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Director’s Notes
by WILLIAM FLORESCU

Revisiting a masterpiece in a traditional setting can be seen as a potential trap for complacency, at least by the director! But the fact that Verdi’s Rigoletto is a masterpiece presents, I believe, endless possibilities for the exploration of some of the basest and loftiest examples of the human condition – the corruption of power, filial love, revenge, and lust – just to name the most obvious examples.

The title character is, in some ways, one of the best examples of “everyman” that we have in the operatic literature. Within one person we get to see all sides of what makes us human. We all have “deficiencies” whether they be physical, spiritual, mental, or some combination thereof. Whatever faults any of us possess, we tend to hold a tender place for loved ones, and most of us have been tempted at one time or another to compromise ideals to please an employer – all of these things comprise the jester Rigoletto. The people who surround him in the opera tend to embody distillate components of the various attributes that the jester possesses – Gilda is innately good; the Duke (as well as Sparafucile) is innately corrupt; Monterone is possessed of the need for vengeance and retribution. In a very real way, one can see Rigoletto as a central synthesis of the human condition.

During his lifetime, Verdi fought a constant battle with the censors concerning the stories he chose to set, and I am quite sure that he felt supremely frustrated with not being able to bring more of a political bent to the stage. But much like Mozart in Le Nozze di Figaro, the passage of time has left us an opera that has been stripped of its topical political message, but has left us with a potent personal message about the triumphs and foibles of the human spirit.

So back to my initial point about revisiting a masterpiece in traditional trappings. Learning new insights into what makes humans “tick” is not achieved through different costumes or settings, but rather through the exploration of each character. In this production of Rigoletto, we will work to bring new insights to our human condition. The exhilarating thing about a new group of people coming together to recreate a piece of art is that each person brings a perspective than can either change or reinforce the concept that the singing actor, the director, or the conductor may have brought to the process. My sincere hope is that we will give you a fresh look at one of the treasures of the operatic canon.
The Story of Rigoletto

Composer: Giuseppe Verdi

ACT I Mantua, 1500s

At his palace, the Duke lightheartedly boasts to his courtiers of amorous conquests, escorting Countess Ceprano, his latest prize, to a private chamber as his hunchback jester, Rigoletto, makes fun of her husband. Marullo announces that Rigoletto is suspected of keeping a mistress, and Ceprano plots with the courtiers to punish the hated buffoon. Attention is diverted when Monterone, an elderly nobleman, enters to denounce the Duke for seducing his daughter. Ridiculed by Rigoletto and placed under arrest, Monterone pronounces a curse on both the Duke and his jester.

On his way home that night, Rigoletto broods on Monterone's curse. Rejecting the services offered by Sparafucile, a professional assassin, he notes that the word can be as deadly as the dagger. Greeted by his daughter, Gilda, whom he keeps hidden from the world, he reminisces about his late wife, then warns the governess, Giovanna, to admit no one. But as Rigoletto leaves, the Duke slips into the garden, tossing a purse to Giovanna to keep her quiet. The nobleman declares his love to Gilda, who has noticed him in church. He tells her he is a poor student named Gualtier Maldè, but at the sound of footsteps he rushes away. Tenderly repeating his name, Gilda retires. Meanwhile, the courtiers stop Rigoletto outside his house and ask him to help abduct Ceprano's wife, who lives across the way. The jester is duped into wearing a blindfold and holding a ladder against his own garden wall. The courtiers break into his home and carry off Gilda. Rigoletto, hearing her cry for help, tears off his blindfold and rushes into the house, discovering only her scarf. He remembers Monterone's curse.

ACT II

In his palace, the Duke is distraught over the disappearance of Gilda. When his courtiers return, saying it is they who have taken her and that she is now in his bedchamber, he joyfully rushes off to the conquest. Soon Rigoletto enters, warily looking for Gilda; the courtiers bar his way, though they are astonished to learn the girl is not his mistress but his daughter. The jester reviles them, then embraces the disheveled Gilda as she runs in to tell of her courtship and abduction. As Monterone is led to the dungeon, Rigoletto vows to avenge them both.

ACT III

At night, outside Sparafucile's rundown inn on the outskirts of town, Rigoletto and Gilda watch as the Duke flirts with the assassin's sister and accomplice, Maddalena. Rigoletto sends his daughter off to disguise herself as a boy for her escape to Verona, then pays Sparafucile to murder the Duke. As a storm rages, Gilda returns to hear Maddalena persuade her brother to kill not the Duke but the next visitor to the inn instead. Resolving to sacrifice herself for the Duke, despite his betrayal, Gilda enters the inn and is stabbed. Rigoletto comes back to claim the body and gloats over the sack Sparafucile gives him, only to hear his supposed victim singing in the distance. Frantically cutting open the sack, he finds Gilda, who dies asking forgiveness. Monterone's curse is fulfilled.

Courtesy of Opera News
Verdi’s Unbroken Chain of Duets

by DR. LESLEY A. WRIGHT

Since its premiere in Venice on 11 March 1851, Rigoletto has always enjoyed enormous success with the public. Its balance of music and drama is close to perfect, its proportions and timing always on target, and its portraits unforgettable. A favorite of Verdi’s for some years afterward, he called it “the best subject as regards theatrical effect that I’ve ever set to music.”

Vincenzo’s Le roi s’amuse was a daring choice, for the French censors had suspended performances immediately after its 1832 premiere. Still, Verdi regarded it as one of the greatest creations of modern theater. After signing his contract with Teatro La Fenice in October 1850, he suggested Hugo’s tale of the licentious French king and his hunchbacked jester to Francesco Piave (resident poet at the theater). By November 1850 Verdi was drafting his score, but soon afterwards censors adamantly rejected the libretto as disgusting, immoral and trivial. Piave made quick adaptations to placate them and changed the place, names, time and several details of the action.

An opening scene immediately shows the Duke of Mantua’s decadent court and Rigoletto’s rapier tongue. The jester mocks Count Monterone, father of a young woman the Duke has dishonored. The Count then curses the Duke and the “serpent” Rigoletto, as the Duke’s guards arrest the old man. As Verdi said: “The entire story is in that curse. . . .” An unhappy father who weeps over his daughter’s stolen honor, denounced by a court jester whom the father curses, and this curse catches up with the jester in a terrifying manner; it seems to me moral and great, supremely great.”

Verdi also explained that he “conceived Rigoletto…as an unbroken chain of duets.” The first, immediately after the curse, pairs a shamed Rigoletto with the sinister assassin Sparafucile. The jester’s second due, with his daughter, shows not only his tender side, but also introduces Gilda to the audience as an immature character, musically dependent on her father. Father and daughter sing three duets together, one in each act, for their intimate relationship stands at the center of this tragedy. In Act 1 the young beauty also sings a love duet with the Duke, whom she knows only as the young student Gaufrid Malak. Afterwards, she spins out embellishments on his name—an unusually simple design delicately accompanied by woodwinds—in her only aria, “Caro nome.” She is utterly passive when we first meet her. Her immaturity has disappeared, though, as she tells her father of the Duke’s seduction in the Act 2 duet (“Tutte le feste”). A month later, Gilda and Rigoletto sing together once more as she lies dying in her father’s arms, having sacrificed her life for the man she loves despite his constancy.

Rigoletto’s ariosi are glimpses into his tortured soul. In “Parigi, o cara” he compares his tongue to Sparafucile’s dagger and expresses his loathing for the couriers he entertains. And at the center of the opera stands one of the most effective numbers in the baritone repertory, “Contigui, vil razza dannato.” Here Rigoletto searches for his kidnapped daughter while she is being seduced in the Duke’s locked bedchamber, and the three sections of his monologue vividly reflect his psychological progress, from defiance of the couriers about him, to pleading, to abject begging that his daughter be restored to him.

The Duke’s shallowness is portrayed in tuneful, strophic arias with simple harmonies, like his entrance number “Questo a qual sera,” where he decides constancy. The sincerity implied by the beautiful lyricism of the first section in his Act 2 aria (when the Duke thinks he has lost Gilda) may be a rounding out of his character or is perhaps just a sample of the charm that has deceived the young girl, but its closing section, often cut in performance, exposes the Duke brashly triumphing in his imminent possession of the object he desires. Gilda’s illusions about him are shattered only a month later, when in Act 3 her father forces her to look through the window of a dilapidated inn while the Duke flirts with Sparafucile’s sister Maddalena. This scene features not only the masterful quartet, but also the Duke’s third aria, the immediately memorable “La donna è mobile.” With this tune the Duke also makes his last appearance. Unscathed despite Monterone’s curse, his voice in the distance alerts Rigoletto to Sparafucile’s treachery. Not the Duke, but his beloved Gilda lies in the sack the assassin has given Rigoletto.

This, Verdi’s 17th opera, marks the beginning of his mature style; Julian Budden has likened its significance in Verdi’s output to the Eroica Symphony in Beethoven’s. More importantly for audiences around the world, its powerful situations, pathos, masterful character portraits, and musical variety make Rigoletto one of the most satisfying operas in the repertory.

Princeton University Professor of Music and Graduate Chair of UPenn Music Department, Dr. Wright has long been a menu tron at Metropolitan Opera, English National Opera and Hawaii Opera Theatre.

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Rigoletto
by Giuseppe Verdi

Presented in Italian with English Supertitles

Conductor ........................................... Mark Flint
Director ............................................. William Fiorescu
Scenery designed by ................................. Sarah J. Conly & J. Michel Deegan

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CAST

The Duke of Mantua ................................... Jorge Lopez-Yanez
Borsa, a courtier .................................... Thomas Trotter
The Countess Ceprano ............................... Amy Healey* 
Rigoletto, the Duke’s jester, a hunchback ........ John Packard
Count Ceprano, a nobleman ......................... Michael Chipman
Marullo, a courtier .................................. Leslie Tennent
Count Monterone, a nobleman ....................... John Mount
Sparafucile, a professional assassin ............... Jamie Offenbach
Gilda, daughter of Rigoletto ......................... Nancy Allen Lundy
Giovanna, Gilda’s nurse ............................. Georgine Stark*
Maddelena, sister of Sparafucile ................... Jessie Raven
A Page .................................................. Susan V. Cromer*
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Peter Dean Beck, HOT Resident Scenic & Lighting Designer
Mr. 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, Elektra, Macbeth, L’italiana in Algeri and Samson and Delilah. Among his other opera credits are Falstaff, Turandot, Manon, Madama Butterfly, Hansel and Gretel, A Midsummer Night’s Dream and Roméo 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.

Mark Flint, Conductor
Conductor Mark D. Flint returns for his twelfth season with HOT having led last season’s The Flying Dutchman and other

such recent productions as The Merry Widow, Carmen, and The Tales of Hoffmann. Currently General & Artistic Director of the Augusta Opera in Georgia, he has conducted in the leading opera houses in both the United States and Canada including New York City Opera, Michigan Opera Theatre, L’Opera de Montreal, Ft. Worth Opera, Nashville Opera, and Orlando Opera. This season he opened the Nashville Opera season with Faust; and the Orland Opera Season with Susannah. Upcoming engagements include La Bohème in Edmonton, Alberta to reopen the reknown Jubilee Hall; La Cenerentola for Michigan Opera Theatre; and the world premiere of Ned Rorem’s Our Town as well as I Pagliacci for the Lake George Opera. He is currently orchestrating the new DiChiera/Uzan opera Cyrano de Bergerac for which he will conduct the international and American premieres in 2007-2008. For his company in Augusta he led The Tales of Hoffmann in September and will close the season with La Traviata featuring the return of stage director Henry Akina. Future commitments include Samson and Delilah for the Orlando Opera, Madama Butterfly for Nashville Opera, and Roméo et Juliette for Michigan Opera Theatre.

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William Florescu, Director
William Florescu became the General Director of Milwaukee’s Florentine Opera in May of 2005. He was the General Director of Lake George Opera from 1999 until his appointment to the Florentine Opera. Previously, he had been General Director of the Columbus Light Opera. While in Ohio, he was also Associate Dean and Director of Opera/Musical Theatre at the Capital University Conservatory of Music. On the operatic stage, he has appeared in leading and supporting roles with Opera Columbus, Columbus Light Opera, Dorian Opera, Toledo Opera, and the National Opera Company. In 2006 he will present Masterclasses for Westminster Choir College and Capital University, and judge competitions for Fort Worth Opera, The Eastman School of Music and the Montreal International Czech and Slovak Voice Competition. Last August, Mr. Florescu sat on the Opera Review Panel for the National Endowment for the Arts.

Beebe Freitas, Associate Artistic Director
A graduate of Oberlin College, Ms. Freitas received her Master’s Degree from Boston University and studied at Juilliard where she was chorale accompanist. Ms. Freitas has performed with such renowned soloists as Yo Yo Ma, Bass Virtuoso Edgar Meyer and with the Tokyo String Quartet. She has recorded with clarinetist David Shifrin. Ms. Freitas is currently a member of the faculty at the University of Hawaii and has been with HOT since 1966.

Jorge Lopez-Yanez, Tenor (Duke of Mantua)
Jorge Lopez-Yanez has distinguished himself on operatic stages throughout the world. In North America, he has appeared with the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Atlanta Opera, Canadian Opera, Cincinnati Opera, San Diego Opera, Pittsburgh Opera, Austin Lyric Opera, Atlanta Opera, Edmonton Opera, Opera de Quebec, and in San Antonio, Texas and San Juan, Puerto Rico. In Europe, he has appeared on the stages of the leading opera houses of Amsterdam, Berlin, Hamburg, Munich, Paris, Antwerp, Bern, Bordeaux; Canary Islands, Cologne, Dresden, Düsseldorf, Frankfurt, Ghent, Hannover, Karlsruhe, Monte-Carlo, Nice, Pesaro, Stuttgart, Strasbourg, Toulouse, Venice, and Zurich. Elsewhere, he has performed with the opera companies of Santiago, Chile, Teatro Colon in Buenos Aires, Argentina, Tokyo, Japan, Tel-Aviv, Israel, and Sydney and Melbourne, Australia.

Nancy Allen Lundy, Soprano
(Gilda, daughter of Rigoletto)
Nancy Allen Lundy is a regular guest of the world’s leading opera companies and orchestras, including the New York City Opera, Houston Grand Opera, Washington National Opera, Opera Pacific, Minnesota Opera, Opera Company of Philadelphia, Portland Opera, Cincinnati Opera, Canadian Opera Company, Opera Theatre of St. Louis, Spoleto, U.S.A Festival, and Teatro Municipal de Santiago de Chile. She has appeared at the Bregenzer Festspiele, Festival Euro Mediterraneo, Netherlands Opera, and in Japan at Suntory Hall. On the concert stage, she has appeared with the Philadelphia Orchestra, NHK Symphony Orchestra, Flemish Radio Orchestra, Duisburger Philharmoniker, Bruno Weil conducting, National Symphony Orchestra, Taiwan, and Orchestre Symphonique de Montreal at New York’s...
Hawaii Opera Theatre

Carnegie Hall. A recipient of the Sony ES Award from the Juilliard School, the Stanley Tausend Award from New York City Opera and the Sullivan Foundation Award and Career Grant, Ms. Lundy can be heard on the New Albion label on a CD of songs entitled Dance Hits by Aaron Kernis.

John Mount, Bass-Baritone
(Count Monterone, a nobleman)
Mr. Mount has performed with HOT for over 30 seasons, in over 60 HOT roles, including Benoit and Alcindoro in La Bohème; Sarastro in The Magic Flute; Cresepel in The Tales of Hoffmann; Timur in Turandot; The King in Aida; Sacristan in Tosca and last year as Lodovico in Otello. Mr. Mount is Professor of Voice and co-director of the Opera Workshop at the University of Hawaii at Manoa. He has appeared with San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Denver Lyric Opera and the Colorado Opera Festival. A frequent soloist with the Honolulu Symphony, Mr. Mount has sung the bass solos in Elijah, Beethoven’s 9th Symphony, Verdi’s Requiem, Mozart’s Requiem, Brahms’ Requiem and several other works. He is a former national finalist in both the Metropolitan Opera and San Francisco Opera auditions. He is also Director of Music for Kailua Methodist Church.

Gretchen Mueller, Stage Manager
Ms. Mueller has stage-managed for San Francisco Opera, Seattle Opera, Banff School of Fine Arts and fifteen seasons at HOT. Her production stage management credits include Washington Opera, Dallas Opera, Skylight Opera Theatre, Opera Theatre of St. Louis, Wolf Trap, Tanglewood and a variety of other small opera companies. During her career, she has worked on two productions of War and Peace and two productions of The Ring Cycle, as well as several Russian works such as Boris and Khovanschina. She 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 company of Chongching, China. Ms. Mueller is a graduate of Harvard with a Bachelor’s in Fine Arts and a minor in Physics.

Nola A. Nāhulu, Choral 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 Waianae, ‘Oahu, she also is Choral Director for the Pearl Harbor Hawaiian Civic Club and the Kawaiha’o Church. She is a lecturer at the University of Hawaii, Manoa, in Hawaiian Choral Music and Director of Kawaihalanapaukeiolo, an a cappella vocal ensemble whose goal is to perpetuate Hawaiian Choral Music. She is past-president of the Executive Board of the Hawaii Chapter of the American Choral Directors’ Association.

Jamie Offenbach, Bass-Baritone
(Sparafucile, a professional assassin)
Jamie Offenbach appears frequently with Los Angeles Opera, Santa Fe Opera, Opera Colorado, Pittsburgh Opera, Kentucky Opera, Hawaii Opera Theatre, Santa Barbara Grand Opera, Glimmerglass Opera, and Juilliard Opera Center in signature roles such as Bartolo in Le Nozze di Figaro, Raimondo in Lucia di Lammermoor, Pistola in Falstaff, Sparafucile in Rigoletto, Colline...

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in La Bohème, Leporello in Don Giovanni, Dulcamara in L’Elisir d’Amore, Basilio in Il Barbiere di Siviglia, the title role in The Mikado, as well as acclaimed performances in Solome, Billy Budd, Madama Butterfly, La Traviata, Carmen, and Tosca. Of his recent portrayal in Le Nozze di Figaro, the Los Angeles Times says a "deliciously supercilious Bartolo." Additionally, Mr. Offenbach’s roles for 2006 include Angelotti in HOT’s Tosca, Tiger Brown in Three Penny Opera with Arizona Opera, and a reprise of the role of Sparafucile with Santa Barbara Grand Opera.

John Packard, Baritone
(Rigoletto, the Duke’s jester, a hunchback)
John Packard is garnering international prominence on the opera stage. The San Francisco Chronicle proclaims his voice to be full of "ferocious power and insistence," and the New York Times affirms his characterizations as "deeply and vividly affecting." Mr. Packard’s recent engagements include John Proctor in The Crucible with Mobile Opera, Sharpless in Madama Butterfly with New York City Opera, Henry in Jake Heggie’s The End of The Affair with Madison Opera, performances at the Ravinia Festival, and performances in Europe of Valentin in Faust and Silvio in I Pagliacci.
In the 2000-2001 season, John Packard made his San Francisco Opera debut as the title role in the world premiere production of Jake Heggie and Terrence McNally’s Dead Man Walking. Mr. Packard can be heard on the recording of this opera on the Erato Disques label. His future engagements include Rigoletto with Shreveport Opera, and Dead Man Walking with Baltimore Opera.

Jessie Raven, Contralto
(Maddalena, sister of Sparafucile)
Ms. Raven made her debut with New York City Opera as the title role in Carmen, a role she has performed several times. Opera News exclaimed: "Physically perfect for Carmen, Raven may prove to be one of the role’s premiere interpreters in the near future." Previous engagements also have included Tobias Picer’s new opera Thérèse Raquin with L’Opera de Montréal, her European operatic debut in Krenke’s What Price Confidence at the Teatro Dell’Opera di Roma, Siegrune in Die Walküre with Dallas Opera, Maddalena in Rigoletto with Palm Beach Opera and Connecticut Opera. Engagements for the 2004-05 Season and beyond include Dalila in Samson & Dalila with Opera Carolina, the title role of Carmen with New Zealand Opera and Opera Ontario, and her debut as Amneris in Aida with the Florentine Opera of Milwaukie.

Helen E. Rodgers, Costumer
Helen Rodgers is happy to return to HOT for her fifth season, where she designed costumes for Susannah, La Bohème, and Cosi fan tutte in addition to her work as Costumer for the company. Recent work at other companies include 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. She was Costume Consultant for Cosi fan tutte at the Lincoln Center Festival and Doctor and Patient for Baryshnikov Productions. She designed costumes for a Wild West Don Pasquale for the San Diego

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28 RIGOLETTO
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Henry G. Akina

The first Hawaiian-born General & Artistic Director of the Hawaii Opera Theatre. Born in Honolulu, 1955, Henry is a Punahou graduate who continued his education at Tufts University and the Free University of Berlin. He became the “HOT” General & Artistic Director in 1996.

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Henry has directed operas in the U.S., China, Germany, and Canada. This year, the Hawaii Opera Theatre presents “Il Trittico” by Giacomo Puccini, directed by Henry Akina. An opera with everything from drama to comedy; Henry Akina, Man of the World. Opera Artistic Director... Local Boy done good!

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Basecini: info sectional by Elvensen

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Opera, which has now also mounted at companies across the US and Canada. Formerly resident costume designer for the Sarasota Opera and Chautauqua Opera, her work for those companies encompassed over 60 designs, including world and American premieres. Other company credits include New Orleans Opera, Canadian Opera Company, Virginia Opera, Utah Festival Opera, Opera Delaware, New York City Opera, Wolf Trap Opera, and Costume Coordinator for the Radio City Music Hall Christmas Spectacular in New York.

Richard Stead, Wig & Make-up Designer
This season, Mr. Stead celebrates his 24th 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.

Leslie Tennent, Baritone
(Marullo, a courtier)
Leslie “Buz” Tennent, recently seen as Samuel in The Pirates of Penzance with HOT, is equally at home in opera, oratorio, recitals and musical theater. Highlights include Marcello with NYCO, Gerard with Santa Fe, Amfortas in Mallorca and Emile DeBeque on the national tour of South Pacific. As principal baritone with Stadttheater Hildesheim and guest with Hannover Staatsoper, roles included Don Carlo, Stankar, Germont, Count, Moses and Michele in Il Tabarro. Mr. Tennent was recently soloist with the Honolulu Symphony in Beethoven’s Ninth and Elijah. Musical theater credits include leads in KissMe Kate, and as El Gallo in The Fantasticks at DHT. A voice professor at Chaminade, Mr. Tennent looks forward to a debut with the Maine Grand Opera next summer as Don Quixote in Man of La Mancha.

Thomas Trotter, Tenor
(Borsa, a courtier)
Thomas Trotter is making his mark as one of the most exciting singing actors working today. His performances have garnered rave reviews across the country, and he continues to draw praise from critics and audiences alike wherever he performs, such as his Li’l Bat in Susannah last season with HOT. Recently, he has appeared with the Choral Symphony Society of New York in Handel’s Semelé, Atlanta Opera in Carmen and Salome, New Orleans Opera in I Pagliacci, and Toledo Opera in Sweeney Todd and The Turn of the Screw. His recent concert engagements include Carmina Burana with Flagstaff Symphony and with Hudson Valley Philharmonic, Beethoven’s Choral Fantasy with Eastern Connecticut Symphony, and Britten’s Serenade for Tenor, Horn, and Strings and Handel’s Look Down, Harmonious Saint at Garth Newel Music Center.

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