chorus.

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### Cast - Faust

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>John Bellemers</td>
<td>Faust</td>
</tr>
<tr>
<td>Jamie Offenbach</td>
<td>Méphistophéles</td>
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<tr>
<td>Melody Moore</td>
<td>Marguerite</td>
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<tr>
<td>Luis Ledesma</td>
<td>Valentin</td>
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<tr>
<td>Leon Williams</td>
<td>Wagner</td>
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<tr>
<td>Buffy Baggott</td>
<td>Siebel</td>
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<tr>
<td>Dorothy Byrne</td>
<td>Marthe Schwerlein</td>
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</tbody>
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### Artistic Team

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<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Mark Flint</td>
<td>Conductor</td>
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<tr>
<td>Henry G. Akina</td>
<td>Director</td>
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<tr>
<td>Peter Dean Beck</td>
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<td>Helen E. Rodgers</td>
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<td>Nola A. Nahulu</td>
<td>Co-chorus Director</td>
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<tr>
<td>Sue Sittko Schaefer</td>
<td>Wig &amp; Make-up Designer</td>
</tr>
<tr>
<td>Gretchen Mueller</td>
<td>Stage Manager</td>
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O
f the great European legends, the Faust myth looms large: the tale of a man dissatisfied with mature life who longs for youth and its blandishments. The devil offers him a year of youth in exchange for his immortal soul. I am always impressed by the Germanic vision of the devil here: not as an omnipotent opponent of God but as a truly fallen angel. In the words of Goethe “the spirit that wishes to do evil and finally furthers good.”

What do we know about Faust? Like every other title character in this year’s HOT season he is based on a historical personage. Johann Faustus is reputed to have lived in Nuremberg sometime in the 1400s and to have been an alchemist and sometime healer who had extensive knowledge of the dark side of human existence. An academic, his relationship to good or evil is murky at best. In the Murnau 1920s film he is portrayed as a healer who has lost his way: the sad puppet of a very decadent devil. In the opera he is an older man and then a very young lover, a bit naïve and a bit incompetent to control the force that is supposedly serving him for a year before he surrenders his soul. Other opera composers have seen him differently.

Yet Gounod’s *Faust* gives us something else to concentrate on: Opera audiences are spellbound by Gounod’s heroine, the village maiden Marguerite who is opposed to all the blandishments of the devil, though not immune to Faust’s wooing. However, things start getting odd when she finds herself with child and, cursed by her own brother, she goes mad and is finally imprisoned for having caused the death of her child. In her madness she appeals to God and is redeemed. We know from Goethe, whose Faust epic forms the basis of our feast, that Faust will also be redeemed and not have to sit out his time in Hell but we hope that he will have learned much from his time turning back the clock. It is clear from the prologue to Goethe’s epic that it is not the Creator’s intent that Faust go to Hell, but rather that he should gain wisdom. Thus Mephistopheles is allowed to offer him the bargain of a year of youth for his soul. The Heavens know that the devil will lose the bargain. Like America’s Daniel Webster who sends the devil packing back to Hell despite a hung jury of lost souls, Faust escapes at the end and, though his salvation is not as remarkable as Marguerite’s, he is certainly redeemed: thrown back to his own very human existence to live out his fate without the benefit of the dark arts.

And what of the devil? We are shown only one incarnation of hell: Mephistopheles. An attractive and seductive fallen angel whose energy infuses the village where Marguerite is resident, to give Faust his taste of youth regained. But he is far from omnipotent. The villagers can make him cower before the cross, and though we can imagine that he is not innocent of Marguerite’s fate, his power wanes against the simplicity of her steadfast beliefs. It is not that evil cannot triumph but it does not here, despite the tricks and joy that Mephistopheles brings to his mission. In the cosmos established for Faust, the devil is but a part and parcel of creation: as much a part of the system and of humanity as we are ourselves.

This is a timeless legend of good and evil and the ground in between, it must be seen as such: a legend from bygone times when one could believe that an external evil wandered the streets. It is much easier than fighting an internal demon as later operas and later authors do. The murkiness of an internal evil is something that will plague humanity through our own time. How much more comfortable to witness it outside our being!

Henry G. Akina
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ACT I
Alone in his study, the aged Dr. Faust despairsthat his lifelong search for a solution to the riddle of life has been in vain. Twice he raises a goblet of poison to his lips but falters when the songs of young men and women outside his window re-awaken the unfulfilled passions and desires of his youth. Cursing life and human passion, the envious philosopher calls on Satan for help. The Devil appears, and Faust tells him of his longing for youth and pleasure; Méphistophélès replies that these desires can be realized if he will forfeit his soul. Faust hesitates until the Devil conjures up a vision of a lovely maiden, Marguerite. A magic potion transforms Faust into a handsome youth, and he leaves with Méphistophélès in search of Marguerite (Duet: “A moi les plaisirs”).

ACT I scene II
Soldiers and townspeople gather for a fair. A young officer, Valentin, holding a medallion from his sister Marguerite, asks his friend, the young boy Siébel, to protect the girl in his absence and then bids a touching farewell (“Avant de quitter ces lieux”). Wagner, a student, starts the revels with a lively song but is interrupted by Méphistophélès, who delivers an impudent hymn in praise of greed (“Le veau d’or”). The Devil refuses a drink from Wagner and amazes the crowd by causing new wine to flow from an old keg. When he makes a brazen toast to Marguerite, Valentin draws his sword, but it shatters. The other soldiers, recognizing Satan, hold their swords like crosses before Méphistophélès (Chorus: “Dél’enfer”), who cowers before them. As the crowd begins a waltz, Faust speaks to Marguerite. She demurely refuses to let him escort her home; Méphistophélès returns to lead the merrymakers in their dance.

ACT II
Siébel briefly visits Marguerite’s garden to leave her a bouquet of flowers (“Faites-lui mes aveux”). The romantic youth is followed by Faust and Méphistophélès, who goes in search of a gift to outshine Siébel’s; left alone, Faust hails Marguerite’s simple home (“Salut! demeure”). The Devil returns with a box of jewels, which he places near Siébel’s flowers. When Marguerite arrives, she sits by her spinning wheel to sing a ballad about the King of Thule (“Il était un roi de Thulé”), distractedly interrupting the verses with reflectionson the stranger she has met. Discovering the flowers and box, the girl exclaims in delight as she adorns herself with jewels. (“Ah! je ris”). Méphistophélès detours a nosy middle-aged neighbor, Marthe, by flirting with her, so that Faust may complete his seduction. As Méphistophélès invokes a night full of stars, Marguerite confesses her love (Duet: “Il se fait tard!”), but nevertheless begs Faust to leave. The Devil mocks Faust’s failure, and points to Marguerite, who has reappeared at her window. As she ecstatically expresses her love for Faust, they meet and embrace. She yields to his embraces, as Méphistophélès’ taunting laughter is heard in the garden.

ACT III
Marguerite sings to her newborn child about the father who is far away. In the town square, Valentin and his comrades return from war, singing the glory of those slain in battle (Soldier’s Chorus: “Gloire immortelle”). The soldier questions Siébel about Marguerite but receives only evasive replies; puzzled, he enters his house. Faust, remorseful at having abandoned Marguerite, arrives with Méphistophélès, who serenades the girl with a lewd ballad (“Vous qui faites l’endormie”). Valentin, stepping forth to defend his sister’s honor, fights a duel with Faust. At a crucial moment, Méphistophélès interferes and Faust inadvertently kills Valentin. As the Devil drags Faust away, Marguerite kneels by her fatally wounded brother, who curses her with his last breath. She rises slowly and laughing madly to herself, moves through the crowd of villagers.

Marguerite seeks refuge in church, only to be pursued by Méphistophélès, who curses her and tortures her with threats of damnation. She collapses.

In the prison Marguerite lies asleep, condemned to death for the murder of her illegitimate child. Faust and Méphistophélès enter, bent on spiriting her away. As the Devil keeps watch, Faust wakens Marguerite; at first the distracted girl is overjoyed to see her lover, but instead of fleeing with him she tarries to recall their first days of happiness. When Méphistophélès emerges from the shadows urging haste, Marguerite calls on the angels to save her (Trio: “Anges purs, anges radieux”), and she walks to the gallows. Méphistophélès pronounces her condemned, but as she approaches the hangman, a choir of angels proclaims her salvation. Courtesy of OPERA NEWS Edited by: Henry G. Akina
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John Bellemer

Faust

Hometown: Monterey, CA

Recent Productions:
- Don Jose, Carmen (Boston Lyric Opera); Bocconnion, The Mines of Sulphur (Wexford Festival, Ireland); Tony, Elegy for Young Lovers (Napoli, San Carlo); Rodolfo, Luisa Miller (Buxton Festival, UK)

Upcoming Productions:
- Ottavio, Don Giovanni (Opera Omaha); Edgardo, Lucia di Lammermoor (Birmingham, USA); Ira Hayes, Der leuchtende Fluss (World Premier, Theater Erfurt, Germany)

Past HOT Productions:
- Almaviva, Barriere di Siviglia (2000); Don Ottavio, Don Giovanni (1998)

Favorite Pastime: Cycling

Jamie Offenbach

Méphistophélès

Hometown: Honolulu, HI

Recent Productions:
- Title Role, The Mikado (Michigan Opera Theatre); TJ Riggs, Elmer Gantry (Florentine Opera); Angelotti, Tosca (San Diego Opera)

Upcoming Productions:
- First Soldier, Salome (San Diego Opera)

Past HOT Productions:
- Over a dozen productions, including: Prince of Persia, Turandot (1988); Title Role, The Mikado (2004); Sparafucile, Rigoletto (2006); Grand Inquisitor, Don Carlo (2008); Basilio, Barber of Seville (2008)

Favorite Pastime: Working out, running, spinning, yoga, gardening, painting, and a big foodie

Melody Moore

Marguerite

Hometown: Dyersburg, TN

Recent Productions:
- Marguerite, Faust (English National Opera); Countess Almaviva, Marriage of Figaro (Madison Opera); Soloist, Beethoven’s 9th Symphony (Ft. Worth Symphony)

Upcoming Productions:
- World premiere of Heart of a Soldier with Thomas Hampson (San Francisco Opera); Rita Clayton, Seance on a Wet Afternoon (NYCO); Plump Jack (Bavarian Radio Symphony conducted by Ulf Shirmer)

Past HOT Productions:
- First Lady, Magic Flute (San Francisco Opera)

Favorite Pastime: Cooking and trying new recipes

Luis Ledesma

Valentin

Hometown: Mexico City

Recent Productions:
- Jack Rance, La Fanciulla del West (L’Opéra de Montréal); Title Role, Rigoletto (Florentine Opera); Germont, La Traviata (Florida Grand Opera & Michigan Opera Theatre); Gerard, Andrea Chenier (Nashville Opera); Escamillo, Carmen (Manitoba Opera, Austin Lyric Opera, Arizona Opera); Enrico, Lucia di Lammermoor (Savonlinna Festival, Finland)

Past HOT Productions:
- HOT Debut

Favorite Pastime: Cooking, dancing, reading and the beach
**PRINCIPAL CAST**

**Buffy Baggott**

*Sièbel*

**Hometown:** Sacramento, CA

**Recent Productions:**

Schoolboy, *Lulu* (Lyric Opera Chicago); Siegrune, *Die Walküre* (Los Angeles Opera); Flosshilde, *Das Rheingold* (San Francisco Opera); Desiree, *A Little Night Music* (St. Petersburg Opera)

**Upcoming Productions:**

Carmen, *The Carmen Fixation* (Berkeley West Edge); Third Lady (cover), *Die Zauberflöte* (Lyric Opera Chicago); Various Concerts (Bay View Music Festival); CD Release, “In Eleanore's Words” (Cedille Records)

**Past HOT Productions:**


**Favorite Pastime:** Skepticism and reading science blogs

**Dorothy Byrne**

*Marthe Schwerlein*

**Hometown:** Hershey, PA

**Recent Productions:**

*Le nozze di Figaro* (Metropolitan Opera); *The Ghosts of Versailles* (Opera Theatre of St. Louis); *Rusalka* (Minnesota Opera); *Lakmé* (Florida Grand Opera)

**Upcoming Productions:**

*Roméo et Juliette* (Metropolitan Opera); *The Inspector* (World Premiere, Wolf Trap Opera); *Daughter of the Regiment* (Opera Theatre of St. Louis)

**Past HOT Productions:**


**Favorite Pastime:** Hiking and playing with my grandkids

**Leon Williams**

*Wagner*

**Hometown:** Brooklyn, NY

**Recent Productions:**

*Verdi's Requiem* (Modesto Symphony); *Haydn's Creation* (Florida Orchestra); *Leon Sings Noel US Tour: Porgy and Bess* (L.A. Philharmonic)

**Upcoming Productions:**

*Mendelssohn's Elijah* (Norwalk, CT); *Porgy and Bess* (Elgin Symphony), *Porgy and Bess* (Tanglewood Festival)

**Past HOT Productions:**


**Favorite Pastime:** Worship leading at First Presbyterian Church of Honolulu at Koolau

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**FAUST Chorus**

*Chorus Coordinator*

Phil M. Hidalgo  
*Soprano*

Beth E. Barry  
*Natalie Capino*

Stephanie Conching  
*Phyllis Haines*

Ingrid Harwood*  
*Mālia Ka‘ai Barrett*

Debbie Kelsey  
*Blythe I. Kelsey-Takemasa*

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Kristin Stone*  
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Angela Vitro*  
*Alto*

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*Larry Silverthorn*

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Mark Flint
Conductor
Hometown: Leonia, NJ
Recent Productions:
- Die Entführung aus dem Serail and Faust (Opera New Jersey);
- Carmen and The Mikado (Michigan Opera Theatre);
- Hänsel and Gretel (Syracuse Opera);
- Sweeney Todd (Augusta Opera)
Upcoming Productions:
- Conductor and Orchestrator,
- Cyrano (Florida Grand Opera);
- Les pêcheurs de perles (Michigan Opera Theatre);
- Aida (Arizona Opera);
- Crisantemi and Suor Angelica (Augusta Opera)
Past HOT Productions:
- Highlights include: Der Rosenkavalier, Turandot, Der fliegende Holländer, Les contes d’Hoffmann, Roméo et Juliette, Tannhäuser
Favorite Pastime: The beach and the theatre

Henry G. Akina
Director
Hometown: Honolulu, HI
Recent Productions:
- Madama Butterfly (Savonlinna Opera Festival, Finland);
- Tosca (Chautauqua Music Festival, New York);
- Don Carlo (Opera Hong Kong, HOT); Die Walküre (HOT)
Upcoming Productions:
- Lucia di Lammermoor (Opera Lyra Ottawa);
- Aida (HOT);
- Don Carlo (Vancouver Opera)
Past HOT Productions:
- Highlights include: Madama Butterfly (1993, debut); Elektra, Tristan und Isolde, Macbeth, Salome
Favorite Pastime: Travel
**Sue Sittko Schaefer**  
Wig & Make-up Designer  
**Hometown:** St. Paul, MN  
**Recent Productions:** Hair and Make-up Designer for: Cavalleria rusticana / Pagliacci, L’elisir d’amore, Madama Butterfly (Kentucky Opera); Aida (Atlanta Opera)  
**Upcoming Productions:** Carmen, The Marriage of Figaro (Kentucky Opera)  
**Past HOT Productions:** Manon Lescaut, assisting her mentor and previous Hair and Make-up Designer, Richard Stead (2009)  
**Favorite Pastime:** I love to travel!

**Helen E. Rodgers**  
Costume Designer  
**Hometown:** Shipman, VA  
**Now living in:** Jersey City, NJ  
**Recent Productions:** Così fan tutte (Mannes Opera); Street Scene (Manhattan School of Music & Chautauqua Opera); Christmas Spectacular (Radio City Music Hall); Brooklyn Academy of Music  
**Upcoming Productions:** Falstaff (Mannes Opera)  
**Past HOT Productions:** Costumer since 2002. Favorite designs include: Die Walküre, La Bohème, Così fan tutte, Susannah  
**Favorite Pastime:** Reiki Master Practitioner, renovating my Victorian home, and gardening

**Nola A. Nahulu**  
Co-Chorus Director  
**Hometown:** Makaha, HI  
**Recent Productions:** Hawaii Youth Opera Chorus, Pacific Rim Children’s Chorus Festival, Ho’olokahi High School Choral Festival, Trial by Jury, Holiday Concerts (Thanksgiving Eve & Christmas); UH Manoa Hawaiian Chorus “Na Lani ‘Eha”  
**Upcoming Productions:** HYOC Festivals: E Mele Kakou (Elementary); Na Leo Pili Mai (Middle School); Lokahi (High School)  
**Past HOT Productions:** First HOT production with HYOC was La Bohème in 1987. Became the HOT Co-Chorus Director in 1991.  
**Favorite Pastime:** Sewing, singing and conducting Hawaiian choral music

**Peter Dean Beck**  
Scenic & Lighting Designer  
**Hometown:** Los Angeles, CA  
**Recent Productions:** HMS Pinafore (Skylight Opera Theatre); Don Giovanni and Carousel (CU Boulder); L’elisir d’amore (Florida State Opera)  
**Upcoming Productions:** Susannah (CU Boulder); Turandot (Florentine Opera)  
**Past HOT Productions:** 26th season as Resident Designer, including Elektra (1999), Tristan and Isolde (2000), Don Carlo (2008), and A Little Night Music (2008)  
**Favorite Pastime:** Love cooking, jazz, and NY Yankees
Gretchen Mueller
Stage Manager
Hometown: Newton, MA
Recent Productions: Peter Pan, Handel's Xerxes
Upcoming Productions: A world premiere of Suprynovicz and Moody's Caliban Dreams
Past HOT Productions: 39 productions at HOT including: Magic Flute, Madama Butterfly, Rake’s Progress, Tristan, Figaro
Favorite Pastime: Travel

Beebe Freitas
Coach/Rehearsal Pianist
Hometown: Youngstown, OH
Recent Productions: All past HOT productions.
Upcoming Productions: All future HOT productions.
Past HOT Productions: All past HOT productions.
Favorite Pastime: Reading, watching UH sports on TV

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Faust’s legendary deal with the Devil has intrigued creative minds for centuries, perhaps reaching its zenith in the music, visual arts and literature of the Romantic period. The story reaches back to early 16th-century Germany, an era of religious turmoil and upheaval, when it was commonly believed Satan was just around the corner. The namesake of the drama, Dr. Johann Faust, was educated at the University of Heidelberg and studied divinity at Wittenberg, but was forced to flee under suspicion of dabbling in the black arts. (Faust himself denied nothing, boldly referring to the Devil as his “brother-in-law” and the spirit of Helen of Troy as his mistress.) It is said that he met with a violent end, perhaps by a sleight of alchemy gone awry.

An era when virtuosì were thought to have acquired technique by way of a deal with the dark side.

Such a colorful figure hardly could have gone unnoticed, and various treatments of the good doctor’s life began to emerge almost immediately after his death. Festival puppet plays communicated the morality tale to the illiterate, and printed chapbooks began to circulate at county fairs for those who could read. Johann Spiess’s Historia von Doktor Johann Fausten (1587) emerged as a popular version (sensationally translated into English as The History of the Damnable Life and Deserved Death of Dr. John Faustus) and inspired a dramatic interpretation by Shakespeare’s contemporary, Christopher Marlowe (1564-1593). In this case it is Faust who aggressively pursues a contract with the Devil, and with Mephistopheles as his guide, he makes his way through the courts of Europe, creating tricks and feats of magic for heads of state. Throughout he is tormented by two angels — one good and one bad — and repentance is always a viable option (at least until the very end). Oddly out of character, Faust chooses that particular moment to make a pathetic plea to God for salvation, but it is too late — the Devil takes his soul as per their agreement. A moral message concludes the drama.

1700s
Johann Wolfgang von Goethe (1749-1832), a member of the Sturm und Drang movement, bridged the gap between Enlightenment and Romanticism with his play Faust. The subject haunted him for most of his life, producing a drama in two stages (1808, 1832). It opens with a wager between God and Mephistopheles: Faust’s clouded ways give the Lord much concern, and Mephistopheles bets he can sway Faust completely to the dark side. The learned philosopher is clearly disillusioned with his science and is tempted by youth and the possibility of adventure (“Too old for play; too young to be without love”). The tragedy devoted to Gretchen is secondary and their meeting almost accidental.

French playwright Michel Carré transformed Goethe’s epic drama into a boulevard drama for the Gymnase-Dramatique via a translation by Gérard de Nerval. He took several liberties to make the piece suit the palate of his bourgeois audience. Siébel, only one of several students in Goethe’s story, assumes a more prominent role as Marguerite’s suitor and Faust’s rival. Valentin also is given more dialogue — an earlier entrance establishes him as Marguerite’s guardian and protector, eliminating the unseen role of Marguerite’s mother. Marguerite is not imprisoned for murder and is punished only for her adulterous affair with Faust.

When Théâtre Lyrique director Léon Carvalho got hold of the play, he pushed for further changes. To keep in strict competition with his main rival, the Opéra, the drama had to have a more tragic and grandiose denouement. Thus, the Walpurgisnacht scene, which has little bearing on the action of the story, was reintroduced from Goethe to provide that extra element of spectacle. Marguerite is tormented for her crime of infanticide but is forgiven — the apotheosis of her ascension to the heavens being yet another scene right out of grand opéra. (It’s hardly surprising that when Gounod’s Faust plays in Germany, it is invariably titled Margarete, to remind the unwitting viewer that the opera has only a passing similarity to Goethe’s treasured masterpiece.)

1800s
The Faust saga was especially enticing to composers of the Romantic period. In addition to Gounod’s opus, a contemporary, Hector Berlioz (1803-1869), composed a staged concert work, La damnation de Faust (1846), truer to Goethe in many respects but still customized to suit the composer’s whims and the artistic trends of the day. As in Gounod’s opera, Faust contemplates drinking poison when Méphistophéles first visits (as a poodle in this particular instance) and offers to fulfill all his desires. Faust
and Marguerite appear to one another in a sequence of dreams. Their union proves childless, but Marguerite is still imprisoned for killing her mother. A deal is struck when Méphistophélès offers to exchange Marguerite’s soul for Faust’s, and as she ascends to heaven, Faust is spirited to hell by horseback.

**A Waltz in the Dark**

As one who achieved fame during an era when virtuosos were thought to have acquired technique by way of a deal with the dark side, pianist/composer Franz Liszt (1811-1886) did nothing to dissuade the supposition. His Mephisto Waltz No. 1 shocked audiences with its musical portrayal of Mephistopheles’s violin solo from Nikolaus Lenau’s “The Dance at the Village Inn.” The poet Lenau (1802-1850) was dissatisfied with the conclusion of Goethe’s Part II, and undaunted by the challenge posed by the great master, wrote his own Faust, audaciously proclaiming, “Faust is a common property of mankind, not a monopoly of Goethe.” Liszt composed program music to another episode from Lenau, “The Nocturnal Procession,” as well as several more Mephisto Waltzes, a Mephisto Polka and *A Faust Symphony in Three Characteristic Pictures*, a series of tone poems based on the story’s three main characters. Obsessed with the legend for most of his life, Liszt had hoped to write his own opera to a text by Nerval and Alexandre Dumas père, but the project never got off the ground.

Other significant operatic and choral adaptations styled after the legend include Ignaz Walter’s *Doktor Faust* (1787) and Louis Spohr’s *Faust* (1816), both of which owe their inspiration not to Goethe but to earlier works; Felix Mendelssohn’s *Die erste Walpurgisnacht* (1831); Richard Wagner’s *Faust Overture* (1840); and Robert Schumann’s *Szenen aus Goethes Faust* (1853). Twentieth-century literary treatments extended, among others, to the Czech and Russian traditions, with versions of the story written by Vaclav Havel (*Temptation*) and Mikhail Bulgakov (*The Master and Margarita*). And contemporary musical treatments include Gustav Mahler’s Symphony No. 8 (1909), the second movement being based on the end of Part II; *Faust et Helena* (1913), a secular cantata by Lili Boulanger; *Doktor Faust* (1925) by Ferruccio Busoni, based on the 16th-century puppet plays; *Votre Faust* (1969) by Henri Pousseur; and Giacomo Manzoni’s *Doktor Faustus* (1989), inspired by the novel by Thomas Mann.
Over 100 individuals joined HOT and Nordstrom at the newly opened Waikiki Edition for the BRAVO! kick-off. This inaugural event featured fall fashions from Nordstrom collections, arias from the opera repertoire, and the incredible views from the Sun Suite. Kristen Chan, HOT Board Member, and HOT patron, Ray Galas, co-chaired the event.

BRAVO! is the newly formed group of hip, young patrons of Hawaii Opera Theatre. Participants were treated to gift bags from Nordstrom as well as a ticket to this season’s Faust. BRAVO! members will continue to gather in exciting locations in the coming year… forging partnerships with restaurants and retailers as we celebrate the art’s most fashionable and enduring form… Opera!
Hawaii Opera Theatre takes great pride in the efforts it makes to introduce young people to opera, provide training for singers and to create learning opportunities for all ages. Last year, HOT’s Education team gave or coordinated over 116 performances and another 170 demonstrations, lectures and hands-on work with students and teachers.

**HOT Opera Express**
The touring arm of the company develops operatic shows for young people which are performed in school cafeterias or other suitable spaces on campus. The shows feature singers from the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre and include opportunities for the audience to sing. Typically 50 to 80 performances are given annually.

**HOT Residency**
This award-winning program turns a class, grade level or even a whole school into an opera production company. With assistance from the professionals at HOT, schools have developed their own opera or produced adaptations of famous operas and operettas. In the past year students at Aina Haina Elementary, Waikele Elementary and Niu Valley Middle School have all participated in this program.

**Opera For Everyone**
The final dress rehearsal of every opera is reserved for education purposes and each year educators bring thousands of students to experience live opera.

**Singer Training**
*Mae Z. Orvis Opera Studio*
Each year local singers audition to become members of the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre. The Studio offers singers opportunities to work with the opera professionals on the HOT staff as well as singers, coaches and other industry professionals to further their development as singers.

**Learning Opportunities**
*Opera Highlights*
Dr. Lesley Wright leads this insightful class which provides two in-depth discussions on each of HOT’s productions. Members of the class are also invited to a staging rehearsal of one opera. This class is offered as part of the non-credit programs through the University of Hawaii at Manoa’s Outreach College.

**Opera Previews**
Opera Previews at the Honolulu Academy of Arts are a long-time tradition. The lectures are open to the public for a small fee but are free to all HOT and Academy members. This year’s lecturers include Dr. Lesley Wright and Judy Neale.

**Lanai Lectures**
At one hour prior and thirty-minutes prior to each opera performance at the Neal Blaisdell Concert Hall a lecture is given on the Ward Avenue Lanai. The lectures are free and a great way to get informed and have a place to relax before the performance begins.
HOT OPERA BALL: November 20, 2010

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5. HOT General & Artistic Director Henry G. Akina and Sheraton Waikiki Hotel General Manager Kelly Sanders.
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2011

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- Sunday - January 30, 4pm
- Tuesday - February 1, 7pm

Lucia di Lammermor
- Friday - February 11, 8pm
- Sunday - February 13, 4pm
- Tuesday - February, 15 7pm

La Traviata
- Friday - February 25 8pm
- Sunday - February 27 4pm
- Tuesday - March 1, 7pm

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Lucia - Production created for the Florida Grand Opera
Made available courtesy of Utah Symphony & Opera
La Traviata - Designed and adapted for HOT by Peter Dean Beck with elements originally created for the University of Colorado’s Opera, also designed by Mr. Beck.

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