

Aaron Hunt

Director/Musical Director/

Conductor/Choreographer/Arranger/Adapter/Teacher/Actor

Education

BS, Music Education, Major – Voice, Minor – piano, Muskingum University, New Concord, Ohio, 1978, Certified Vocal and Instrumental Music K-12

Coursework, Creative Writing, Northwestern University, 2004 -2005

Currently pursuing MA in Writing & Editing, DePaul University

Other training: Folio Training, Shakespeare Monologue & Scene Study w/Kate Buckley, Chicago Shakespeare Theatre Training Program; Alison C. Vesely, First Folio Theatre; Voice w/Matthew Ellenwood, Philip Kraus; Ballet & Modern Dance w/Rose-Marie Floyd, Royal Oak MI

Production Credits

Così Fan Tutte – Producer and Director for Transgressive Theatre-Opera, Chicago, Illinois, February 2018

Four performances in the auditorium of the historic Ebenezer Lutheran Church

From my Director's Notes:

*At the birth of the supremely important [#MeToo](#) movement, I hope to have done some righteous damage to librettist De Ponte's misogynistic plot for *Così Fan Tutte*, tearing away sections of the book that show women as susceptible to male-constructed scheming by their very nature, and reconstructing plot points to prove the men to be wounded by their own wiles. We move the action from the late 1700s to the mid-1800s, and from the 1920s to today, (with the identical characters appearing as trope-lovers in each timeframe, as anchored by the ever present, hyper-sexualized chambermaid, and the nobleman as the cynical theorist of male supremacy), to name just a few of the generations that failed to turn the tide of disempowerment. Is it enough? No, it isn't. No matter my finagling, the women still suffer at the hands of men who label them as inferior in barely-couched ways. But I hope we shine a light, offer some emollients, and shrink that tumor even in the most infinitesimal amount. Because we **must** keep telling this story, even as we keep working to re-write it.*

Cox and Box/The Best of the Worst: After the Carpet Quarrel: The Finest Music in Gilbert & Sullivan's The Grand Duke and Utopia Limited – Producer and Director for Transgressive Theatre-Opera, in collaboration with The Gilbert & Sullivan Opera Company, November/December 2017

Performances at in sanctuary of the historic Ebenezer Lutheran Church and on the Hyde Park campus of UC, in Chicago, Illinois

*Addressing the theme of misogyny highlighted by the current political climate, *Cox and Box* was delivered with three women in male drag instead of the expected men, highlighting the paucity of social equity. The second portion of the event was curated and narrated by Aaron Hunt.*

A Chekov Trio: The Boor/A Few Words About Chekov/The Seduction of a Lady – Producing Artistic Director; Transgressive Theatre-Opera (formerly Chicago Theatre-Opera), Chicago, Illinois. June 2015

Three performances in the intimate Piccolo Theatre in Evanston, Illinois.

From my Directors Notes:

Transgressive Theatre-Opera embraces its new name with a trio of pieces chosen to enlighten our understanding of Anton Chekhov. Surrounding a song cycle reminiscent of A.R. Gurney's popular play, Love Letters, using as source material Chekov's letters to his wife and her remembrances of his journey and their life together, we have a hate/love romp set to one of Chekov's short stories, and a tale of deception and comprehension ripped from one of the master's short stories and burnished by Neil Simon for placement in his Chekov-tome, The Good Doctor.

Iolanthe – Associate Director, The Gilbert & Sullivan Opera Company, Chicago, Illinois. March 2017

Presented in Mandel Hall on the Hyde Park campus of UC in Chicago, Illinois, with the university's orchestra in the pit. Director: Shane Valenzi, Conductor: Matthew Sheppard

The Telephone>Hello Out There – Producing Director; Chicago Theatre-Opera, Chicago, Illinois. May/June 2015

Four performances on two consecutive weekends in the intimate Piccolo Theatre in Evanston, Illinois.

From my Directors Notes:

For its inaugural production, Chicago Theatre-Opera has chosen a double-bill of Gian-Carlo Menotti's The Telephone and the Mid-west premiere of Jack Beeson's Hello Out There.

What happens when face-to-face, human interaction is stymied by social tools and societal differences? Are the dialogues about the potential negative effects of social media, and the rapidly disappearing middle class, really new discussions?

Both pieces contain music that is as spoken as it is sung, and are prime examples of the type of work that CT-O intends to offer, as performed by artists from multiple disciplines, who can inhabit the characters with fulsome artistic sensibilities. As the line between theatre and music theatre continues to blur, a new lyric theatre is emerging, unhampered by labels and preconceived notions of ownership. Chicago Theatre-Opera is excited to be part of the change.

Lucia di Lammermoor – Director; Main Street Opera, Arlington Heights, Illinois September 2014 <http://mainstreetopera.org/>

Five performance in four venues through September 28: A church basement, a library auditorium, a school auditorium, and a banquet hall.

From my Directors Notes:

... With a nod to its original time and setting of castles shrouded in moor-mist, we grant the story an eraless delivery, using the aesthetic of junk theater, simple symbols proving a wider, complex grounding. For as world histories pile up, the next so similar to the last, it is impossible to deny that there are still places and times and people which will negate, and war with, those they consider "other." Individuals are still traded as chattel the world over, women in particular swimming in a sea of misogyny.

I know you will be uplifted by Donizetti's brilliant music, performed by these stunningly talented singers. It is my hope that we will all take to heart, and carry home to hearth, this model of the effects of marginalization-of-person, and use it to assist us in sharpening our vigilance against tyrannies; even the smallest looms large.

Big N Easy – Director; Michael Pacas, Solo Cabaret; Davenport's Piano Bar, Chicago, Illinois February 16, 23, and March 2, 2014 May 19 & 20, 2013

Who's Your Daddy? – Director; Michael Pacas, Solo Cabaret; Davenport's Piano Bar, Chicago, Illinois May 19 & 20, 2013

The Magic Flute – Director & Adapter; Verismo Opera, Oak Park, Illinois March and April 2011 <http://www.verismooperatheater.com/the-magic-flute/>

Performances in two spaces, a theatre in Oak Park, and The Skokie Public Library. This was a childrencentric production with the more adult themes expunged. Mozart himself appeared as narrator, explaining the action while referencing current Internet-speak and comparing the characters to public figures in the latest news. All of the characters played sports, were costumed in sportswear, and actually executed their sports. For example, the Three Ladies were rhythmic dancers, and sang while using hoops and ribbons, having been trained by an American Olympic gymnast.

Iolanthe – Choreographer; The Gilbert & Sullivan Opera Company, Hyde Park, Illinois March 1998 <http://gilbertandsullivanoperacompany.org/>

I contributed highly stylized movement for the opening number, the entrance of the fairies (women), and for the March of the Peers (men); the women's movement was in and out of corps de ballet positions, with a nod to Petipa's choreography for Swan Lake, and the men's movement was a marching band chart.

The Desert Song – Director/Musical Director/Conductor/Choreographer; The Marquee Theatre, Northville, Michigan October 1989 <http://www.northvillemarquistheatre.com/>

There was never an argument at the production table, and the piece was very positively reviewed in the press; the pick-up orchestra was largely from the orchestra of Michigan Opera Theatre, which was on hiatus.

Godspell – Musical Director/Arranger – Southfield Civic Theatre; Southfield, Michigan 1980

I conducted from the piano, having produced my own arrangement for piano, flute, percussion and string bass.

A Funny Thing...Forum – Musical Director; Southfield Civic Theatre, Southfield, Michigan 1980

A production with principals from both the professional performance community and the local high schools, I prepared all of the ensemble numbers and coached all of the soloists for both vocal and comedic expression.

Fiddler on the Roof – Musical Director/Conductor/Arranger; Southfield All-High-School Summer Production, Southfield, Michigan Summer 1980

A cooperative production between two High Schools with highly awarded choral ensembles, the full orchestration with realized with professional musicians; "Sunrise, Sunset" was arranged to showcase the choral skills of the young performers.

The Apple Tree – Musical Director; Southfield Civic Theatre, Southfield, Michigan 1979

This was my first professional outing as Musical Director. Two of the three principals went on to careers in theatre and cabaret.

Bye Bye Birdie– Choreographer; A Junior High School in the suburbs of Columbus Ohio
Fall 1977

A very ambitious project for a Junior High School, this was a full production.

Oklahoma/West Side Story (scenes) – Musical Director for both, also Director for West Side Story; Muskingum College Fall 1976

*All solos and duets from **Oklahoma** and all vocal music and book scenes from **West Side Story**.*

Of Thee I Sing – Co-Choreographer; Muskingum College Spring 1976

This was my first choreographic experience with a full production. I also performed the role of The French Ambassador.