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February 2, 4 & 6 2001

Tales of Hoffmann

by Jacques Offenbach
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HOT's Resident Set & Lighting Designer for over ten seasons, Peter Dean Beck shares sketches of his original set design for The Tales of Hoffmann.

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LOUIS VUITTON
Offenbach’s only grand opera, The Tales of Hoffman (Les Contes d’Hoffmann), could as well be titled Tales By Hoffmann, or Tales About Hoffmann, or even Tales With Him, as Hoffmann is on stage almost every moment. E.T.A. Hoffmann (1776-1822), born in East Prussia, was lawyer, bureaucrat, painter, composer (he wrote ten operas of his own), music critic, serious toper and barroom raconteur and author of stories that have been set to music by Tchaikovsky (the ballet Coppélia) Busoni, Hinde smith, Malipiero, plus, of course, Jacques Offenbach. Hoffmann nearly fell in love with Mozart’s music, particularly his opera Don Giovanni, which is being performed off-stage during the events of the opera, and in honor of the composer, changed one of his names to Amadeus, Mozart’s middle name. It is the “A” in “E.T.A. Hoffmann.” The “E” is for Ernst, the “T” for Theador. (The Mozart connection continues with Offenbach, who was called by Rossini the “Mozart of operetta,” the tuneful musicals which made his fame. Wagner once said that Offenbach “could” have been another Mozart, implying that he frittered his great talent away on light entertainment, a remark that may have led to the creation of The Tales of Hoffman.)

As a music critic, Hoffmann also came in contact with his other hero, Beethoven. He wrote enthusiastically of Beethoven’s music, and received in reply a letter from the great man expressing his pleasure at lines “written by so gifted a personality about my humble self.” Humble, Beethoven! But in the long run, it was Hoffmann’s oft-remarked tales of the metaphysical world, the supernatural and the seemingly miraculous that have kept his name alive.

Not only is Hoffmann a character in Offenbach’s opera but much of his own life is included as well. Hoffmann had a strange uncle who could have modeled for the eccentric dollmaker in the opera, as well as a pretty aunt who sang and died young, as does Antonia in the opera. And the great, and unrequited, love of his life was a young singing student, who was married off by her parents to another man (Hoffmann already had a wife with whom he quarreled constantly), which may have been the basis for the opera for Hoffmann’s inability to achieve a successful romantic relationship.

Further, Hoffmann spent much of his adult life in taverns — his favorite drinking places are still pointed out in Leipzig, Bamberg and Berlin — writing his music and stories at one of the tables, and drinking heavily. (He died at 46.)

The stories that Offenbach set to music were first collected for a play by Michel Carré and Jules Barbier that had its premiere in Paris in 1851. Offenbach (1819-1880) was in the audience. The two also collaborated on libretti for many major French composers, including Gounod (Faust, Roméo et Juliette), Bizet, Meyerbeer and Thomas.

Late in his career, ill, perhaps stung by criticism that he had not fully used his talents, Offenbach turned to the play as the basis for his first, and only, effort at a grand opera.

Composition was plagued by difficulties such as beset the eponymous character in the opera. A contract to present it at a major Paris theatre fell through when the theatre went bankrupt.

That set back work on the opera, as did the necessity to compose several light pieces to restore his own financial position. Arrangements were made to present the opera in Vienna, but before the contract was signed Offenbach gave a private performance of the parts he had completed, and the impresario of the Opera Comique agreed to produce it.

Struggling against a deadline, Offenbach retreated in the summer of 1880 to an apartment outside Paris to try to finish Hoffmann. He wrote his daughter that he was busy composing, but still had much to do. “Shall I come through?” he asked. “I hope so.”

But Offenbach died October 5, leaving the work unfinished. Exactly how unfinished is a question that has haunted the operatic world for more than a century. The composer Ernest Guiraud, who had also been called on to orchestrate the spoken dialogue in Bizet’s Carmen after that composer’s untimely death, was asked to prepare Hoffmann for production. He completed the orchestration, and reused themes from earlier acts to flesh out the finale. The opera was first staged in 1881. In later productions, music from other Offenbach pieces was added as well as music of unknown provenance. Things were further complicated when the Opera Comique burned down in 1887, with the loss of much original material.

In any version, however, the opera lives and thrives on the strength of its many marvelous tunes, and its intriguing look at the supernatural, and deception and eventually self-knowledge.

And oh, those tunes...
Offenbach’s last work, a grand opera, not his usual operetta, is an artistic challenge in any production. Each production must decide how best to integrate the three tales of the author Hoffmann with the author’s personality. There has been much research into this fascinating score and there is no end of opinions as to how it should be produced and in what sequence. Indeed, since the composer died before the first performance of the work, this discussion has brought forth at least four different “standard” editions of the work and created a landscape for lively creative discussion as to what is essential in the opera—and what is not.

It seems that Hoffmann’s problems are the problems of every artist to embrace or retell the contours of his or her own existence. Of the historical Hoffmann, the author, we know that he was an incisive legal mind, a brilliant story-teller, an academic composer, and a first-rate writer of fantastic and musical literature. It seems unlikely that the end of an opera concerning this man is his landing unconscious at the feet of a nonplussed diva with drunken students carousing in the background. Hoffmann himself was the director of a number of theaters, first in Bamberg and later in Berlin. And it is the theater, rather than the tavern, which seems to govern his inner being.

As a writer, Hoffmann always carefully masked his narration behind layers of conceits and devices. His tales often tell us of tragically misunderstood or lost lovers. The operatic Hoffmann has been streamlined to tell us the stories of three ladies with whom he has been romantically involved...and with whom he has always failed. Indeed as the muse tells us, Hoffmann cannot have his loves. The muse has chosen him for higher purposes. The purpose of art. The purpose of witnessing and affirming life in all its eccentricities. The price of Hoffmann’s greatness is his thwarted existence as a lover. He remains an artist through and through.

We have conceived of Hoffmann’s world as a theater within a theater, existing within a theater. In this theater the various acts of Hoffmann’s tales are performed. Within the theater are a muse, an ingénue, a thwarted villain, a dwarf, a grieving father and more. The theater is the crucible of Hoffmann’s Tales. It is the muse who invites us really to look inside and experience the life of our author. To do this we have used the original produced version of the score, with an ending that is reported to be more authentic. Despite all the criticisms of this score, it remains one of the most vibrant theatrical works in the repertoire and no amount of editing, recopying, revising and exhumation of odd bits of manuscript from under mattresses seem to improve upon it. Come with us now into the mind of one of Europe’s most fascinating authors, presented by one of the continent’s most fruitful composers. — Henry G. Akina
The prologue takes place in Luther's Tavern, next to the opera house where the soprano Stella is appearing in Mozart's Don Giovanni. Councillor Lindorf intercepts a note from Stella to Hoffmann, agreeing to meet him after the performance and enclosing the key to her apartment. The diabolic Lindorf vows to prevent Hoffmann from keeping the date. During intermission of the opera next door, a group of students comes in, followed by Hoffmann and his companion, Nicklauss (a "trouser" role played by the Muse). The students ask Hoffmann to sing a song. He starts the comic story of the dwarf Kleinzach, but changes in mid-tune to singing about woman's beauty. The students tease him about being in love, but Hoffmann says three unhappy past experiences have cured him of that emotion. Seeing Lindorf, Hoffmann calls him his nemesis all his bad luck can be traced to the figure of the Councillor. The students urge Hoffmann to tell the stories of his three unhappy loves. He begins the story of Olympia, his beloved who had no heart.

Act 1  The inventor Spalanzani is quarreling with the necromancer Coppélius -- the first of three villains who Hoffmann believes are incarnations of Lindorf -- over the ownership of the eyes that have been set in the mechanical doll, Olympia. The inventor gives Coppélius a check in payment. Hoffmann, arriving with Nicklauss, receives a special pair of glasses from Coppélius. Seeing a transformed world through them, he falls in love with Olympia. Spalanzani winds up the doll, and she sings for an audience. Hoffmann, enraptured, dances with Olympia. Coppélius bursts in, furious that the check for Olympia's eyes has bounced. He tears the doll to pieces in rage. Hoffmann removes the glasses and realizes he has been in love with a mechanical plaything.

Act 2  Hoffmann finds himself in the Venetian palace of the beautiful countess Giulietta, who is dominated by the sinister Dappertutto -- another embodiment of villainy. Dappertutto already has persuaded one of Giulietta's lovers, Schlemil, to give up his reflection (i.e. soul) for her. Hoffmann wants to possess Giulietta, despite the warnings of his companion Nicklauss. The magician bribes Giulietta with a fabulous diamond to get her to make Hoffmann surrender his reflection as proof of his love. Hoffmann, intoxicated by Giulietta, promises her his reflection. Schlemil enters, boasting he still has the key to Giulietta's apartment. Hoffmann demands it, and kills Schlemil in a duel with a sword provided by Dappertutto. His reflection disappears. He grabs the key and rushes off to Giulietta's apartment, only to return, disappointed, in time to see her ride off in her gondola, mocking him as she goes in the arms of her true love, the grotesque dwarf Pizzichinaccio. Nicklauss drags Hoffmann away before the authorities come to investigate the duel.

Act 3  The home of Crespel, whose wife, an opera singer, died young from an illness aggravated by her vocal exertions. He has locked his daughter, Antonia, Hoffmann's latest love, away because he fears Hoffmann will influence the daughter to resume her singing career, and meet the same fate as her mother. After a long search, Hoffmann has found them. Crespel threatens Hoffmann but Nicklauss intervenes. The evil Dr. Miracle -- another incarnation of evil -- claims he can cure the daughter. Instead, he miraculously brings the mother back to life, and lures Antonia into joining her in a ghostly duet. Antonia does, and at the end of the song collapses and dies. Hoffmann and Crespel are stricken with grief.

In the tavern, Hoffmann waits for Stella, having told the tales of his three loves. Hoffmann's muse calls on him to give up his fruitless pursuit of love and resume his art. The prima donna Stella arrives, thinking Hoffmann has received her note. She finds Hoffmann unresponsive. The unscrupulous Lindorf escorts Stella away. Cheated once again by his nemesis, Hoffmann harkens to the voice of his artistic inspiration. The muse proclaims that she has always been faithful to Hoffmann. "I love you," she says, "Be faithful to me. An artist is made greater through suffering." Hoffmann dedicates himself fully to his art.
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FROM THE

The year 2000 brought some interesting energy into my life. It was the year of a great season here at HOT, including the first production of Tristan und Isolde in the Hawaiian Islands, and a new and different production of Puccini's Madama Butterfly which has become our signature opera in the forty years of Hawaii Opera Theatre's existence. This year we are looking at operas that have all been performed here before but very differently from the way they will be performed this season.

My own production of The Tales of Hoffmann, my first collaboration with conductor Mark Flint, looks at this late work by Jacques Offenbach as the composer's theatrical testament. Dorothy Byrne makes her HOT debut as Hoffmann's protean Muse. The set and lighting for this production is designed by Peter Dean Beck and built here in our HOT scene shop by our staff and crew. We have constructed a theatre within a theatre, which is to say a theatre where almost anything is possible. Randolph Locke brings his great strength to the role of Hoffmann. Jackalyn Short, with her shimmering versatility, shines in the many-faceted roles of Hoffmann's loves. Robert McFarland, a fiery Scarpia and larger than life Macbeth of seasons past, returns to Hawaii as Offenbach's four villains.

General Director

Our second production, The Marriage of Figaro, takes off from where we left the Barber last year in The Barber of Seville. This sequel is staged for us by the same director, Matthew Lata. Austrian conductor Andreas Mitisek makes his debut in Honolulu after conducting the orchestras of the Opera Company of Philadelphia, the Seattle Opera and The Komische Oper Berlin. Set and costumes for this production come from the Seattle Opera. Jami Rogers is returning to Hawaii to play Susanna after her 1998 debut as Juliette. It is a pleasure to welcome this fine ensemble to HOT.

Cavalleria Rusticana and Pagliacci have not been seen together in the islands since the 1960s. Although, Pagliacci has been performed here in several different versions and combinations since then. We are featuring a seasoned cast of artists almost all of whom are making their HOT debuts, including Barbara Dever, Karen Driscoll, Jean-Francis Monvoisin and Mark S. Doss. It is a pleasure to welcome Artistic Director of the Atlanta Opera, Mr. William Fred Scott, to the HOT podium as well as Michael Cavanagh, Artistic Director of the Edmonton Opera to the HOT stage. The stage setting, constructed in Italy, comes from Baltimore Opera.

With these operas, we celebrate 40 years of opera in Hawaii at HOT. These four decades define HOT's stewardship of a tradition that reaches back into Hawaii's past over 140 years. Yes there is opera in Hawaii, and yes, opera thrives here. Come celebrate with us.

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Aria 2001
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"It’s not really the eyeball that’s small," Hawaii ophthalmologist Tyrie Jenkins, M.D., explained.

"It’s the aperture (the opening.) There’s a misconception that the Asian eye is smaller. Not all Asian eyes are alike. Korean eyes differ from Japanese eyes that differ from a Chinese eye," she said.

Dr. Jenkins performed the first LASIK vision correction in Hawaii in 1997 and her partner in Ko Ala ‘Ike, Carlos Omphroy, M.D., performed the first PK laser surgery here in 1996. The two doctors have performed more than 7000 procedures and are nationally recognized.

"In my experience, Korean eyes tend to be more forward in the orbit (eye socket) therefore generally quite accessible for surgery," she said.

The Japanese eye is more variable and can pose a challenge. "A higher percentage of patients among those of Japanese ancestry have smaller interpapillary fissures—that’s the distance from corner to corner," Dr. Jenkins said. Deep set eyes, more common in Caucasians, can also pose challenges as can age, since the fat around the eye lessens.

Dr. Omphroy said patients who’ve had plastic surgery around the eyes merit special attention. Ocular plastic surgery may artificially foreshorten the interpapillary fissure—that corner-to-corner space—making for a smaller, tighter space, and the eye is harder to get to. After laser eye surgery, these patients are more susceptible to dry eyes.

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Dr. Jenkins & Omphroy provide free one-on-one laser eye surgery screenings 952-6752 KE ALA ‘IKE pathwaytovision.com
The baritone is in Chicago finishing his role as Barnaba in La Gioconda. The lead tenor is in Baltimore playing to a full house as Aegisthus in Elektra for Baltimore Opera. The set & lighting designer in New York, a soprano in Vancouver, and the four villains travelling 14,000 miles from Paris to Honolulu will stop in Dallas to see family (thankfully the roles are all played by just one baritone). Bringing world-class opera to Hawaii from destinations around the globe is among the most complicated, and costly administrative components of Grand Opera Season in the islands. Yet, each year, Hawaii Opera Theatre delivers an impressive cast of international artists whose performances help define the culturally-rich lifestyle of a place called Paradise. Thanks to generous support from American Airlines, some thousands of dollars in travel expenses are donated to Hawaii Opera Theatre for artists’ packages.

“This essential sponsorship gives us the flexibility we need to compete on a level field for the talent we know Hawaii audiences will enjoy in our Grand Opera productions,” says the opera company’s General and Artistic Director, Henry G. Akina. “Often we are negotiating and crafting travel plans for our casts more than a year in advance. It is critical to have an airline partner the artists recognize as dependable and flexible. We’re proud to have American Airlines as our official airline sponsor.”

Supporting the arts and cultural community in Hawaii is an ideal fit for American Airlines’ corporate philosophy. “Many of our frequent flyers are business travellers so we can appreciate how important it is to be exactly in the right place, at the right time. Accommodating a labyrinth of travel plans for the international opera community, particularly in tight timeframes, is our pleasure,” explains Stephanie Welch, Regional Sales & Marketing Manager for American Airlines in Hawaii. “We love to support the arts.” In addition to Hawaii Opera Theatre, American Airlines is a sponsor of The Contemporary Museum, The Maui Symphony Orchestra & Festivals and Aloha State Travel Festivals. “We are proud to support the cultural community in Hawaii,” Welch continued. “It feels good to give back to the community.”

American Airlines, something special to the arts in Hawaii.

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This 40th anniversary season gives us the opportunity to sample the French and Italian repertoire with The Tales of Hoffmann and Cav/Pag. We present also Mozart's masterpiece, Marriage of Figaro, a French tale about Spanish nobles composed as an opera with Italian lyrics by the Austrian genius. What a tour of the continent! Sit back and enjoy.

On behalf of the Board of Directors of Hawaii Opera Theatre, welcome to tonight's performance. Please join us again. Bring some friends. The best way we can preserve grand opera in Hawaii is to buy tickets and attend performances. There is no time like the present to assure your seats by subscribing to the great 2002 season and joining or renewing membership in Hawaii Opera Theatre.

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Suzanne B. Engel and Thomas P. Huber, co-chairs of the Opera Ball, took their theme to the limit with Iona Pear Dancers literally coming “off the wall” as life-sized framed portraits. The dance floor had a life of its own too, along with a lively silent auction. In all, an evening to remember.

1. (Top L-R) Phil McNamee, Nancy Ellis, Lex Alexander, Jackie Jones and Marry Jaskol. (Bottom L-R) Carol McNamee, Donald Jones, Terry Jaskol, George Ellis, Gerry Alexander.

2. Gary and Pat Wassel

3. Mr. & Mrs. Fred Lee

4. Mr. & Mrs. Thomas P. Huber with Count & Countess Gary Sprinkle & Pamela Young

5. Phil McNamee & Ella Edwards

6. Iona Pear Dancer & Athena Adams

7. Suzanne B. Engel (lower left) and guests

8. Philip and Gerry Ching with Leroy
WHERE ARE THEY NOW?

The blossoming career of Lauren Flanigan, who sang the lead role of Leila in Bizet’s The Pearl Fishers for Hawaii Opera Theatre in 1987, has taken a new turn this year — literally. The California-born soprano, called by USA Today “one of America’s best singing actresses,” has created major roles in three new operas in the last year.

She sang two roles in the multi-media opera Central Park for Glimmerglass and the New York City Opera; performed the role of the pioneer feminist Susan B. Anthony in the premiere of The Mother of Us All for New York City Opera; and portrayed Venus in the first American performances of Hans Werner Henze’s new opera Venus and Adonis at the Santa Fe Opera.

Blonde, handsome, vocally versatile, she won high praise for all three. In Santa Fe she was credited with bringing “a touch of the divine” to the demanding role of Venus. In New York, Time Magazine’s critic hailed her as “the thinking man’s diva.”

In addition, she was the cover girl of the August, 2000 edition of the leading opera magazine, Opera News, published by the Metropolitan Opera Guild, and portrayed Queen Elizabeth in a new production of Donzetti’s Robert Devereaux for New York City Opera, one of the star-making roles in the bel canto repertoire. For the same company she sings Marietta/Marie in Korngold’s Die tote Stadt in April, 2001.

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Grand Opera, a beautiful evening, the picturesque Neal Blaisdell Concert Hall, 2,000 students. Two-thousand students! What’s wrong with this picture? Nothing! It’s just another Opera For Everyone evening during Hawaii Opera Theatre’s season. For eleven years, teachers from around the island, and even a neighbor island, have been introducing their students to opera through this unique program, sponsored this year by the generosity of Honolulu Newspaper Agency.

How does it work? The final dress rehearsal of each opera is reserved for an audience of students from elementary to high school. Through a teacher or sponsoring adult, arrangements are made for students to attend one or more of these final rehearsals. On these special nights, the teachers, students, and required chaperones, come to experience Grand Opera. They are soon swept away by the magical world encountered inside the Concert Hall.

Most students, and adults for that matter, who have not attended an opera are apprehensive and sure they will not enjoy the experience. Fortunately, most students who try opera are ready to return for more—for many reasons. Some find the music and stories so powerful that they run the gamut of emotions that these works elicit from all of us. Some are amazed and entertained by the sheer size of everything and that it is live. Students have commented that opera is like MTV or a movie, except that you are there. At least one student said he found he could use opera’s great love lines on his girlfriend!

Hawaii Opera Theatre offers schools a full range of opportunities to learn more about opera before students and teachers attend Opera for Everyone performances. HOT’s Education Department creates study materials so that the students can be prepared for the experience. For interested teachers, speakers are available at no cost to visit classrooms and talk about a variety of operatic topics. These

continued on next page
presentations can be tailored to the needs of the class. For many participating teachers, creating relationships between opera and their curriculum is an important aspect of this experience and is something that is encouraged. A team of teachers at Roosevelt High School has been very successful at working opera into their curriculum. For the past several years, the Roosevelt High School program has grown considerably as more faculty make connections between opera, art and language. The students write and create projects as they discuss and experience opera at various levels. Each year a theme that ties all the operas together is developed. This common thread links the curricular elements. Artwork created by the students is an important aspect of this process. The teachers and HOT education staff meet throughout the year to plan and implement this program. This season, all freshman students received lectures on opera and a lecture demonstration by HOT’s wig & make-up master. Most sophomore through senior students will see demonstrations by the HOT props master and also will receive in-depth lectures on opera in the Spring. Selected students will have the opportunity to take a class trip to have a backstage tour of an opera set. Of course many of the students attend Opera For Everyone. This program has received much attention from the education community and has received several awards.

The Opera For Everyone program and other efforts to reach young people are important for the future of opera. Similar to investing while we are young for our later years, introducing young people to opera early is essential to cultivating future audiences to perpetuate this art form. It is also very important in expanding the horizons of our young people. Although we cannot force them to like opera, we can provide them with the experience to make an informed decision about this art form.

The Opera For Everyone program is available to all schools or other sponsors who work with elementary through high school-aged young people. For college students, Hawaii Opera Theatre has a program called Opera For Everyone Act II. Call the Hawaii Opera Theatre Box Office at 596-7858 for more information. For more information on Opera For Everyone please call Erik Haines at 596-7372 ext. 21.

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Henry G. Akina, Director
Honolulu-born Henry G. Akina is the General and Artistic Director of Hawaii Opera Theatre. From 1981 to August 1996, Mr. Akina was Manager and Artistic Director of the Berlin Chamber Opera, producing and directing most of that company's repertoire. Some of his most important productions include Turandot (with Kent Nagano at the Opera of Lyons), The Rake's Progress, Agrippina, Così fan tutte, Nabucco and Elegy for Young Lovers. Mr. Akina's HOT debut was the 1993 production of Puccini's Madama Butterfly. In 1997 he directed Tosca and the following year, Macbeth. His direction of such works as Elektra in 1999 and Tristan und Isolde last year was highly acclaimed. In 2000, he directed Otello in Macau and Beijing.

Peter Dean Beck, Set & Lighting Designer
Mr. Beck has designed scenery and/or lighting for close to 200 productions around the country. Among his credits are Falstaff, Turandot, Manon, Don Giovanni, Madama Butterfly, Harnel 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. He has designed productions of Andrea Chenier, L'Italiana in Algeri, Macbeth and Tristan und Isolde for HOT where he has been principal designer for sixteen seasons.

Dorothy Byrne, Mezzo-Soprano (Muse, Nicklausse & Antonia's Mother)
Gertrude in Gounod's Roméo et Juliette; the Secretary in Menotti's The Consul; Marcellina in Le Nozze di Figaro; and the Old Lady in Candide are among Ms. Byrne's credits from performances at Lyric Opera of Chicago. Upcoming engagements include Olafsky in Die Fledermaus with the St. Louis Symphony.

Les Ceballos, Lyric Tenor (Cochenille, Nathaniel)
Mr. Ceballos has sung numerous comprimario roles with HOT since 1984, including the Steensman in The Flying Dutchman, the Italian Tenor in Der Rosenkavalier and Remendado in Carmen. In 1997 he was Malcolm in Macbeth; in 1999 he sang the Young Servant in Elektra; and last year, he was the Shepherd and the Steensman in HOT's production of Tristan. He sings with the HOT chorus, the Hawaii Chamber Orchestra and the Bach Chamber Choir, frequently as an onatorio soloist. He is on the faculty of Kamehameha Schools teaching choral music.

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 choiral accompanist. Ms. Freitas has performed with such renowned soloists as Yo Yo Ma, Bass Virtuoso Edgar Meyer and with the Tokyo String Quartet. She has recorded with clarinetist David Shifrin. Ms. Freitas is currently a member of the faculty at the University of Hawaii and has been with HOT since 1966, from 1984-89 as Artistic Director.

Mark Flint, Conductor
Mr. Flint returns this year, marking his eighth appearance with HOT. In 2000, he conducted HOT's The Barber of Seville. Previous seasons, he conducted Roméo et Juliette, Tamáhùs, Turandot, Il Trovatore, Der Rosenkavalier and A Masked Ball. Career highlights include: Don Giovanni, Roméo et Juliette and Of Mice and Men with the Chicago Opera Theatre; Der Fliegende Holländer and Carmen with Orlando Opera; and the premiere of Paulus' The Postman Always Rings Twice with Fort Worth Opera. He made his New York City Opera debut with Rigoletto. Recent engagements include Barber of Seville for L'Opéra de Montréal; Suzannah for Augustus Opera; and a return to France for An Evening of Gershwin with Orchestre National de Lyons.

Joseph Frank, Tenor (Four Tenors)
In a career spanning almost 30 years, Mr. Frank has sung with most major opera houses in the U.S. and abroad including San Francisco Opera, Metropolitan Opera, Washington, Seattle, Los Angeles, Santa Fe, Pittsburgh, Montreal, London, Japan and Toulouse. Recent engagements include Boris Godunov for Toulouse, France and Andrea Chenier for the Pittsburgh Opera. He can be seen as Emperor Altoum in David Hockney's production of Turandot and the Tannheister in the MET's Ariadne auf Naxos with Kathleen Battle and Jessye Norman. He has recorded Prince Shuisky in Boris Godunov for Sony, and his Porg in Turandot with Luciano Pavarotti and Montserrat Caballé can be heard on the Gala label.

Quinn K. Kelsey, Bass-Baritone (Luther)
Mr. Kelsey made his HOT main season debut in 1997 in the comprimario role of the Servant in Macbeth. Last year he was heard as Yamadori in HOT's Madama Butterfly and Melot in Tristan und Isolde. In 1999, he sang Silvio in HOT's A Masked Ball. Mr. Kelsey is a member of the Mac & Orvis Opera Studio where he has taken 1st place in '99 & '00 Vocal Competitions. He is a junior at the University of Hawaii at Mānoa.
Randolph Locke, Tenor (Hoffmann)

Mr. Locke's recent roles include Radames in Aida at the Opera Memphis; Aegisthus in Elektra at Baltimore Opera; and at Lyric Opera of Chicago he appeared in Il Tabarro and as Orin Mannion in Mourning Becomes Electra. The Opera De Bellas Artes in Mexico City has seen him as Bacchus in Ariadne auf Naxos while Stuttgart Opera audiences have enjoyed Mr. Locke as Luka in Aus einem Totenhuis. He was Hoffmann in Les Contes d'Hoffmann for both opera Columbus and Chautauqua Opera and was Roméo in Roméo et Juliette for Dayton Opera.

Robert McFarland, Baritone (Four Villains)

Mr. McFarland can be seen on video as Iago in Otello with Placido Domingo in Lisbon; as Enrico in Lucia di Lammermoor in Santiago; and as Lord Nottingham in Roberto Devereux with Roberto Alagna in Monte Carlo. Mr. McFarland may also be heard on CD with the Rara Recording of Maria de Rudenz by Donizetti and duets with Plácido Domingo. At the Chicago Lyric, he was Barnaba in La Gioconda and was the title role in Verdi's Nabucco in San Francisco.

John Mount, Bass-Baritone (Crespol)

This is Mr. Mount's 26th season performing with HOT in over 60 roles including: last year's Bone in Madama Butterfly; Timur in Turandot; the King in Aida; the Sacristan in Tosca; Tom in A Masked Ball; Benoit in La Bohème; and Capulet in Roméo et Juliette. Mr. Mount is a Professor of Voice and Director of Opera Workshops at the University of Hawaii at Mānoa. He has appeared with San Francisco Opera, Santa Fe Opera and Houston Grand Opera. 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 ninth season as Choral Director with HOT and her fourteenth season with Hawaii Youth Opera Chorus as Executive Director. A native of Wai'anae, she serves as Choral Director for the Pearl Harbor Hawaiian Civic Club and the Kawaiha'oe Church. She is president of the Executive Board of the Hawaii Chapter of the American Choral Directors' Association. She is a lecturer at the University of Hawaii in Hawaiian Choral Music and Director of Kawaiholoanapākāne, an a capella vocal ensemble specializing in Hawaiian Choral Music.

Jackalyn Short, Soprano (Four Heroines)

Jackalyn Short is one of Canada's most critically-acclaimed and sought-after lyric coloratura sopranos. Hailed in the press as "an emotional storm, singing with serpentine beauty" (Gilda), her portrayal of Ossian in Ballo was called "enchanting with a voice that was pure quicksilver and sunlight." Her schedule takes her from Canada to Japan and Hawaii to perform in major works for the concert and opera stages. This season, Ms. Short will be heard as Anne Trulove in Vancouver's The Rake's Progress; Damon in Aida and Galatea for Chicago Opera Theatre; in Opera in Concert's Ariodante as Ginevra; in Messiah for the Edmonton Symphony; and in Campana Bella at the National Arts Centre, Ottawa.

Leon Williams, Baritone (Schlemil, Hermann)

Leon Williams has won top prizes in the Naumburg and Leontyne Price Vocal Arts Competitions. He played the pivotal role of Tobit in the New York premiere of Haydn's Il Ritorno di Tobia with Contralto Eva Podles and participated in the musical based on E.L. Doctorow's Ragtime, in its world premiere in Toronto and the current Broadway production (in the latter, he recently performed the pivotal role of Booker T. Washington.) Mr. Williams' exclusive worldwide representation: by arrangement with Matthew Sprizzo, 477 Durant Avenue, Staten Island, NY 10308 USA. Phone 718-948-5402; Fax: 718-984-8996.

Richard Stead, Wig & Make-up Designer

Hawaii has become a second home to Mr. Stead, having returned to HOT every season for nearly two decades. He has been Wigmaster at The San Francisco Opera (where he has won an Emmy Nomination), Minnesota Opera, Netherlands Opera, Royal Shakespeare Company, Central City Opera, Utah Opera, Boston Opera, American Conservatory Theatre, Bolshoi Ballet, San Francisco Ballet, Ballet Hawaii, films and television. He recently finished working with Marcel Marceau on his world tour. Mr. Stead operates his own wig & make-up company in San Francisco.

Iona Pear Dance Theatre

The Iona Pear Dance Theatre, directed by choreographer Cheryl Flaherty, has delighted audiences with their performances throughout the Hawaiian Islands since 1989. The Company's work is influenced by the Japanese butoh dance form which is based on improvisation: Iona Pear has produced a myriad of public performances at a variety of locations, attracting growing and diverse audiences. The Company's signature production, The Mythology of Angels has traveled to Los Angeles, San Francisco, San Diego, Utah and New Mexico.
It's a fairly common item at fund raisers for symphony orchestras - the silent auction bidding for the right to conduct the orchestra in one selection. But you may not have noticed that you'll never find a similar offering at a charitable opera function. Just like American Airlines never has a drawing for the right to pilot a 747.

"The truth is," says opera and symphony conductor Ivan Törzs, "that most people don't realize how much a good orchestra can play on its own." Törzs, who conducted Hawaii Opera Theatre's acclaimed production of Tristan und Isolde, suggests that if the orchestra is composed of good musicians who have been well-rehearsed by the actual conductor and understand the concept of the music - and you stick to a Strauss waltz or a short march - there doesn't need to be a conductor up there at the actual performance of a simple melody. Just once, and before an understanding audience. And stay away from Mahler or Stravinsky.

If the bid-winning amateur gets the musicians started at the same time, they can play on their own as long as they're not too old to ignore the guy with the baton. But there's too much going on in an opera, and it takes experience to keep all the balls in the air at once. "Opera is a combination of visual and vocal work," Törzs said.

In addition to the orchestra and principal and supporting singers, there can be adult and children's choruses and a ballet troupe and even the occasional horse or elephant. Ballet itself is a specialty to conduct for.

According to Törzs, "The dancers complain that the tempo is too fast or too slow. You have to watch them carefully in rehearsals. If a dancer falls, did he slip or was it because I was too fast or too slow? As far as children's choruses go, there are a handful of well-trained ones, but even the best can be difficult to work with. An experienced conductor will follow the kids rather than expect them to follow him. They tend to panic if something goes wrong, and once they get going, there's not much you can do."

"Animals can be a headache simply because they complicate things by being in the way. It is difficult to steer an elephant and the tenor can't see the conductor when it is between them! One of the important things for a conductor is that everyone on stage sees you. Along with that, it is essential that they all hear each other," Törzs exerts.

"An opera conductor and the orchestra, above all else, is flexible. No singer feels great for every performance. You have to react to what is going on onstage. The entire theatrical element adds variables so that no two opera performances are going to be as nearly alike as two performances of the same symphony might be."

The acoustics of the stage are vital to the production as well. The musicians and the singers must all be able to hear each other clearly. Törzs claims that, "If someone sings too loudly or if there is a dead spot on the stage, the rest of the cast has to work through visual means, following the conductor's beat. A great deal of the conductor's job is getting them to listen to each other, cafoning or forcing them to follow the beat."

Opera, he added, "has so many things that can go wrong. It makes it exciting. A theatre stage is a very dangerous place. There are heavy set pieces moving hydraulically up and down, a lot of electric lines and a potential for accidents. Things mistakenly knocked over onstage can fall or roll into the orchestra pit, particularly if the stage is raked from back to front."

And what about the traditionally-temperamental diva? "There are some divas who live up to that reputation," Törzs said, "but others are just dolls. I have worked with many famous opera stars, and they can be marvelous. Renata Scotto is an example for all singers, an absolute doll. Edda Moser, who is well-known in Germany, is great to work with, as is Cheryl Studer, a sweetheart. Then there are some I won't name who are not so pleasant. The casts here in Hawaii have been great."

Ivan Törzs is the music and art director of the Mecklenburg State Theatre in Schwerin, between Hamburg and Berlin in what was East Germany. He was born in New Jersey and earned a degree in mathematics from Princeton University. Maestro Törzs returns to conduct for HOT's Salome in 2002.
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The arts mean business: HOT's production of Tristan and Isolde that opened the 2000 opera season put an estimated $1 million into the economy. The total includes ticket sales, production costs, payments to artists and orchestra and the amount spent by nearly 200 people who participated in TRISTAN-2000, activities sponsored by the Wagner Society of Honolulu. Among the participants were visitors from Germany, the United Kingdom, several Mainland cities, Japan, Korea, Australia and New Zealand.

La Scala, Milan, Verdi's home theatre and perhaps the most prestigious opera house in the world, will stage Andrew Lloyd Weber's Phantom of the Opera in 2003. It will be the first time a musical has ever graced the hallowed stage.

Hawaii Opera Theatre's 2000 season was the subject of a two-page review with a large color photo taken by HOT board member David Takagi in the June, 2000 issue of Opera, one of the most important publications devoted to the art form. The review found Henry Akina's direction of Tristan und Isolde particularly striking and praised the two principals, "slim, tall, handsome and consumed by love." It also called Madama Butterfly a "poignant experience."

Opera is back in Vietnam. The Hanoi Opera House, opened in 1911, has been restored, and re-opened with performances of Weber's Der Freischutz (with the assistance of the Hanover, Germany, Opera), and Offenbach's La Vie Parisienne, mounted with the aid of the Alliance Francaise. There is an opera house in Ho Chi Minh City (Saigon) of the same vintage but it has yet to be restored to its original use.

When HOT was formed in 1961 there were 24 opera companies in the United States. Today, as HOT celebrates its 40th birthday, figures from the National Endowment for the Arts show there are 130 companies, an increase of about 400 percent in 40 years.

HOT's Henry Akina was invited to Macao to direct a production of Verdi's Otello last September. This was the first time this opera was produced in the Republic of China. The director of the Macao Festival is Warren Mok, the Hong Kong-born and Hawaii-trained tenor who has sung several leading roles in Honolulu. Akina also directed the same opera in June for the Mecklenburg theatre in Schwerin, Germany.

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