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LUCIA DI LAMMERMOOR 2011

HOT

Cast

Nancy Allen Lundy
Lucia

Gregory Gerbrandt
Enrico

Jorge Lopez-Yañez
Edgardo

Jeremy Blossey
Arturo

Valerian Ruminiski
Raimondo

Sarah Billington Stevens
Alisa

Erik D. Haines
Normanno

Artistic Team

Michael Ching
Conductor

Karen Tiller
Director

Peter Dean Beck
Scenic & Lighting Designer

Helen E. Rodgers
Costume Designer

Mary Dibbern
Musical Preparation

Phil Hidalgo
Associate Chorus Director

Sue Sittko Schaefer
Wig & Make-up Designer

Kelly Luft
Stage Manager

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I have been describing Lucia di Lammermoor this season as the Scottish version of Shakespeare’s tragedy, Romeo and Juliet… It is a simplistic but useful description for someone who doesn’t know the plot of the opera, or that of Sir Walter Scott’s The Bride of Lammermoor, the inspiration…

In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico (Lord Henry Ashton of Lammermoor) has gained the upper hand over Edgardo (Edgar of Ravenswood), killing his kinsmen and taking over his estates. By the time of the opera’s action,…

In the wake of Rossini’s retirement and Bellini’s death only three days before its premiere, Lucia di Lammermoor is the work that catapulted Donizetti’s international recognition as a composer of first rank. Quickly staged in Vienna, Madrid…
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I have been describing Lucia di Lammermoor this season as the Scottish version of Shakespeare’s tragedy, Romeo and Juliet… It is a simplistic but useful description for someone who doesn’t know the plot of the opera, or that of Sir Walter Scott’s The Bride of Lammermoor, the inspiration for the work. There are many similarities: two young people fall in love despite family grudges, the families of both young women arrange a wedding for political purposes, the brothers in both stories plan to stoke the fires of discord between the families and ultimately each challenge the love interest to a duel, the lovers die - destroyed by the myopia of those around them. It makes for interesting opera in both cases… but I believe, in some ways, the lovers’ tale of Lucia di Lammermoor is more tragic. Both Lucia and Edgardo believe the other has been unfaithful, trickery visited upon them by Enrico. They are forced apart most cruelly and their last words to each other are borne of anger and pain… gone is the wedding night, the call of the nightingale and the lark. There is no moment for them alone to celebrate their love, not even a fleeting one.

In many ways the story of Lucia and Edgardo is much darker than their Shakespearean counterparts… and I find that fitting to the stormy setting of the Scottish moors. There is a darkness that pervades the place and the period, to which the two lovers seem destined to succumb. They allow the deceit and machinations of others to call into question their fidelity… a darkness that saps away the color of their love. It is the loss of faith in Lucia that destroys Edgardo, and it is his rejection of her that drives Lucia to insanity. Both die, not together in a tomb, a kiss upon warm lips, but alone and without any solace… one of raging madness and the other by his own hand among the tombs of his ancestors.

If there is hope to be found it is in the final chorus, a prayer that God will pardon the errors of man. There are many of those in this opera; from beginning to bitter end we see greed and jealousy tear down each of our characters until we are only left with a sad and cautionary tale… which of course, makes for great opera. Enjoy!

Karen Tiller

There is a darkness that pervades the place and the period, to which the two lovers seem destined to succumb.

Set against the backdrop of the stormy years of civil war between Scotland and England, we realize from the very beginning that there is very little hope for our lovers. There are greater forces at work… Enrico, Lucia’s brother is trying to save his family from financial ruin and is rapidly forming political allegiances through any means, including the gift of his sister’s hand to interested parties. Lucia is pawn to his game of political chess. Once Enrico discovers that his sister has fallen for his sworn enemy, he is even more determined to keep the lovers apart. It never occurs to him that Lucia will be crushed by his actions… she is simply a means to an end. It is only as he witnesses her self-destruction, that he is capable of a hint of remorse.
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LUCIA DI LAMMERMOOR 2011  7
In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico (Lord Henry Ashton of Lammermoor) has gained the upper hand over Edgardo (Edgar of Ravenswood), killing his kinsmen and taking over his estates. By the time of the opera’s action, however, Enrico’s fortunes have begun to wane. In political disfavor, he stakes all on uniting his family with that of Arturo (Lord Arthur Bucklaw), whom he means to force his sister, Lucia (Lucy Ashton), to marry.

ACT I
In a ruined park near Lammermoor Castle, Enrico’s retainers prepare to search for a mysterious trespasser. Normanno, captain of the guard, remains behind to greet Enrico, who decries Lucia’s refusal to marry Arturo. When the girl’s elderly tutor, Raimondo, suggests that grief over her mother’s death keeps her from thoughts of love, Normanno reveals that Lucia has been discovered keeping trysts with a hunter who saved her from a raging bull. He suspects the stranger is none other than Edgardo. Enrico rages, and as retainers confirm Normanno’s suspicions, he swears vengeance.

At a fountain near her mother’s tomb, Lucia, fearful of her brother, awaits a rendezvous with Edgardo. She tells her confidante, Alisa, the tale of a maiden’s ghost that haunts the fountain and has warned her of a tragic end to her love for Edgardo. Though Alisa implores her to take care, Lucia cannot restrain her love. On arrival, Edgardo explains he must go to France on a political mission but wishes to reconcile himself with Enrico so he and Lucia may marry. Lucia, knowing her brother will not relent, begs Edgardo to keep their love a secret. Though infuriated at Enrico’s persecution, he agrees. The lovers seal their vows by exchanging rings, then bid each other farewell.

ACT II
In an anteroom of Lammermoor Castle, Enrico plots with Normanno to force Lucia to marry Arturo. As the captain goes off to greet the bridegroom, Lucia enters, distraught but defiant, only to be shown a forged letter, supposedly from Edgardo, proving him pledged to another. Crushed, she longs for death, but Enrico insists on her marrying at once to save the family fortunes. Now Raimondo urges her to consent to the wedding, invoking the memory of her mother and asking her to respect the family’s desperate situation. When she yields, he reminds her there are heavenly rewards for earthly sacrifices.

In the great hall of Lammermoor, as guests hail the union of two important families, Arturo pledges to restore the Ashtons’ prestige. Enrico prepares him for Lucia’s melancholy by pleading her grief over her mother’s death. No sooner has the girl entered and been forced to sign the marriage contract than Edgardo bursts in. Returning earlier than expected, he has learned of the wedding and come to claim his bride. Bloodshed is averted only when Raimondo commands the rivals to put up their swords. Seeing Lucia’s signature on the contract, Edgardo tears his ring from her finger, curses her and rushes from the hall. Hardly comprehending his words, Lucia collapses.

ACT III
The continuing wedding festivities are halted when Raimondo enters to announce that Lucia, gone mad, has stabbed and killed Arturo in the bridal chamber. Disheveled, unaware of what she has done, she wanders in, recalling her meetings with Edgardo and imagining herself married to him. When the angry Enrico rushes in, he is silenced by the sight of her pitiful condition. Believing herself in heaven, Lucia falls dying.

Among the tombs of his ancestors, Edgardo, last of the Ravenswoods, laments Lucia’s supposed betrayal and awaits his duel with Enrico, which he hopes will end his own life. Guests leaving Lammermoor Castle tell Edgardo the dying Lucia has called his name. As he is about to rush to her side, Raimondo arrives to tell of her death, and her bier is carried by...

Resolving to join Lucia in heaven, Edgardo stabs himself and dies. Courtesy of OPERA NEWS.
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Lucia Allen Lundy

Hometown: Crosslake, MN
Recent Productions: A Dog’s Heart (English National Opera & Netherlands Opera); Marco Polo (Netherlands Opera)
Past HOT Productions: Rigoletto (2006)
Favorite Pastime: Driving my MINI

Gregory Gerbrandt

Enrico

Hometown: Baltimore, MD
Recent Productions: Theo, Judgment of Midas (World Premiere, American Opera Projects); Marcello, La Bohème (Natchez Opera Festival); Malatesta, Don Pasquale (Asheville Lyric Opera); Count Almaviva, Le nozze di Figaro (Ash Lawn Opera)
Upcoming Productions: Theo, Judgment of Midas (American Opera Projects/Bilkent Symphony, Ankara, Turkey)
Past HOT Productions: HOT Debut
Favorite Pastime: Fishing and playing sports. I’ve been a volunteer firefighter since 2003.

Jorge Lopez-Yañez

Edgardo

Hometown: Dyersburg, TN
Recent Productions: Rigoletto (Opera Australia); Manon Lescaut (Opera Australia); La Sonnambula (Opera Australia); Madama Butterfly (Mexico)
Upcoming Productions: Carmen (Mexico), Elixir of Love (Mexico)
Past HOT Productions: Rigoletto (2006)
Favorite Pastime: Sight-seeing and spending quality time with my wife and children.

Jeremy Blossey

Arturo

Hometown: Jersey City, NJ (and Honolulu)
Recent Productions: Sam, Susannah (Opera at Rutgers); Beppe, I Pagliacci (Baltimore Concert Opera); Firelli, Sweeney Todd (Shreveport Opera); Frederic, Pirates of Penzance (Opera Cleveland)
Upcoming Productions: Don Basilio/Don Curzio, Le nozze di Figaro (Baltimore Concert Opera); Rodolfo, La Bohème (Opera at Rutgers)
Past HOT Productions: Borsa, Rigoletto (1996); Pong, Turandot (2005); Tinca/Gherardo, Il Trittico (2006); Goro, Madama Butterfly (2007); Dancing Master, Manon Lescaut (2009); Remendado, Carmen (2009)
Favorite Pastime: University of Washington Football! (Go Dawgs!)
**HOMETOWN: Buffalo, NY**
**Recent Productions:** Boris Godunov (Metropolitan Opera); Rigoletto (Nickel City Opera); Don Giovanni (Calgary Opera); Macbeth (Opera Ireland)
**Upcoming Productions:** Boris Godunov (Metropolitan Opera); Cyrano (Florida Grand Opera); Il Trovatore (Nickel City Opera); Don Pasquale (HOT)

**Past HOT Productions:** Zuniga, Carmen (2009); Geronte, Manon Lescaut (2009); Bartolo, Le nozze di Figaro (2010)

**Favorite Pastime:** Reading and films

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**Valerian Ruminski**

Raimondo

**HOMETOWN:** Honolulu, HI

**Recent Productions:** Carmen (Regina Opera); The Red Mill, (Light Opera of New York); Hildie, Drunk (Naked Angels: Naked from the Vault)

**Upcoming Productions:** Mae Z. Orvis Opera Studio (HOT)

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**Sarah Billington Stevens**

**HOMETOWN:** Rye, NY

**Recent Productions:** Alisa, Hapless Romance (West Village Musical Theatre Festival); Fraquita (cover), Carmen (Regina Opera); The Red Mill, (Light Opera of New York); Hildie, Drunk (Naked Angels: Naked from the Vault)

**Upcoming Productions:** Title Role, Rusalka (HOT Opera Express)

**Favorite Pastime:** I love hiking and crafts like knitting, crochet and macrame.

---

**Erik D. Haines**

**Normanno**

**HOMETOWN:** Honolulu, HI

**Recent Productions:** Cinderella (HOT Opera Express); Tenor Soloist, 50th Anniversary Gala Concert (HOT); Tenor Soloist, Great American Voices Concert Series, (HOT); Edmondo, Manon Lescaut (HOT)

**Past HOT Productions:** Highlights include: Hermann, The Tales of Hoffmann (1986, debut); Wagner, Faust (1994); Mandarin, Turandot (1996); Morales, Carmen (2002); Prince Yamadori, Madama Butterfly (2007)

**Favorite Pastime:** Music, home improvement

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**CHORUS & SUPERNUMERARIES**

**CHORUS**

*Chorus Coordinator*

Chris Walsh

*Soprano*

Bambi Brock*

Naomi Castro

Natalie Capino

Stephanie Conching

Sarah Sylvia Johnson

Mālia Kaʻiʻi Barrett*

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Scot Izuka

Renson Madarang

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Jose R. Ver

*Bass*

David Del Rocco

Shinichio Kono

Les Loo

Michał Nowicki

Paul J. Schwind

Ralph Sprague

Douglas K. Stiles

Larry J. Whitson

**SUPERNUMERARIES**

Ann Arnone

Ed Chow

Eliana Crestani

Michael Riordan

*Mae Z. Orvis Opera Studio participants*
Michael Ching  
Conductor

Hometown: Ames, IA  
Recent Productions:  
World premiere of *Midsummer Night’s Dream*, opera a cappella (Opera Memphis); *Hansel and Gretel* (Pargo Moorhead Opera); *Aida* (Opera Memphis); *Madama Butterfly* (Opera Memphis)

Upcoming Productions:  
New opera for Center City Opera Theatre (Philadelphia); *Buoso’s Ghost* (Bay View Music Festival, Michigan); Abu Dhabi Festival (Composer)

Past HOT Productions:  
*La Traviata* (2002); *The Mikado* (2004); *Pirates of Penzance* (2005); *The King and I* (2006); *South Pacific* (2007); *Carmen* (2009); *La Bohème* (2010)

Favorite Pastime: Reading science fiction on my Kindle

Karen Tiller  
Director

Hometown: Big Stone Gap, VA  
Recent Productions:  
*Aida*, *Madama Butterfly*, *La Traviata*, & *Lucia* (Opera Memphis)

Upcoming Productions: *The Pearl Fishers* (HOT); *Madama Butterfly* (Mississippi Opera)

Past HOT Productions:  
*Susannah* (2005); *Madama Butterfly* (2007); *South Pacific* (2007); *Carmen* (2009); *La Bohème* (2010)

Favorite Pastime: Running and cooking

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)


Favorite Pastime: Love cooking, jazz, and NY Yankees

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Helen E. Rodgers  
**Costume Designer**  
**Hometown:** Shipman, VA  
Now living in Jersey City, NJ  
**Recent Productions:** Cosi 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, Cosi fan tutte, Susannah  
**Favorite Pastime:** Reiki Master Practitioner, renovating my Victorian home, and gardening

Mary Dibbern  
**Musical Preparation**  
**Hometown:** Roseville, Minnesota (since fall 2009). Before that Paris, France.  
**Recent Productions:** Manon (Opera Lyra Ottawa); La Cenerentola (Minnesota Opera); Orpheus et Euridice (Minnesota Opera); Angels in America (Ft Worth Opera); Casanova’s Homecoming (Minnesota Opera)  
**Upcoming Productions:** Wuthering Heights (Minnesota Opera); Drowsy Chaperone (DHT); Les Misérables (DHT)  
**Past HOT Productions:** First began in the HOT Chorus in Andrea Chenier (1992); Pinellino, Gianni Schicchi (2006); Chorus Director, Abduction from the Seraglio (2009)  
**Favorite Pastime:** Grilling

Phil Hidalgo  
**Associate Chorus Director**  
**Hometown:** Honolulu, HI  
**Recent Productions:** As Musical Director: Crazy for You (Diamond Head Theatre); Drowsy Chaperone (DHT); Les Misérables (DHT)  
**Past HOT Productions:** Carmen, The Marriage of Figaro (Kentucky Opera)  
**Favorite Pastime:** Grilling

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!
Kelly Luft
Stage Manager

**Hometown:** Port Stanley, Ontario

**Recent Productions:**
- Joseph and the Amazing Technicolor Dreamcoat (Grand Theatre, London, Ontario)
- Turandot (Opera Lyra Ottawa)
- Giulio Cesare (Orchestra London Canada)
- MacBeth (Opera Lyra Ottawa)
- The Wizard of Oz (Grand Theatre)

**Upcoming Productions:**
- Lucia di Lammermoor (Opera Lyra Ottawa)

**Past HOT Productions:**
- Die Walküre (2010)
- Abduction from the Seraglio (2009)

**Favorite Pastime:**
- Spending time with my two boys, who are 5 and 12 years old, and keep me very busy!

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HAWAII OPERA THEATRE STAFF

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**Kelly Luft**

**Stage Manager**

**Hometown:** Port Stanley, Ontario

**Recent Productions:**
- Joseph and the Amazing Technicolor Dreamcoat (Grand Theatre, London, Ontario)
- Turandot (Opera Lyra Ottawa)
- Giulio Cesare (Orchestra London Canada)
- MacBeth (Opera Lyra Ottawa)
- The Wizard of Oz (Grand Theatre)

**Upcoming Productions:**
- Lucia di Lammermoor (Opera Lyra Ottawa)

**Past HOT Productions:**
- Die Walküre (2010)
- Abduction from the Seraglio (2009)

**Favorite Pastime:**
- Spending time with my two boys, who are 5 and 12 years old, and keep me very busy!
In the wake of Rossini's retirement and Bellini's death only three days before its premiere, _Lucia di Lammermoor_ is the work that catapulted Donizetti's international recognition as a composer of first rank. Quickly staged in Vienna, Madrid, Paris, London, New Orleans and New York, _Lucia_ has survived the test of time, and unlike many of its bel canto siblings, has never fallen out of the international repertory.

The novels of Sir Walter Scott were readily taken up by Romantic composers — in fact, he's among the top ten authors whose novels have received operatic treatment. _The Bride of Lammermoor_ had already been set several times before Donizetti tackled it. To condense the rather lengthy book into a usable form, he and his librettist, Salvadore Cammarano, likely used for guidance Michele Carafa's opera, _Le nozze di Lammermoor_, which premiered in Paris just six years before. Carafa had reduced the character list substantially, a gesture Donizetti and Cammarano took further by telescoping Lucy Ashton's mother, father, and two brothers into a single adversary, Enrico. Among the 20 or so others to go were Edgardo's chattering, yet good-natured valet, Caleb Balderstone, and Craigengelt, a not-so-well intentioned sea captain with a hidden agenda. Normanno is retained (inspired by Norman the parksmen), as is the well-intentioned Reverend Bide-the-Bent (renamed Raimondo), and Frank Hayston, Lord of Bucklaw survives reasonably intact as Arturo. Blind Alice, an old hermitic woman with second sight and mystical ways, is turned into Alisa, Lucia's rather opaque confidante. The story's final moments had to be fixed as well. Edgar's mysterious disappearance (presumably by quicksand) on his way to a duel with Lucy's brother Sholto was transformed into a grand suicide scene at the tomb of the Ravenswoods, a bit more appropriate to the tastes of early 19th century Neapolitans.

_A tale inspired by an actual event... a forbidden desire, family rivalry, and the death of two lovers_

_A Marriage of Dalrymple and Dunbar_

Forbidden desire, family rivalry, the death of two lovers: it all smacks of William Shakespeare's _Romeo and Juliet_. Yet though the Bard was popular among Romantic writers, Scott's tale was inspired by an actual event, the marriage of Janet Dalrymple and David Dunbar. The unfolding of their story is entrenched in the politics of the day. Seventeenth-century England and Scotland were embroiled in their own civil war over the question of faith. The face-off was within James II's family, James being staunchly Catholic, his daughters being committed to Protestantism. Though each daughter ruled in turn as Mary II and Anne I, exiled descendants from James's second marriage always posed a Catholic threat.

The political turmoil afforded the rise of one William Dalrymple, who through legal trickery and political opportunism acquired vast estates and a peerage. His wife, the notorious Dame Margaret Ross Dalrymple, was even more ambitious. To further improve their lot, she chose the perfect husband for her daughter. Unfortunately he was not the one she loved, a certain Lord Rutherford, who, though from solid stock, was regarded by mother Dalrymple as yesterday's news. The couple secretly had pledged their fidelity by splitting a gold coin, a token the mother, in a heated argument with Rutherford, demanded to be returned upon Janet's betrothal to Dunbar.

The incident of their wedding night is relayed in both novel and opera, yet there is a hint of mystery to the actual events. The couple was locked in the bridal chamber by the best man (as custom prescribed), but while the guests continued the party, shrieks were heard from within. Inside was found a critically wounded Dunbar with Janet, cowering in the corner, supposedly howling. Dunbar survived his injuries (as he does in Scott's novel) and amazingly remained with his bride for another two weeks, after which she died from her mental defect. He was tight-lipped about the whole affair, threatening to duel any man who dared broach the subject. It was suspected that Rutherford had somehow entered the bridal chamber and had executed the bloody deed himself.

_The Novelization of Reality_

Scott was careful to change the names and move the locale. A major variant was to have Lucy's lover, Edgar Ravenswood, be the sole survivor of a family ruined by her father. He also invented the event of their first meeting, she and her father are saved from a rushing bull by Edgar, then taken to the craggy remnants of his

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estate (a sparsely furnished tower on an ocean cliff) to escape a brewing storm. Edgar is still agitated about the dispossession of his family and his father’s dying wish to wreck havoc on the Ashtons, but his anger is somehow tempered by Lucy’s grace and beauty. Sir William warms to the young man, and things may have turned out okay if it were not for the mother, Lady Margaret Douglas Ashton, an especially shrewish woman. She dominates the novel in a singular plight to keep the lovers apart and to arrange a marriage of her choosing. Sadly, something of her daunting, imperious nature is lost in the composite character of the opera’s Enrico. Also lost is much of the novel’s gothic flavor, the macabre character of Old Alice (and later, her ghost), the three village hags, whose lunacy set the tone for Lucy’s eventual mental breakdown, and the wispy disappearance of Edgar while riding on horseback to duel Lucy’s brother Sholto.

Scott’s novel is chock full of gothic themes — persecution, disinheritance, ancestral curses, and though his descriptiveness borders on ponderous and overblown, his imagery is pregnant with meaning — the sexual innuendo inherent in Lucy’s encounter with the wild bull, the raven shot dead at Lucy’s feet (splattering her white dress with blood) moments after her secret betrothal to Edgar, a fountain-murder myth where a nymph is destroyed as a result of her lover’s lack of faith, and the omnipresent fatalism of the three old women (presumably a reference to the fate-weaving Norns of Norse mythology). Scott’s novel is a surprising example of feminine will, from the heady domination of Lady Ashton’s iron grasp over the family to Lucy’s ability to lash out with bloody vengeance when left with no recourse.

Donizetti and Cammarano were still careful to include a few stylish elements, a ghostly presence, a storm and, of course, Lucia’s famously popular mad scene. Both works have that brooding flavor indigenous to Romanticism — darkly morose, rather unsympathetic individuals, under the control of more sinister forces, who can do nothing but rant and rave — traits not found in the drama’s parallel journey as one of “star-crosse...
BRAVO!

HOT BRAVO! EVENT: October 2010

BRAVO! is the newly formed group of hip, young patrons of Hawaii Opera Theatre. 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 Sun Suite. Kristen Chan, HOT Board Member, and HOT patron, Ray Galas, co-chaired the event.

FAUST DRESS REHEARSAL: January 2011

A Season for Opera
Incredible scenes from the 2011 season’s premiere opera, Faust, which was performed on January 28, 30 and February 1.
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.

*Let your former fashions, for you and your home, live again! Hawaii Opera Theatre’s ACT II returns this Spring. The secondhand sales event is accepting donations of men’s and women’s gently-used and new clothing (clean and on hangers please!), home decor, artwork and housewares. Accessories and jewelry are also welcome donations. Watch for more details about the event date, time and place! Meanwhile, give your old favorites a second chance! To donate, or for more information, call Nikki Nielsen at (808) 596-7372 ext. 203.*

**Act II**
**FASHIONS FOR YOU AND YOUR HOME GET A SECOND CHANCE!**
HOT OPERA BALL: November 20, 2010

1. Kiyomi Lueck and Jeri Lynch
4. Al and Joyce Tomonari with HOT President and Ball Chair Jim McCoy.
5. HOT General & Artistic Director Henry G. Akina and Sheraton Waikiki Hotel General Manager Kelly Sanders.
6. Steven Prieto, Marrie Schaefer, Richard Kennedy
7. L-R Honolulu Star-Advertiser Senior Vice President / Marketing Dave Kennedy, HOT Executive Director Karen Tiller, HOT President and Ball Chair Jim McCoy.
8. L-R Les Ueoka, Dr. Carole Fujioka, Kika Matsumoto, Evan Morita.
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A SEASON FOR OPERA

Faust
- Friday - January 28, 8pm
- Sunday - January 30, 4pm
- Tuesday - February 1, 7pm

Lucia di Lammermoor
- 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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<td>Security</td>
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<tr>
<td>Kentie Productions</td>
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<td>Stage Manager</td>
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<tr>
<td>Gretchen Mueller (Faust, La Traviata)</td>
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<td>Kelly Luft</td>
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<td>(Lucia)</td>
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<tr>
<td>Assistant Stage Manager</td>
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<tr>
<td>Kake Okazaki (Faust, La Traviata)</td>
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<tr>
<td>Jason Ichiyama (Lucia)</td>
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<tr>
<td>2nd Assistant Stage Manager</td>
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<td>Soni Pomaski (Faust, Lucia, La Traviata)</td>
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<td>Scenic Designer</td>
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<td>Peter Dean Beck (Faust, La Traviata)</td>
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<td>Robert R. O’Hear (Lucia)</td>
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<td>Sets</td>
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<td>Faust - Constructed by the HOT Scene Shop</td>
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<td>Lucia - Production created for the Florida Grand Opera</td>
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<td>Made available courtesy of Utah Symphony &amp; Opera</td>
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<td>La Traviata - Scenic design for the University of Colorado Opera and adaptation for HOT by Peter Dean Beck</td>
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<td>Peter Dean Beck</td>
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<td>Jacqueline Quirk (Faust)</td>
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<td>Stage Management Intern</td>
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<td>Danielle Cheiken (Faust)</td>
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<td>Jessi Veverka</td>
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<td>E. Emi Yabuta</td>
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<td>Al Omo, Local 665</td>
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<td>Running Crew</td>
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**Orchestra Stage Manager**

Kenji Stevens

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Judy Barrett #
Kathy Hafner
Elaine Lu
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Maile Reeves
Maria Dance
Sheryl Shohet
Nicole Routman

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Hung Wu +
Darel Stark *
Tim Leong
Duane White
Alexander Margolis
Helen Higa
Fumiko Wellington
Duane Padilla

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Mark Butin +
Steve Flanter *
Jean-Michel Jacquet

Anna Womack
Mel Whitney
Sandra Wong

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Joanna Morrison +
Louise Ching *
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Nancy Masaki
Karen Fujimoto
Pauline Bai

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Geoffrey Stone
John Kolivas

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Susan McGinn +
Julia Richter *
Karla Myers

Brian Greene +
Cathy Weinfield *

Oboe

Clarinet
Scott Anderson +
Norman Foster

Bassoon
Paul Barrett +
Philip Gottling

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Jonathan Parrish *
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Aimee Ono

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