March 2 & 4, 2008

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Director's Notes

by KAREN TILLER

We all know the story, the tale of two young lovers from feuding families... a feud that ultimately results in the senseless deaths of so many. Over the centuries it has spoken to every generation since its creation... it endures because it resonates within each of us,



stroking the strings that recall the first heart-pounding moment of 16-year-old love. When we were certain that no one had ever felt this way... when we were certain that love could not be denied or broken.

When Gounod was writing this opera, he wrote to his wife, telling her that he felt twenty years younger because he had become so involved and connected to the two young lovers. He found their story to be buoying and inspirational and went on to write the entire work in three months time. His score is full of youthful abandon, perfectly capturing that joyful blush of first love.

Romeo et Juliette, is also the story of the tragic fruit of unending hate. In Shakespeare's tale, bitter anger has been passed down in two families over generations. Lost are the reasons for the discord, but time has not diminished the controversy, but has only deeply worn the patterns of destructive behavior. This blinding fury sets into motion actions that are irrevocable and disastrous.

Like so many conflicts large and small in the world today, the genesis of anger is often inexplicable and hate simply becomes a force of its own... a way of moving through existence that is utterly reactionary and volatile. And, just like the story of our two lovers, ironically only tragedy can break the cycle of hatred. The Capulets and Montagues only agree to let past injuries go as they each face the loss of their beloved children. They find common ground in the ruin and loss that each family must now suffer.

Romeo et Juliette is a one of the greatest love stories of all time. It is also a story of hope, of loss, and redemption. Let the score transport you to an earlier time, a time when you first felt your heart skip and your face flush from the sheer delight of being close to someone. Let it also remind us that finding all-important common ground should be a goal, hopefully not motivated by loss but by the pursuit of preventing it.

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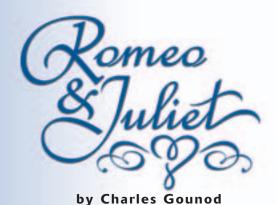


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Romeo, Son of Montague
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World Premiere: Paris, France 1876 Performed by Hawaii Opera Theatre Neal S. Blaisdell Concert Hall February 29, March 2, 4, 2008



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The Story of

Gounod's opera closely follows Shakespeare's work.
Most of the libretto's deviations from the play serve to condense the story and heighten the musical drama. The setting: Verona, 14th century.

The opera opens on the Capulet's masked ball (Shakespeare's fifth scene). Among the guests is Romeo, who, upon seeing Juliette, the daughter of Lord Capulet, falls madly in love. Juliette,

however, has been betrothed (without her knowledge) to the Count Paris. When told of her impending marriage she wants no part of it, but moments later, having met Romeo, she finds love. Juliette's cousin Tybalt believes that the masked stranger who has caught her attention is a Montague, sworn enemies of the Capulets, but is restrained and is powerless to prove it.

The balcony scene unfolds much as it does in Shakespeare's work. Juliette proposes marriage to Romeo who agrees, and the couple is twice interrupted, finishing the scene with the familiar lines, "parting is such sweet sorrow."

Having decided to marry, the lovers come to the cell of Friar Lawrence, intent on exchanging vows in a secret ceremony. Believing that the marriage might end the two families' bitter feud, the Friar agrees and the young lovers are married. After

the wedding, a non-Shakespearian character appears, the page Stephano. The young Stephano has insulted the Capulets, and a fight erupts between the two families. Tybalt challenges Romeo, who having just married into the family, refuses to fight. Another Montague, Mercutio, takes up the challenge and is quickly slain. No longer able to restrain himself, Romeo attacks Tybalt, killing him. Lord Capulet arrives with the Duke of Verona. The Duke banishes Romeo from the town and from his beloved Juliette.

The young lovers spend their wedding night together, knowing Romeo will be forced into exile. He has been warned that if he is found within the town's walls, he will pay with his life. Romeo departs just as dawn breaks. Juliette's father arrives and tells her that she must marry Count Paris immediately. She seeks advice from Friar Lawrence, who produces a potion and a plan. The potion will make Juliette appear to be dead for forty-two hours, and in that time, the Friar will return with Romeo. She promptly drinks. Lord Capulet returns to urge her to marry, and Juliette protests, claiming death a more attractive option. The potion has begun to work, and she falls to the floor, seemingly dead.

Juliette is placed in the family crypt. Through a series of miscommunications, Romeo believes her to be dead, and steals into her tomb. In his anguish, he drinks poison; a moment later Juliette awakens. Romeo is ecstatic to learn that Juliette is alive. But the poison begins to take effect and Romeo tells Juliette what he has done. Juliette seizes a dagger and mortally wounds herself, and the lovers die in each other's arms.

Synopsis provided by Detroit Opera



LOUIS VUITTON
PRESENTS:

Hawaii Opera Theatre's 2008 Summer Season



by Stephen Sondheim August 1, 3, 9 & 10

Entwine in Shakespeare's Musical Tale By LESLEY A. WRIGHT

"One cannot trifle with love. [...] Juliette has entwined me with the famous silk thread meant to capture Romeo," wrote Gounod while composing Roméo et Juliette for Léon Carvalho's Théâtre-Lyrique in 1865. But Gounod may have been under the spell of Shakespeare's play ever since 1839 when he heard Berlioz's dramatic symphony on this subject. Like Berlioz, he opens with a choral prelude narrating Shakespeare's tragedy and has a brilliantly orchestrated number for Mercutio's Queen Mab speech. Gounod also described his act-endings in terms that evoke a symphonic aesthetic: Act 1 "brilliant"; Act 2 "tender and dream-like"; Act 3 "animated and grand with its duels and the sentence of exile for Romeo"; Act 4 "dramatic"; and Act 5 "tragic." At the same time, however, *Roméo* includes set pieces designed to appeal to the French opera-going public of the Second Empire.

Gounod's librettists, Jules Barbier and Michel Carré, focus more on the central couple than does Shakespeare and whittle away the political background of the Capulet-Montague feud. Juliette also awakens before Romeo has died, permitting the last of four duets that stand at the core of this work. Highlighting the young lovers' story from their first meeting to the tomb allows Gounod to showcase melody, his strongest gift.

Roméo et Juliette was a huge success from the time of its premiere on 27 April 1867 during the Exposition universelle. Gounod had wanted spoken dialogue between the musical numbers, but bowed to pressure by his publisher for a completely sung, exportable version. Late in rehearsals he accommodated Caroline Miolan-Carvalho with a valse-ariette (Je veux vivre Act 1), a vehicle for her brilliant technique, but Juliette's superb grand air in Act 4 (Amour ranime mon courage), too dramatic for Miolan-Carvalho's light voice, was not performed at the premiere.

Despite its success, *Roméo et Juliette* has been revised or cut repeatedly. For the revival at the Opera-Comique in 1873, Gounod himself altered the finales of Acts 1 and 3. For the Opéra in 1888, he added a chorus on Romeo's memorable phrase "*Ah, jour de deuil*" in Act 3 and a ballet for Act 4. The four duets of *Romeo and Juliette* have not undergone such revision, and they mark the nodal points of the drama.

When they meet in Act 1 the young protagonists use the precious language of the madrigal, sometimes taken word for word from Shakespeare. With a minuet-like rhythm, Gounod underlines the formality of their dialogue. At the end of the brief piece, the two duet for the first time, symbolizing that they have become one soul. Before the balcony scene in Act 2, we hear Romeo's memorable Italianate cavatina (Ah! lève-toi soleil!). In a duet of tender passion Juliette agrees to marry Romeo, and the two part reluctantly in a restrained cabaletta. At the climax of the opera in Act 4 a sensuous prelude opening with four cellos expresses the rapture of the couple after their wedding night. They sing much of their Andante in mellifluous parallel sixths. Later Juliette tries repeatedly to deny that the morning lark is announcing the end of their time together, rising in pitch as she tries to extend the night. Finally in the last act the two are alone and uninterrupted after Juliette awakens. Extensive thematic recall heightens the poignancy of the scene. They ask for divine clemency as they die, and a motif from their love theme, now transcendant, sounds in the orchestra.

With four superb duets and a well-paced score, Gounod never "trifles" with his affection for Shakespeare's young lovers, but he does thoroughly entwine us in their tale with some of his finest music.

Princeton University Professor of Music and Graduate Chair of UH Manoa Music Department, Dr. Wright is an internationally-known music historian and has served as consultant to the Metropolitan Opera, English National Opera and Hawaii Opera Theatre.



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Audrey Elizabeth Luna, Soprano (Juliette) Soprano Audrey Elizabeth Luna makes her HOT debut as Juliette with upcoming appearances as Anne in *A Little Night Music* and Blonde in *Abduction of the Seraglio*. She was recently seen as The Controller in Jonathan Dove's *Flight* and Queen of the Night in *Die Zauberflote*

with The Pittsburgh Opera. Ms. Luna's other roles include Rosina in *Il barbiere di Siviglia* with the Portland Opera Music Festival, Gilda with Aspen Opera and Adina with Bel Canto Northwest. Ms. Luna was awarded first place in the Altamura/Caruso Competition and the Eleanor Lieber Awards, and prizes from the George London Foundation, the Elardo Competition, the Liederkranz Foundation, the Gerda Lissner Foundation, The Bel Canto Competition, The Orpheus Competition and the Metropolitan Opera Competition.



Leslie Tennent, Baritone (Capulet) Leslie Tennent, who appeared last season as Sharpless in *Madama Butterfly* with HOT on Maui, performs the role of Capulet, followed by an upcoming debut in the 2008 summer season as Carl Magnus in *A Little Night Music*. Internationally recognized as a versatile

performing artist, highlights include Marcello in *La Bohème* with NYCO, Gerard in *Andrea Chenier* with Santa Fe, Amfortas in *Parsifal in Mallorca*, Emile DeBeque on the national tour of *South Pacific* and a Carnegie Recital debut. As a guest with Hannover Staatsoper and principal baritone with Stadttheater Hildesheim, Mr. Tennent's diverse roles included *Don Carlo*, Germont, Stankar, Michele, Count Almaviva, Capulet and Moses in *Mahagonny*. A frequent guest soloist with the Honolulu Symphony, recent appearances include Beethoven's *Ninth* and *Elijah*. Currently a professor of voice at Chaminade, Mr. Tennent also teaches privately.



Dorothy Byrne, Mezzo-soprano (Berta) Grammy-nominated mezzo-soprano Dorothy Byrne has appeared with Lyric Opera of Chicago as Mrs. MacLean/ Susannah, Mrs. Olsen/ Street Scene and Gertrude/Romeo et Juliet. She has performed with Houston Grand Opera (Marcellina/Le nozze di Figaro), Glimmerglass Opera (Ruth/The Pirates of

Penzance, Leda/Mrs. Traxell/The Mines of Sulphur, Clementine/Bluebeard), Minnesota Opera, Boston Lyric Opera, Hawaii Opera Theatre, Lyric Opera of Kansas City, and Chicago Opera Theater in such roles as, Larina/Eugene Onegin, Gertrude/Hamlet, Venus/Arianna, Cecilia March/Little Women, Orlofsky/Die Fledermaus, Katisha/The Mikado, Ma Moss/The Tender Land, and Zita in Gianni Schicchi/Buoso's Ghost. Her Broadway credits include Parade and The Phantom of the Opera. Upcoming engagements include her international debut with The Wexford Festival as Leda/*The Mines of Sulfur*; this season for HOT she appears as Gertrude/Romeo et Juliette and Berta/II barbiere di Siviglia; Opera Theatre of St. Louis as Susanna/The Ghosts of Versailles; Minnesota Opera/Jezibaba in Rusalka; and Florida Grand Opera as Duigne/Cyrano and Marcellina/Le nozze di Figaro.



Adam Flowers, Tenor (Tybalt)
Northern California native Adam Flowers recently reprised the role of Rodolfo in Puccini's *La Bohème* in October of 2007 for his company debut at Opera Idaho in Boise. Other roles include: Macduff in *Macbeth*; Gherman in *Pique Dame* and Camille de Rosillon in Lehar's *The Merry*

Widow at West Bay Opera; Ferrando in Cosi fan tutte at Rimrock Opera in Billings, Montana; and Lord Lechery, Interpreter and Mr. By-Ends in Vaughan Williams' Pilgrim's Progress with Trinity Lyric Opera. In July of 2006, Mr. Flowers completed a five year Artist-In-Residency for Opera San Jose in which he appeared in over 30 roles, including Don Ottavio

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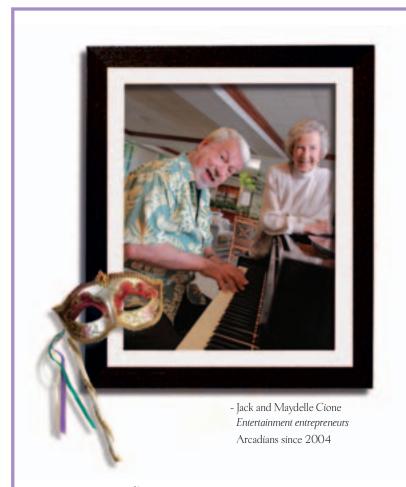
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Jim Price, Tenor (Paris) Versatile tenor James Price has performed in concert with Opera Hong Kong, the Lotte Lehmann Foundation, and the Maui Civic

Light Opera. He has also sung in concerts and conventions in Las Vegas, New York, Santa Fe, Chicago, and throughout Hawaii. Mr. Price sang live excerpts in the title role in Albert Herring on WFMT Chicago. He's performed with the Hawaii Opera Theatre for five seasons in various roles including Triquet in Eugene Onegin; Pang in Turandot; Roderigo in Otello; and Kaspar in Amahl and the Night Visitors. Recent activities include Nanki-Poo in *The Mikado* with the Music Institute of Chicago (concert), a soloist for the Waldorf Astoria's Annual Debutant Ball in New York, a concert with Pacific Opera in New Jersey, and as the featured soloist for the 12 Irish Tenors in their world premiere performances in Holland and Belgium.



Patrick P. McNichols, Baritone (Gregorio) Originally from Laguna Beach, California, Mr. McNichols has been raised, educated, and employed in Hawai'i since 1970. He has

performed locally throughout the years in various venues including the Hawaii Vocal Arts Ensemble,

Kawaiolaonapukanileo, Kona Association for the Performing Arts, the Honolulu Symphony and Chorus and many HOT performances. Mr. McNichols joined the Hawaii Opera Theatre Chorus in 1998 and made his comprimario debut as the Imperial Commissioner in HOT's production of Madama Butterfly, 2000 season. He has been a HOT Mae Z. Orvis Opera Studio Scholarship recipient since the year 2000 and has performed as a soloist in the following HOT productions:, L'Enfant et les Sortileges, La Traviata, Amahl and the Night Visitors, The Magic Flute, La Bohème, Otello, The Merry Widow and Susannah.



George Dyer, Tenor (Romeo) George made his professional debut with New York City Opera in 1996 and has since been engaged in leading roles with companies all across the US and Canada. Most recently he has performed Ralph Rackstraw in HMS Pinafore: Don Jose in Carmen with the Wildwood Festival:

Frederick in *Pirates of Penzance* and Prunier in *La Rondine* with Utah Symphony and Opera; and Pinkerton in Madama Butterfly with Toledo Symphony and Opera. This will be his 5th appearance with Hawaii Opera Theatre, previously being heard as Lenski in Eugene Onegin, Ferrando in Cosi fan tutte, Frederick in *The Pirates of Penzance* and Don Ottavio in *Don* Giovanni. In concert Mr. Dyer has performed with The Liverpool Royal Philharmonic, The Estonia National Orchestra, The Jerusalem Symphony, The Krakow Symphony Orchestra, Utah Symphony and The Toledo Symphony among others. He is also an accomplished recording artist with 3 CDs on the Shadow Mountain Label.



Etienne Dupuis, Baritone (Mercutio) As a member of l'Atelier Lyrique de l'Opéra de Montréal, Mr. Dupuis performed Escamillo and Dancaïre in Carmen and Peter in Hänsel und Gretel. During the 2004-2005 season of l'Opéra de Montréal, he obtained roles in every production including Mandarino in

Turandot, Aeneas in Dido and Aeneas and Dancaïre in Carmen. Mr. Dupuis performed the roles of Lescaut in Puccini's *Manon Lecaut* at the New Israeli Opera, Bob in The Old Maid and the Thief with I Musici of Montreal and Marcello in *Bohème* with l'Opéra de Québec. He recently sang the roles of Papageno and Silvio for Vancouver Opera, Mercutio for l'Opéra de Québec and made his debut at l'Opéra de Paris in Capriccio and l'Opéra de Marseille as Figaro in *Il Barbiere di Siviglia*. Mr. Dupuis will be singing Papageno for l'Opéra de Tours and Johnny Rockfort in the opera version of Starmania.



Sandra Piques Eddy, Mezzo-soprano (Stephano)

In 2007-08 Sandra Piques Eddy sings Cherubino in *Le nozze di Figaro* with both Canadian Opera Company and Atlanta Opera, and has been engaged by the Metropolitan Opera for their performances of Le nozze di Figaro and War and Peace.

Recent performances include Lola in Cavalleria Rusticana (Metropolitan Opera), Dorabella in Così fan tutte (New York City Opera), and Rosina in *Il Barbiere di Siviglia* (Austin Lyric Opera). She has performed Cherubino, Rosette in Manon, Mercédès in Carmen, Zulma in L'Italiana in Algeri, Dragonfly in L'Enfant et les sortileges, and Flower Maiden in Parsifal all for the Metropolitan Opera. She has also sung Cherubino (Los Angeles Opera, Chicago Opera Theater); Dorabella (Pittsburgh and Glimmerglass Operas); Isabella in L'italiana in Algeri (Arizona Opera); Don Ramiro in *La finta giardiniera* (New York City Opera, Florida Grand Opera); and Meg in Little Women (Kentucky Opera, Glimmerglass Opera, Fort Worth Opera).



Kawika McGuire, Tenor (Benvolio) 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





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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 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.



John Marcus Bindel, Bass-baritone (Friar Laurence)

Mr. Bindel performs frequently with the Washington Opera and the New York City Opera, where he has performed the King in *Aida*, Zuniga in *Carmen*, Sparafucile and Monterone in *Rigoletto*, the Reverend John Hale in *The Crucible*, Ferrando in *Il*

Trovatore, Pietro in Simon Boccanegra, Commendatore in Don Giovanni, Lord Walton in I Puritani, the bass roles in Boris Godunov, Klingsor in Parsifal, First Nazarene in Salome, Sourin in Pique Dame, and Colline in La Bohème among others. He has also performed with Washington Opera on tour in Japan. He has appeared in Germany, in Mexico, and with the Spoleto Festival Italy. Mr. Bindel was a regional finalist with the Metropolitan Opera National

Council Auditions and was an apprentice with Santa Fe Opera. He recently sang Cecil in *Maria Stuarda* for the Dallas Opera and the Baltimore Opera.



John Mount, Bass-baritone (The Duke) John Mount is 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 75 roles with Hawaii Opera Theatre and also numerous mainland opera companies including the San Francisco Opera, Santa Fe

Opera and the Houston Grand Opera. Previous recent HOT appearances include Monterone in *Rigoletto*, Dr. Spinaloccio and The Notary in *Gianni Schicchi*, Sarastro in *The Magic Flute*, Lodovico in *Otello* and Benoit and Alcindoro in *La Bohème* Mr. Mount is a former finalist in the Metropolitan Opera Auditions, The 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 *Requiem*, and the Mozart *Requiem* as well as the *Beethoven 9th. Symphony*. As a teacher, Mr. Mount's students have sung in opera houses throughout the world in opera and musical theater works on Broadway and in Europe. He is also music director at Kailua United Methodist Church.

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or title

or title

† one year position

Iolani Yamashiro

Principal Artistic Team



Mark Flint, Conductor Mark D. Flint returns for his 14th season with HOT, having led last year's Samson et Dalilah and such recent productions as The Flying Dutchman, Rigoletto and The Tales of Hoffmann. Currently Artistic Director of the Augusta Opera in Georgia, he has conducted in leading opera houses

in both the U.S. and Canada, including New York City Opera, Michigan Opera Theatre, L'Opéra de Montreal, Edmonton Opera, Nashville Opera and Orlando Opera. Recently, he conducted the world premiere of the David DiChiera opera Cyrano, for which he wrote the orchestration and which will perform in Philadelphia and Miami. In 2008 he conducts The Merry Widow/ Florentine Opera; // Trovatore/ Nashville Opera La Traviata/ Lake George Opera; and La Tragedie de Carmen and I Pagliacci at Augusta Opera. Most recently, he conducted Samson et Dalilah with Denyce Graves/Orlando Opera; the world premiere of Ned Rorem's Our Town/Lake George Opera; and La Bohème/Edmonton 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 York; 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, Tales of Hoffmann, Cavalleria Rusticana and I Pagliacci. For HOT, she directed Madama Butterfly, Tosca and Susannah. In 2006 she staged 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.

Peter Dean Beck,



Lighting Designer Beck has designed scenery and/or

lighting for over 250 productions around the country. During his twenty-plus previous seasons with Hawaii Opera Theatre, he has designed the sets for 38 productions and the lighting for 63,

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 Chautaugua Opera. His musical theater credits include West Side Story, Guys and Dolls, Candide, The King and I, and *Fiddler on the Roof*. He recently did a double bill of *le* Rossignol, and Cavalleria Rusticana for Sakai City Opera in Japan (built and painted by HOT Scene Shop) and lit Cavalleria Rusticana/I Pagliacci in Macao, China.



Richard Stead,

Wig & Make-up Designer This season, Mr. Stead celebrates his 26th 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.



Helen E. Rodgers, Costumer Helen Rodgers has designed costumes for HOT for several major productions including *The King and I, Susannah, La* Bohème and Cosi fan tutte in addition to her work as Costumer for the company. Recent work at other companies includes costume design for Good Evening at

Florida Studio Theatre, Magic Flute for Mannes Opera, Stiffelio and Susannah for Chautauqua Opera, and La Bohème for Opera Memphis, Chautauqua Opera and Mannes Opera.



Teddy Kern, Choreographer Teddy Kern is a master teacher, dance stylist, and choreographer, equally skilled in social and theatrical dance forms. She is co-owner and Artistic Director of Dance Manhattan. Her choreography is represented in the Dance Archives of the Library and Museum of Performing Arts

in Lincoln Center. She has been a faculty member of the Juilliard School, Eastman School of Music, Baruch College Dance Division, and Butler School of Dance and Institute for Social Dance Studies. She has choreographed for Santa Fe Opera, Kansas City Lyric Opera, Eastman Opera Theatre,

Principal Artistic Team

Pittsburgh Opera and Chautauqua Opera. In addition, Teddy has taught Master classes for the Young Artists Programs, the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre, and Lyric Opera of Chicago. She has choreographed for Broadway, Off-Broadway and cabaret acts, and – for 24 years – the annual Viennese Opera Ball at the Waldorf Astoria. In 2004 Teddy was inducted into the Living Legends of Dance.



Tony Pisculli, Fight Choreographer Tony Pisculli is Hawaii's premiere fight director. He has been teaching and directing stage combat in Hawaii for over ten years and has worked at every major theatre on Oahu and teaches annual workshops in Honolulu and Tokyo. He holds an MFA in Directing from the

University of Hawaii at Manoa and directs and produces theatre locally and is the co-founder and producer of the Hawaii Shakespeare Festival. He has previously choreographed fights for *Romeo et Juliette* (1998) and *Otello* (2004) for Hawaii Opera Theatre.



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

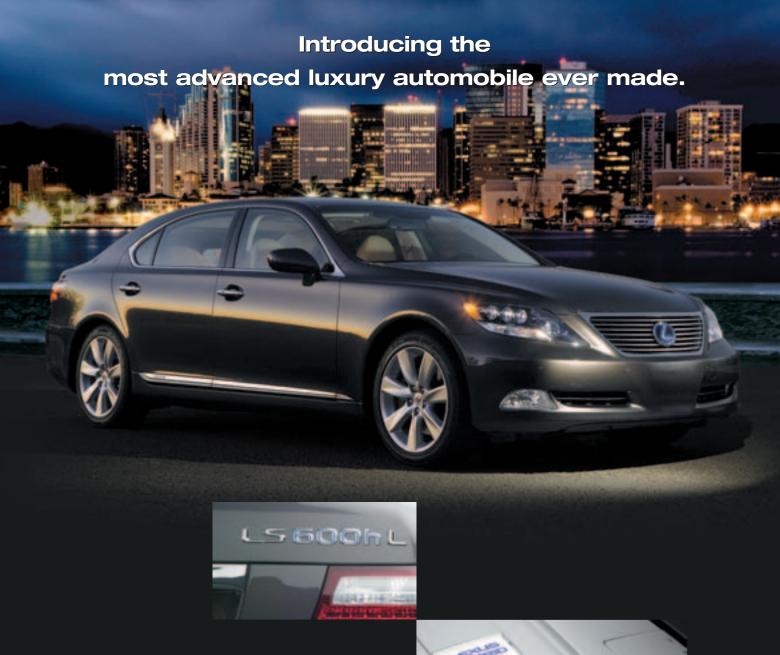
such as Leonard Bernstein, Thomas Schippers, Robert Shaw, and William Steinberg. She has been the recipient of honors bestowed by the National Society of Arts and Letters, the YWCA, a Honpa Hongwanji Mission's Living Treasure Award, the City and County of Honolulu Commission on Culture and the Arts Award, and the Hawai'i Arts Alliance's prestigious *Alfred Preis Award*.



Nola A. Nāhulu, Co-Chorus Director Ms. Nahulu is a native of Makaha, O'ahu. 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. 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 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 presently the interim director for the Honolulu Symphony Chorus. 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).





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