La Bohème
by Giacomo Puccini
Performed at Neal S. Blaisdell Concert Hall
February 28, March 2, 4 & 6, 2003

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Dear HOT Patron,

In a world wracked with fear and uncertainty, the arts fulfill a necessary purpose. Nowhere else can we so readily explore the depth and breadth of conscience and emotion. The arts are a gateway to our inner beings in these uneasy times. Through example, persuasion and exaggeration, the arts teach us to be better humans. Above all, the arts offer us a safe haven and a moment’s respite from the cares of the world.

Opera is, perhaps, the most emotionally complex of all art forms. For it is here alone that theater and music combine most sublimely to express the full range of human triumph and human shortcomings. This grand exploration of the human experience is what makes opera truly Big Entertainment!

Each of the operas you will experience this season deals with coming of age. It is a time when, for better or worse, the protagonists realize that they carry the responsibility of their own destiny and that their behavior dictates the paths they follow through life.

Some come of age late in life. It is not until he has spurned the love of a young girl and shot his best friend in a duel that Eugene Onegin can truly know that he has come of age and in the process sacrificed any claim he had on love.

Tamino and Pamina find each other in trials by fire and water... but only after a confusing series of confrontations with Pamina’s mother, the Queen of the Night, and the stern admonitions of her father, the ruler of the Temple Sarastro, who believes in the power of light. In the end, the young couple needs to rise above the conflicts of these formidable parent figures and make their own way in the world, following a path shown them by the mystical Magic Flute.

In 19th century Bohemian Paris, several young people of various temperaments are thrown together by fate. Some fall in love, others fall out of it; their world is a cavalcade of passion and art until mortality intrudes. Mimi loves the poet Rodolfo and, wishing to shield him from the cares her fate will bring, she leaves him for a wealthy lover, only to return to him just before leaving this world. In one of the most poignant classics of the opera stage, Puccini magnifies the glory and despair of coming of age.

Like the experience of coming of age, opera is always an adventure. Come with us and enjoy HOT’s 2003 season!

Henry G. Akina
General and Artistic Director
The celebrated San Francisco columnist Herb Caen once wrote: "I don't want to hear La Bohème every night. Once or twice a month will do."

Apparently the world agrees with him.

In recent years, the story of fervent love and poignant death among the Flower Children— the Bohemians— of 19th century Paris has climbed to an unrivaled position as the world's best-loved and most often performed opera.

A quick check of the Operabase web site shows 25 productions of La Bohème this season in the U.S. alone, and another two in Canada. As the Metropolitan Opera's production, which has 250 people on stage in the second act, will be given 15 times; the New York City Opera's version, which has the Bohemians campaigning for making love not war in 1914 Paris, 10 times; and Baz Luhrmann's production of the opera selling out nightly on Broadway, it is obvious that Herb Caen's wish has been over-fulfilled.

(This is HOT's seventh production; the first was in 1963.)

Why has La Bohème vaulted to the top of the operatic peak, rushing past other favorites which had many years' head start? Almost certainly because it strikes to the heart of the problems we all face on the life-long journey to maturity.

La Bohème is real life writ large, wrapped in some of the most beautiful and heart-wrenching music ever written. It is an opera that has everything: rebellious youth, young loves which don't run smoothly, penniless artists scratching to pay the rent, one of the greatest tenor arias complete with the highest C ever written, Parisian café life at its liveliest, a bit of slapstick comedy and a death scene that sends chills up and down the spine of the most hardened audience member, even at its umpteenth hearing.

La Bohème tells the story of four artists—poet, painter, musician, philosopher—starving communally in a garret. The poet, Rodolfo, falls in love with a seamstress, Mimi, a love that will end sadly; while the painter, Marcello, carries on a tempestuous romance with Musetta, a party girl with a heart of mush.

The composer, Giacomo Puccini, based his opera on a novel, Scenes of Bohemian Life, published by Henry Murger in 1830. The novel was written in France in the 1820s, the opera composed in Italy in the 1890s, but the story is both universal and timeless. It could take place anywhere, anytime, right here, right now.

La Bohème was a success but not a sensation at its premiere in Turin in 1896, with the young Arturo Toscanini conducting, and only gradually gained its immense momentum. Puccini followed it with such popular and enduring works as Tosca, Madama Butterfly, and Turandot, but never surpassed this evergreen story of love on a shoestring.

Incidentally, in the novel the dropouts drop back in again, get their hair cut, and settle down into middle-class respectability. That is universal, too. But not nearly as operatic.

Jim Becker has written and lectured about opera in Hawaii and all over the world for more years than he cares to remember (be heard Rachmaninoff play). Contributing editor of Aria, he also is a critic for major musical magazines, and annually previews the operas for HOT audiences.
Hawaii Opera Theatre presents

La Bohème by Giacomo Puccini

In Italian with English Supertitles
Premiered at Teatro Regio, Turin, Italy on February 1, 1896

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This production of La Bohème is a co-production of Hawaii Opera Theatre and Opera Memphis.

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| Costumer | Helen E. Rodgers |
| Wig and Make-up Designer | Richard Stead |
| English Captions by | Matthew Lata |

| Rodolfo | Jay Hunter Morris |
| Marcello | Quinn Kelsey* |
| Schaunard | James Scott Sikon |
| Colline | Wilbur Paulcy |
| Mimi | Juliana Rambaldi |
| Musetta | Alison England |
| Benoit | John Mount |
| Alcindoro | John Mount |
| Parpignol | Julius Dae-Sung Ahn* |
| Customs Guard | Kevin M. Loo |
| Soldier | Rhinehardt K. Pua’a |

**Additional Roles**

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<tr>
<td>Ella L. Edwards</td>
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<td>Phyllis Stahl Haines</td>
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<td>Maïa Ka’ai*</td>
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<td>Debbie Kelsey*</td>
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<td>Betsy McCready</td>
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<td>Natalie Y. Nagai</td>
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<td>Christina L. Sarich</td>
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<td>Michele Scofield</td>
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<td>Michelle Cox</td>
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<td>Susan V. Cromer</td>
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<td>Martha Theresa Gomez*</td>
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<td>Tracie Higashi</td>
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<td>Diane Koshi</td>
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<td>Pamela L. Maiava*</td>
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<td>Mark Ah Yo</td>
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<td>Clayton Ching</td>
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<td>Dean F. Conching</td>
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<td>Elijah “Kawika” James*</td>
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<td>Tín Hu Young</td>
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*Mac Z. Orvis Opera Studio participant.

**Supernumeraries**

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<th>Patricia K.O. Anderson</th>
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<tr>
<td>Melvin K. Chang</td>
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<td>Euphroisyn E. Rushforth</td>
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<tr>
<th>Sienna Achoong</th>
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<tr>
<td>Ka’ulani Bowers</td>
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<td>Karyn Castro</td>
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<td>Antoinette Lilley</td>
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<td>Amy Marcus</td>
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<td>Ka’aiōhelo McAffee-Torco</td>
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<td>Alana Mueller</td>
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<td>Rachel Pavlis</td>
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<td>Sarah Sagarang</td>
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**Alternates**

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<th>Alyssa Chinen</th>
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<tr>
<td>Hina Felder</td>
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<td>Yuta Kani</td>
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<td>Remi Taum</td>
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ACT I. It's Christmas Eve in early nineteenth-century Paris. In an attempt to warm their freezing Latin Quarter garret, Marcello, the painter, and Rodolfo, the poet, burn pages from Rodolfo's latest drama. They are joined by their neighbors: Colline, a philosopher, and Schaunard, a musician. Schaunard, who has found work, brings food, money and fuel. As they celebrate their windfall, Benoit, the landlord, comes for the rent. After plying the old man with wine so he will tell tales of his love life, they toss him out in mock indignation. The friends depart for the nearby Café Momus, leaving Rodolfo behind to finish an article. He is interrupted by another neighbor, Mimi, whose candle has gone out on the drafty stairway. The girl is faint and Rodolfo gives her wine before relighting her candle and helping her to the door. But Mimi has dropped her key, and as they search for it, both candles are blown out leaving them in moonlight. Rodolfo takes Mimi's hand and tells her of his aspirations. Then she tells him of her lonely life, embroidering flowers and waiting for spring. Having found in each other a kindred soul, the couple leave for the café.

ACT II. On the way to Café Momus, Rodolfo buys Mimi a bonnet. He takes her inside and introduces her to his friends. Soon Marcello's former lover, Musetta, enters accompanied by wealthy old Alcindoro. She flaunts herself in an effort to catch Marcello's attention by singing about how popular she is. Then, in a ruse to be rid of Alcindoro, she complains that her shoes hurt and sends the old man off to fetch her a new pair. Immediately, she falls into Marcello's arms. The bohemian artists join a group of marching soldiers, leaving poor old Alcindoro to pay their bill when he returns.

ACT III. Time has gone by, and we are transported to the outskirts of Paris on a frosty cold morning where Musetta can be heard reveling inside a tavern. Mimi enters, searching for the home of Marcello and Musetta. Seeing him, she tells him of Rodolfo's incessant jealousy; it is best, she says, that she and Rodolfo part. Then, hearing Rodolfo, who has been asleep in the tavern, Mimi hides. Rodolfo tells Marcello he wants to separate from Mimi. Eventually, he admits to his friend that Mimi is dying and the poverty they share will only hasten her death. As Mimi emerges from her hiding place to bid her lover farewell, Marcello runs into the tavern. While Mimi and Rodolfo recall the happiness they once shared, Musetta and Marcello quarrel. The painter and his mistress part in anger, but Mimi and her poet vow to stay together until spring comes.

ACT IV. Many months later, the poet and the painter sit in their lonely garret lamenting their fate. Colline and Schaunard bring a meager meal, which lifts their spirits, but their merrymaking ends when Musetta enters. Mimi is downstairs and too weak to climb up. Rodolfo runs to her and brings her upstairs. Marcello goes off with Musetta to sell her earrings for medicine, and Colline leaves to hock his overcoat. Left alone, Mimi and Rodolfo recall their first days together, but she is wracked by a fit of coughing. The others return, and despite their prayers and efforts, Mimi dies quietly. When Schaunard discovers she has died, Rodolfo runs to her side calling out her name.
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22 Aria 2003
Julius Dae-Sung Ahn  
Tenor (Parpignol)

Korean-born tenor Julius Ahn is currently enjoying his second year as a scholarship recipient of the Mae Z. Orvis Opera Studio at HOT. Engagements include The Page in Menotti’s Amahl and the Night Visitors and La Théâtre (The Teapot) in Ravel’s L’Enfant et les Sortilèges. Mr. Ahn was a featured soloist in the recent Master Class Concert at the Honolulu Academy of Art, under Diana Soviero’s tutelage. In 2002, he made his musical theater debut as John B. Thayer in the Po’okela Award-winning musical Titanic at Diamond Head Theatre. Mr. Ahn has been a member of the Hawaii Opera Theatre Chorus since 2001, and is currently a soloist for the Hawaii Vocal Arts Ensemble as well as for the First Presbyterian Church of Honolulu.

Henry G. Akina  
Director

Henry G. Akina was born in Honolulu in 1955 and returned to Hawaii in August of 1996 to become General and Artistic Director of Hawaii Opera Theatre. He was educated at Punahou School, Tufts University, and The Free University of Berlin, as well as at a number of other European institutions. From 1977-1996, he made his home in Berlin, Germany where he founded and managed The Berlin Chamber Opera. He stage directed for the opera companies of Halle, Giessen, Kiel, Innsbruck, Lyons, and Budapest. He also directed Rigoletto for the Edmonton Opera. For HOT he has directed Madama Butterfly (1993); Tosca (1997); Macbeth (1998); The Tales of Hoffmann (2001); and Salome (2002); and the Hawaii premieres of Elektra (1999) and Wagner’s Tristan und Isolde (2000). In 2000, he directed Verdi’s Otello in Schwerin, Germany; Macao and Beijing, China; and last June directed a highly acclaimed production of Turandot in Schwerin.

Peter Dean Beck  
Set & Lighting Designer

Peter Dean Beck has designed scenery and/or lighting for close to two hundred productions around the country. During his seventeen previous seasons with Hawaii Opera Theatre, he has designed the sets for thirty productions and the lighting for forty-six, among them: The Tales of Hoffmann, Tristan und Isolde, Elektra, Macbeth, L’Italiana in Algeri, Don Giovanni, 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. For Eugene Ballet, he designed Firebird, Petrouchka, and Swan Lake. He recently did a double bill of Le Rossignol and Cavalleria rusticana for Sakaki City Opera in Japan (built and painted by HOT Scene Shop) and The Indigo Girls Project for Atlanta Ballet.

Alison England  
Soprano (Musetta)

Ms. England performed her one-woman show Opera, Broadway and Beyond in 75 cities during 2002 where she “…impressed, charmed, thrilled and delighted her audience with her vocal skills, warm personality and sense of humor,” said the Lincoln Courier. She helped to create the role of Celia Wade in Carlisle Floyd’s Civil War opera, The Passion of Jonathan Wade. Other roles include Alice Ford in Falstaff, the title role in Susannah, Fiordiligi in Così Fan Tutte, Micaela in Carmen and Donna Elvira in Don Giovanni as well as Mary in the American premiere of Hugh the Drover. In concert she has sung with major symphonies in Los Angeles, Seattle, Miami and St. Louis and in major concerts halls including the Dorothy Chandler Pavilion, Kennedy Center and Radio City Music Hall. Ms. England was featured operatic artist on ABC’s Dharma & Greg and was Brunhilde in SkyTel Pagers’ nationwide television commercial.
Beebe Freitas
HOT 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 choral 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 Hawai’i and has been with HOT since 1966, from 1984-89 as Artistic Director. She is also organist at Punahou School and First Presbyterian Church. In 2002, she was named the National Society of Arts and Letters Honoree of the Year.

Elsa Grima
Assistant Stage Director

Ms. Grima was born in Marseilles, France and studied at the Sorbonne and the National Theatre School in Paris before becoming Production Manager at the Chorégies d’Orange Festival in 1988. She subsequently worked as Assistant Stage Manager and Assistant Director in various opera houses in France and Switzerland. She first met Henry Akina in Lyon. He invited her to the Berdin Chamber Opera as both Assistant Director and Stage Manager. In 1993, she joined the Stage Management team at the Paris National Opera. Since 1999 she has been regularly invited to the Hawaii Opera Theatre (Elektra, Barber, Hoffmann, Salome). In 2001, Henry Akina asked her to stage Ravel’s L’Enfant et les Sortilèges with the Mac Z. Orvis Opera Studio.

Quinn Kelsey
Baritone (Marcello)

Mr. Kelsey recently toured with San Francisco Opera’s Western Opera Theater and participated in San Francisco Opera’s Merola Opera Program, singing Marcello in La Bohème. He is a past participant in the Chautauqua Institute’s Summer School program, singing the Clock in Ravel’s L’Enfant et les Sortilèges. Mr. Kelsey was recently accepted into Lyric Opera of Chicago’s Lyric Opera Center for American Artists, a one-year apprentice program. Previous roles with HOT include Melot in Tristan und Isolde, Yamadori in Madame Butterfly, the Baron in La Traviata, and Morales in Carmen. He has performed with the Honolulu Symphony in Beethoven’s 9th Symphony, Durufle’s Requiem, and Handel’s Messiah and has also appeared in concert with Kona Association of the Performing Arts and Maui Symphony. Mr. Kelsey is a student of John W. Mount’s at the University of Hawai’i at Manoa, where he received a Bachelor’s of Music in Vocal Performance.

Jay Hunter Morris
Tenor (Rodolfo)

Jay Hunter Morris has established himself as one of the most exciting tenors on the operatic scene today. In the 2001-2002 season, Mr. Morris returned to San Francisco Opera, to sing Steva in Jenufa and his first performances of Walther von Stolzing in Die Meistersinger, to Seattle Opera for Pinkerton in Madama Butterfly, and to the Canadian Opera Company as Dmitri in Boris Godunov. He made his debut in Germany at the Frankfurt Opera in May 2002 as Walther in Die Meistersinger. Future engagements include the American premiere of Messiaen’s Saint François d’Assise in San Francisco, Sam in Susannah, in Philadelphia, and the title role of Lohengrin in Spoleto. Jay Hunter Morris first earned nationwide attention in 1995 when he created the role of Tony in Terrence McNally’s play, Master Class, at the Philadelphia Theatre Company. He continued in the role at the Mark Taper Forum, at the Kennedy Center, and on Broadway. In April 1996, he received an “Outstanding Debut of an Actor” nomination from the Outer Critics Circle.
John Mount
Bass-Baritone (Benoit; Alcindoro)

This is Mr. Mount’s 28th season performing with HOT in over 60 roles including Crespol in The Tales of Hoffmann, Timur in Turandot; The King in Aida; the Sacristan in Tosca; Zurga in Pearl Fishers, and Capulet in Roméo et Juliette. Mr. Mount is Professor of Voice and Co-director of the Opera Workshop at the University of Hawai‘i at Mānoa. 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 productions. He is a former national finalist in both the Metropolitan Opera and San Francisco Opera auditions. He is also Director of Music for Kailua United Methodist Church.

Nola A. Nāhulu
Choral Director

This is Ms. Nāhulu’s twelfth season as Choral Director with HOT and her 17th season with Hawaii Youth Opera Chorus as Executive & Artistic Director. A native of Wai‘anae, ‘Oahu, she serves as Choral Director for the Pearl Harbor Hawaiian Civic Club and the Kawaiaha‘o Church. She is a lecturer at the University of Hawai‘i, Mānoa in Hawaiian Choral Music and Director of Kawaiolaanopukanileo, an a capella vocal ensemble whose goal is to perpetuate Hawaiian Choral Music. She is past-president of the Executive Board of the Hawai‘i Chapter of the American Choral Directors’ Association.

Wilbur Pauley
Bass (Colline)

Wilbur Pauley debuted with HOT in 1992 as Des Grieux in Massenet’s Manon, and also played two roles in that season’s Andrea Chénier. Since the 1992-93 season, he has been steadily engaged at Lyric Opera of Chicago, participating in over thirty productions with roles in Marriage of Figaro, Pelléas, La Traviata, Candide, Susannah, Elektra, and others. At Lyric Opera of Chicago, he also appeared in the world premieres of Balcom’s McTeague, Davis’ Amistad, as well as the Lyric Opera of Chicago premiere of Corigliano’s The Ghosts of Versailles (which he also premiered at the Met) and Berio’s Un Re in Ascolta. Outside of Chicago, Mr. Pauley has summered with the Glimmerglass Opera, Santa Fe Opera, and the Salzburg Festival. He played the role of Compere in the acclaimed Robert Wilson production of Thomson’s Four Saints in Three Acts, which opened at the Houston Grand Opera in 1996, and thereafter performed it at the Lincoln Center Festival, Edinburgh Festival, and most recently the Teatro Nacional in Lisbon.

Jörg Pitschmann
Conductor

Jörg Pitschmann was born in 1961 in Freiburg, Germany. He studied church music, organ, and conducting at the Freiburg Conservatory while working as a musical coach at the Freiburg Theater where he was also assistant to Donald C. Runnicles, now musical director of the San Francisco Opera. In 1986, Mr. Pitschmann won the scholarship of the Richard-Wagner-Verband Bayreuth and in 1992, began his career as a chorus director and conductor at the State Theatre of Detmold. In 1998 he transferred to the famous State Theatre of Salzburg in Austria as first staff conductor. Highlights of this year were the performances of Madame Butterfly and Tosca at the Festspielhaus in Salzburg. Since 2001 Mr. Pitschmann has been working at the Mecklenburg State Theatre in Schwerin, as first conductor and music director. He had the great pleasure to work there with Henry Akina on Puccini’s Turandot.
Juliana Rambaldi  
Soprano (Mimi)

Ms. Rambaldi has sung major roles with leading companies across the United States. Lyric Opera of Chicago: Fiorello (Marguerite), Don Giovanni (Donna Elvira), La Bohème (Musetta), Orfeo Descending (Lady), and View From the Bridge (Catherine); Glimmerglass Opera: La Finta Giardiniera (Sandrina); Seattle Opera: Xerxes (Romilda); Michigan Opera Theater: La Traviata (Violetta); Opera Pacific: Don Giovanni (Donna Elvira); Minnesota Opera: Transatlantique (Helen); Portland Opera: Giulio Cesare (Cleopatra) and La Bohème (Musetta); New York City Opera: Le Nozze di Figaro (Countess); Opera Theatre of St. Louis: Cosi fan tutte (Fioridiligi); New Jersey Opera Festival: Falstaff (Alice Ford) and Don Giovanni (Donna Elvira); Florentine Opera: Le Nozze di Figaro (Countess); Houston Grand Opera: Les Contes d’Hoffmann (Antonia) and La Traviata (Violetta). She received her education at the University of Washington and further training with the prestigious Lyric Opera Center for American Artists in Chicago. She has been a National Finalist in the Metropolitan Opera National Council Auditions. Her many honors also include the George London Award and the ARIA Award. She has also concertized extensively. Ms. Rambaldi lives near Seattle with her husband, baritone Victor Benedetti, and their two sons Giancarlo and Marcello.

Helen E. Rodgers  
Costumer

Ms. Rodgers is happy to return to HOT for her second season as Resident Costumer. Recent work includes costume design for the Wild West version of Don Pasquale for the San Diego Opera, directed by David Gately. Her work at Chautauqua Opera has encompassed over 30 designs including the world premiere of Wango’s A Cheeky Trilogy. Formerly resident costume designer for Sarasota Opera, her designs there include the American premieres of La fole Fille de Perp, Masnada, La Wally, and Hothica. Other projects include Tambolat at Opera Festival of New Jersey, the world premiere of Stephen Paulus’ Summer for the Berkshire Opera, and associate costume design for Carousel and My Fair Lady at Paper Mill Playhouse. Other credits include New York City Opera, Canadian Opera, New Orleans Opera, Utah Festival Opera, Opera Delaware, Virginia Opera, Opera Memphis, Wolf Trap Opera, Miami City Ballet, Florida Studio Theatre, and Coconut Grove Playhouse.

Richard Stead  
Wig & Make-up Designer

Mr. Stead has been Wigmaster at The San Francisco Opera where he won an Emmy Nomination. His credits include Minnesota Opera, Netherlands Opera, Royal Shakespeare Company, Central City Opera, Utah Opera, Boston Opera, American Conservatory Theatre, Spoleto Festival USA, Bolshoi Ballet, San Francisco Ballet, Ballet Hawaii, film 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 in San Francisco. This season, he celebrates his 21st consecutive season with HOT.

James Scott Sikin  
Bass-Baritone (Schaunard)

Mr. Sikin makes his debuts with four American regional opera companies this season. This past fall, he debuted as Abimelek in Samson et Dalila at Cleveland Opera, and later this spring will sing Monterone in Rigoletto at both Utah Opera and Intermountain Opera in Bozeman, Montana. Mr. Sikin is a frequent performer at Dallas and at San Diego Opera, and has sung principal roles with such opera companies as San Francisco, Houston, and the Spoleto Festival USA. Mr. Sikin has appeared as a soloist in opera and oratorio programs with major U.S. and Canadian symphonies. He also may be heard on the BMG-Catalyst world premiere recording of Robert Moran’s The Dracula Diary.
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