THE TALES OF HOFFMANN

#HOTHoffmann

April 21, 23, 25, 2017 at the Blaisdell Concert Hall
OBJECTS FOR LIFE

HERMÈS
PARIS

Honolulu
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Royal Hawaiian Center
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We are delighted to be bringing this operatic masterpiece back to Hawaii for the first time since 2001. The production has been especially created for HOT by Peter Dean Beck and Adam Larsen, the design team who brought us Britten’s A Midsummer Night’s Dream last season, and directed by Henry Akina.

Henry Akina has been integral to the success and artistic innovation of Hawaii Opera Theatre for the past twenty years. His vision and leadership have brought many extraordinary works to the islands for the first time, including Wagner’s Die Walküre and Tristan and Isolde, Verdi’s Macbeth and Don Carlo, Puccini’s Il Trittico, Richard Strauss’ Elektra, and Gounod’s Romeo and Juliet. And Henry’s reputation in the opera world has brought tremendous acclaim and attention to our company. One of Henry’s signature achievements was to establish the Orvis Opera Studio, which has been responsible for nourishing the talents of many young singers, including Hawaii’s own Quinn Kelsey. Henry is retiring from HOT at the end of this season, and all of us thank him for everything he has done for the company and wish him well for the future.

We have just announced next season’s selection of operas, and are excited to be reviving our popular 2009 production of Bizet’s Carmen, along with a new production of Donizetti’s Daughter of the Regiment starring Audrey Luna, and a new production of Tchaikovsky’s Eugene Onegin, in association with Lyric Opera of Kansas City, Atlanta Opera, and Michigan Opera Theater. We are also thrilled to introduce Laura Kaminsky’s new opera As One, featuring Sasha Cooke and her husband Kelly Markgraf.

And there are still two more great performances to look forward to this season. This Saturday, April 22, sees the return of the Samoan vocal trio Sol3 Mio, and our Mele Under the Stars, featuring Amy Hānaiali‘i.

As always we are grateful to you, our audience, for attending our performances and for the support you give us in so many ways throughout the year. Without your help we simply could not continue to bring the world’s best opera to Hawaii each year.

But now sit back and enjoy The Tales of Hoffmann!

MAHALO

Simon Crookall
General Director
In paradise, bad still happens.

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CAST
In order of vocal appearance

OLIVIA VOTE  
The Muse/Nicklausse

WAYNE TIGGES  
Lindorf/Coppélius/Dappertutto/Miracle (The Four Villains)

JOSEPH GAINES  
Andres/Cochenille/Pitichinaccio/Franz (The Four Servants)

VALERIAN RUMINSKI  
Luther/Crespel

CHRISTIAN BOWERS  
Hermann/Schlémil

RENSON MADARANG  
Nathanael

ERIC FENNEll  
Hoffmann

DAVID GORDON  
Spalanzani

RACHELE GILMORE  
Olympia

CHRISTINE ARAND  
Antonia

SARAH LAMBERT CONNELLY  
Antonia’s Mother/Stella

EVE GIGLIOTTI  
Giulietta

*Mae Z. Orvis Opera Studio Member

ARTISTIC TEAM

VINCENT DE KORT  
Conductor

HENRY G. AKINA  
Stage Director

REIKO HO  
Assistant Director

MAIKA’I NASH  
Rehearsal Pianist

NOLA A. NĀHULU  
Chorus Director

PETER DEAN BECK  
Scenery and Lighting Designer

ADAM LARSEN  
Projections Designer

HELEN RODGERS  
Costume Coordinator/Designer

ORA JEWELL-BUSCHE  
Wig & Make-up Designer

GEN BOYER  
Props Master

KELLY LUFT  
Stage Manager

PAULA ALBANEZE  
Supertitles

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HOT CHORUS

SOPRANO
Sienna Achong*
Caitlin Cavarocchi
Jaime Blu Craycroft
Leslie Goldman
Meagan Grieco
Rae'chelle Jamon
Mālia Kā'ai-Barrett
Debbie Kelsey
Blythe L. Kelsey
Sarah Mitchell
Oaklea Rowe
Victoria Shiroma

ALTO
Brooke Alcuran
Bonnie Chock Burke
Karyn Castro
Sarah Lambert Connelly
Barbara Ellis
Martha Gomez
Athena Iokepa
Patricia Pongasi-Goldson
Chris Walsh

TENOR
Mark Ah Yo
Dan Barnett
Christopher Chung
Stephen M. Foster
Phil M. Hidalgo
Renson Madarang
Ian McMillan

BASS
Steven Buchthal
Richard Cheney
Dean F. Conching
Falefia Jr Brandon Fuamatu
Keane Ishii
Geoffrey Kahapea
Stelio Scordilis
Douglas K. Stiles
Stephen Strugnell
Larry J. Whitson

*Mae Z. Orvis Opera Studio Member

SUPERNUMERARIES

Suzanne Engel
Eden-Lee Murray
Scott Francis Russell
Jonathan Sypert
Tristan Williams

HOT ORCHESTRA

VIOLIN 1
Ignace Jang, Concertmaster
Claire Sakai Hazzard, Associate Concertmaster
Judy Barrett, Assistant Concertmaster
Ram Gepner
Megan Kenny
Helen Liu
Maile Reeves
Sheryl Shohet

VIOLIN 2
Hung Wu, Principal
Darel Stark, Associate Principal
Timothy Leong
Michael Lim
Daniel Padilla
Rachel Saul
Nancy Shoop-Wu
Duane White

VIOLA
Mark Butin, Principal
Steve Flanter, Associate Principal
Jean-Michel Jacquant
Melvin Whitney
Anna Womack
Sandra Wong

CELLO
Sung Chan Chang, Principal
Nancy Masaki, Associate Principal
Pauline Bai
Anna Callner

DOUBLE BASS
Malcolm Armstrong, Principal
John Gallagher, Associate Principal
John Kolivas
Matthew Love

FLUTE
Susan McGinn, Principal
Claire Starz Butin, Associate Principal

OBUE
J. Scott Janusch, Principal
Ryan Klein, Associate Principal

CLARINET
James F. Moffitt, Principal
Melanie Yamada, Associate Principal

BASSOON
Paul Barrett, Principal
Philip F. Gottling III, Associate Principal

HORN
Meredith Moore, Principal
Colton Hironaka, Associate Principal
Julia Filson
George Warnock

TRUMPET
Kenneth Hafner, Principal
Don Hazzard, Associate Principal

TROMBONE
Jason Byerlotzer, Principal
Thomas Hesch, Associate Principal

BASS TROMBONE
Rudi Hoehn

HARP
Constance Uejio, Principal

TIMPANI
Jordan Schifino, Principal

PERCUSSION
Michael Stubbart, Principal
Curt Armbruster, Associate Principal
Matthew Levine

ORCHESTRA LIBRARIAN
Kim Kiyabu, Principal

ORCHESTRA CONTRACTOR
Colin Belisle
PRODUCTION STAFF

DIRECTOR OF PRODUCTION
T H Stettler

SCENIC & LIGHTING DESIGNER
Peter Dean Beck
Sets – Constructed by the HOT Scene Shop

PROJECTION DESIGNER
Adam Larsen

COSTUME DIRECTOR
Helen E. Rodgers
Supplied by Malabar Limited, Toronto

ASSISTANT COSTUMER
Ellie Lindholm

WIG AND MAKE-UP DESIGNER
Ora Jewell-Busche

ASSISTANT TO WIG & MAKE UP MASTER
Jocelen Barnett

ASSISTANT TO WIG & MAKE UP MASTER
Kacy Todd

STAGE MANAGER
Kelly Luft

ASSISTANT STAGE MANAGER
Kathryn Davies

2ND ASSISTANT STAGE MANAGER
Nai’a Aguirre

MASTER CARPENTER
Al Omo

MASTER ELECTRICIAN
Sandy Sandelin

MASTER FLYMAN
Alema Ryder

PROP MASTER
Gen Boyer

SOUND & VIDEO
Paul Perri
Sky Yee

WARDROBE MISTRESS
Pam Gossage

SCENIC ARTIST
M. Emi Yabuta

CONSTRUCTION CREW
Ryan Keone Seabury

I.A.T.S.E. UNION STEWARD
Al Omo, Local 665

RUNNING CREW
I.A.T.S.E. Local 665

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Kiekie Productions

BACKSTAGE SECURITY COORDINATOR
Miu Lan Oman

SUPERTITLES
Chiori Shively

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HOSPITALITY

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He does not prescribe to society and is abnormal in that way. Hoffmann’s life is dedicated to art, but along the way he thinks he is in love with four different women. He is in love throughout the opera, but is loved most by the Muse, who has taken on the guise of his best friend, and spends half the opera trying to win him over, before finally giving up. Along the way, you realize he’s a sad individual who doesn’t do well by the Muse, and yet he has received much more from the Muse than from the women he loves.

In this new production from the company, HOT is working with many talented singers making their debuts in Hawaii. Rehearsals have been headed in a great direction with all of them and that means a lot to me. In addition, Vincent de Kort, with whom I worked on Jonathan Dove’s Siren Song in 2015, brings a totally new perspective to the opera, and I value it most because it is quite musical as opposed to narrative. I have enjoyed a great partnership with Vincent. The Hoffmann team works very well and I shall miss rehearsals, casting great voices, and creating these teams.

This is the third time that I have directed Hoffmann. The current version is very different from the previous productions, with a new “violin” aria, and a much more prominent role for the Muse than she had before. It’s like a fully new opera.

The story itself is grotesque and a fantastical flashback to his former loves. In the opera, Hoffmann is considered to be one of the great poets of the German language. Offenbach treated the story as a comedy but I don’t believe that it is a comedy necessarily.

My first production of this opera, in 2001, was before projections were a regular part of the scenery. I really like the elements that the projections bring to a production, having worked with Adam Larsen on Siren Song and Britten’s A Midsummer Night’s Dream last season. Adam’s style of working is also very narrative based and combined with what Peter Dean Beck creates, this production of the opera is brought to life in vivid detail.

I didn’t know when we picked this season’s repertoire that this would be my last opera for HOT. This will have a very special meaning for me, and, I hope, for you. I will try to bring as much joy and as much happiness to the production as possible, and let the music of the opera shine through. I want the audience to walk away with a sense of peace, an understanding of the work itself, and my interpretation of it.

I am proud of what I have achieved at HOT and glad that I am leaving the company in good hands. I hope that HOT will continue to grow and thrive, and embrace opera as a form of theater, one that really is emotional. And the emotion of the opera brings people together as it transcends culture, time, and space.

Henry G. Akina
Artistic Director

HOFFMANN IS THE QUINTESSENTIAL ARTIST.

Director’s Notes
**PROLOGUE**
Luther’s tavern in a German town. The poet Hoffmann is in love with Stella, the star singer of the opera. Lindorf, a rich counselor, also loves her and has intercepted a note she has written to Hoffmann. Lindorf is confident he will win her for himself. Entering with a group of students, Hoffmann sings a ballad about a disfigured dwarf named Kleinzach. During the song, his mind wanders to recollections of a beautiful woman. When Hoffmann recognizes Lindorf as his rival, the two men trade insults. Hoffmann’s Muse, who has assumed the guise of his friend Nicklausse, interrupts, but the encounter leaves the poet with a sense of impending disaster. He begins to tell the stories of his three past loves...

**ACT I**
The eccentric inventor Spalanzani has created a mechanical doll named Olympia. Hoffmann, who thinks she is Spalanzani’s daughter, has fallen in love with her. Spalanzani’s former partner Coppélius sells Hoffmann a pair of magic glasses through which he alone perceives Olympia as human. When Coppélius demands his share of the profits the two inventors expect to make from the doll, Spalanzani gives him a worthless check.

Guests arrive and Olympia captivates the crowd with the performance of a dazzling aria, which is interrupted several times in order for the doll’s mechanism to be recharged. Oblivious to this while watching her through his glasses, Hoffmann is enchanted. He declares his love and the two dance. Olympia whirls faster and faster as her mechanism spins out of control. During the melee Hoffmann’s glasses are broken. Coppélius, having discovered that the check was worthless, returns in a fury. He grabs Olympia and tears her apart as the guests mock Hoffmann for falling in love with a machine.

**ACT II**
Antonia sings a plaintive love song filled with memories of her dead mother, a famous singer. Her father, Crespel, has taken her away in the hopes of ending her affair with Hoffmann and begs her to give up singing: she has inherited her mother’s weak heart, and the effort will endanger her life. Hoffmann
arrives and Antonia joins him in singing until she nearly faints. Crespel returns, alarmed by the arrival of the charlatan Dr. Miracle, who treated Crespel’s wife the day she died. The doctor claims he can cure Antonia but Crespel accuses him of killing his wife and forces him out. Hoffmann, overhearing their conversation, asks Antonia to give up singing and she reluctantly agrees. The moment he has left Miracle reappears, urging Antonia to sing. He conjures up the voice of her mother and claims she wants her daughter to relive the glory of her own fame. Antonia can’t resist. Her singing, accompanied by Miracle frantically playing the violin, becomes more and more feverish until she collapses. Miracle coldly pronounces her dead.

ACT III
The Venetian courtesan Giulietta joins Nicklausse in a barcarole. A party is in progress, and Hoffmann mockingly praises the pleasures of the flesh. When Giulietta introduces him to her current lover, Schlémil, Nicklausse warns the poet against the courtesan’s charms. Hoffmann denies any interest in her. Having overheard them, the sinister Dapertutto produces a large diamond with which he will bribe Giulietta to steal Hoffmann’s reflection for him—just as she already has stolen Schlémil’s shadow. As Hoffmann is about to depart, Giulietta seduces him into confessing his love for her. Schlémil returns and accuses Giulietta of having left him for Hoffmann, who realizes with horror that he has lost his reflection. Schlémil challenges Hoffmann to a duel and is killed. Hoffmann takes the key to Giulietta’s boudoir from his dead rival but finds the room empty. Returning, he sees her leaving the palace in the arms of the dwarf Pitichinaccio.

EPilogue
Having finished his tales, all Hoffmann wants is to forget. Nicklausse declares that each story describes a different aspect of one woman: Stella. Arriving in the tavern after her performance, the singer finds Hoffmann drunk and leaves with Lindorf. Nicklausse resumes her appearance as the Muse and tells the poet to find consolation in his creative genius.
**Principal Cast**

**Olivia Vote**
The Muse/Nicklausse

Hailed for her “theatrical magnetism” American mezzo-soprano Olivia Vote is a “voice to pay attention to...” This season Ms. Vote will make role and house debuts with both Sarasota Opera as Mère Marie in Poulenc’s Dialogues des Carmélites and as Nicklausse in Offenbach’s Les Contes d’Hoffmann with Hawaii Opera Theater. Prior to this season Ms. Vote has sung with such companies as Openhausn Zurich, Opera Philadelphia, as an apprentice with Santa Fe Opera, and as a resident artist at The Academy of Vocal Arts in Philadelphia. She has received prestigious awards from the Loren L. Zachary Society, Gerda Lisner Foundation, William Sullivan Foundation, Licia Albanese-Puccini Foundation, and Metropolitan Opera National Council auditions.

**Wayne Tigges**
The Four Villains

In the 2016-17 season, Wayne Tigges returns to the title role in Der fliegende Holländer with Austin Opera, joins Washington National Opera for Owen Hart in Dead Man Walking and Howie Albert in Blanchard’s Champion. Recent engagements include Picker’s Dolores Claiborne (San Francisco, world premiere); Giulio Cesare (Metropolitan Opera, Lyric Opera of Chicago); Le nozze di Figaro (Ongaku-Juku Festival); Carmen (Clydebourne Festival, San Diego); The Makopolous Case (Opéra National de Paris); Les contes d’ Hoffmann, Alceste, Il barbiere di Figlia, La donna del lago (Santa Fe); Das Rheingold (Los Angeles); Le nozze di Figaro, Il barbiere di Figlia (Lyric Opera of Chicago, Colorado); Hamlet (Minnesota); Albert Herring (Toulouse); Don Giovanni (Pittsburgh); Le comte Ory (Des Moines); Don Giovanni and Tosca (Austin); and Salome (Arizona, Philadelphia Orchestra).

**Joseph Gaines**
The Four Servants

A highly energetic, vibrant, and extremely versatile singer and actor, tenor Joseph Gaines has been described by The Minneapolis Star-Tribune as “such an exuberant performer you couldn’t help but smile.” He is known in the United States and abroad for beautifully sung and richly detailed interpretations of character roles. Gaines has been a regular guest artist at Opera Philadelphia, Pittsburgh Opera, Utah Opera, Central City Opera, Opera Colorado, and many others. Gaines joined the artist roster of The Metropolitan Opera for the first time in 2013-14, covering Caius in Verdi’s Falstaff. Engagements in 2017 include Turandot (Pong) with Virginia Opera, and the world premiere of Kevin Puts and Mark Campbell’s Elizabeth Cree at Opera Philadelphia.

**Valerian Ruminski**
Luther/Crespel

Valerian Ruminski is a graduate of the Academy of Vocal Arts. He has performed with The Metropolitan Opera, NYC Opera, Dallas Opera, Florida Grand Opera, Seattle Opera, Opera Ireland, The New Israeli Opera, The Canadian Opera Company, Manitoba Opera, Portland Opera, Santa Fe Opera and many more in such roles as Don Magnifico in Cenerentola, the title role in Don Pasquale, Daland in Flying Dutchman, Rocco in Fidelio, and Ferrando in Il Trovatore. He recently made his Berlin Philharmonie debut with the Berlin Camerata and also performed at Carnegie Hall in the Mozart Coronation Mass. His future engagements include Dulcara in Elia in Love for Musica Viva in Hong Kong, The Sacristan in Tosca for Opera de Montreal and Gremin in Eugene Onegin for Calgary Opera.
In the 2016-17 season, tenor David Gordon returns to the Center for Contemporary Opera in the world premiere of Nicola Moro’s Love Hurts at New York’s Symphony Space, and debuts with Trilogy: AOC as Mime in Der Ring des Nibelungen and as Donald Trump in Anthony Davis’ new opera FIVE. His recent engagements include Ruiz in Il trovatore with New Rochelle Opera, Michael in Mollicone’s Emperor Norton with New York’s Chelsea Opera, Roderigo in Otello with Kalamazoo Symphony Orchestra, Haydn’s Theresiemesse and Schubert’s Mass in G Major with Putnam Chorale, Remendado in Carmen with New Rochelle Opera, Don Luigi in Il viaggio a Reims with New York City Opera, soloist in new music by Felsenfeld, Finberg, Mallamud, Paterson with New York’s Opera on Tap, and soloist in Peters’ Wild Beasts of the Bungalow and creating the role of Dr. Fowler in Scearce’s Falling Angel with Center for Contemporary Opera.

Hawaiian tenor Renson Madarang has been a featured vocalist in the Oahu music community since 2011, singing both on stage and in the studio. He has worked with Disney and created the role of Chang in Rubenstein and Lee’s musical The Romance of the Western Chamber. On stage, Renson has sung for Hawaii Opera Theatre in comprimario roles and chorus as a member of the Mae Z. Orvis Opera Studio. He has appeared in concerts and master classes with Dame Kiri Te Kanawa, Sylvia McNair, Dawn Upshaw, and Nicola Martinucci. Renson is a graduate of the Kamehameha Schools and holds degrees in Music and Voice from the University of Hawaii. He is currently a Doctoral Student at Indiana University’s Jacobs School of Music.

Career highlights Duca Rigoletto: Deutsche Oper Berlin, State Opera Prague, National Theater Slovakia, Theater Bremen; Rodolfo La Bohème: New York City Opera, National Theater Mannheim; Alfredo La Traviata: New York City Opera, National Theater Slovakia; Don José Carmen: St. Margarethen Festspiele, Pacific Opera Victoria, Theater Lübeck, Arizona Opera; Roméo Roméo et Juliette: Slovenian National Theater, Staatsoper Schwerin; The Prince A Flowering Tree: Göteborgs Operan; Pinkerton Madame Butterfly: Austin Lyric Opera, Opera Saratoga, Utah Opera; Riccardo Un ballo in maschera: Theater Pforzheim; Dorian Dorian Gray (world premiere): National Theater Slovakia; Roberto Le Villi: Latvian National Opera; Don Carlos Don Carlos: National Opera Lithuania; Hoffmann Les Contes d’Hoffmann: Theater Augsburg and Theater Krefeld, Roberto Roberto Devereux: Dallas Opera; Werther Werther: Staatsoper Braunschweig.
**PRINCIPAL CAST**

Continued

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**Rachele Gilmore**

Olympia

Rachele Gilmore’s 2016-2017 season features performances of Gretel in *Hansel und Gretel* with the Lyric Opera of Kansas City, Marie in *La fille du regiment* with Austin Opera, and Olympia in *Les Contes d’Hoffmann* with Hawaii Opera. She will also appear in concert with the Los Angeles Philharmonic for performances of the Haydn Creation and with the Indianapolis Symphony Orchestra for a performance of Mozart’s *Exsultate, jubilate* and *Three Songs by Duparc*.

Other recent performances include debuts with the Metropolitan Opera and Teatro alla Scala as Olympia in *Les contes d’Hoffmann*; and appearances with Opera Philadelphia, Théâtre Champs-Élysées, Boston Lyric Opera, Florida Grand Opera, Grand Théâtre Genève; Bayerische Staatsoper, and the Glimmerglass Festival.

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**Christine Arand**

Antonia

Christine Arand received her BM/BA and MM degrees in singing and painting at Northwestern University and was awarded a fellowship to Juilliard. She has sung leading roles in both opera and Broadway, including Baz Luhrmann’s acclaimed *La Bohème* on Broadway. She has performed at Carnegie Hall, Lincoln Center, and in major theatres and festivals worldwide, including: Athens, Amsterdam, Chicago, Copenhagen, Rome, Palermo, Paris, Seville, Los Angeles, Atlanta, San Francisco, Vancouver and the UK. In the 2015-16 season Arand played Armida in Handel’s *Rinaldo* and Cecilio in Mozart’s *Lucio Silla*. In Paris’ Theatre du Chatelet, she performed as Eliza Doolittle in *My Fair Lady* and Maria in *The Sound of Music*. She has also appeared as Salomé in *Hérodiade*; Liù in *Turandot*, Micaëla in *Carmen*, and Gilda in *Rigoletto*, as well as many other notable works.

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**Sarah Lambert Connelly**

Antonia’s Mother/Stella

Mezzo-Soprano Sarah Lambert Connelly has sung in apprenticeship and education programs with the Metropolitan Opera, San Francisco Opera, Santa Fe Opera, Palm Beach Opera, and Sarasota Opera, among others. She received a Bachelor of Music from the University of Miami in 1998 and a Master of Music in Performance and Literature from The Eastman School of Music in 2000.

Ms. Connelly uses her strong, glamorous, clear voice full of color and emotion, musical instinct, marvellous acting skills, and commitment to the psychological drama to great effect in all her performances to create fascinating, moving character portrayals onstage. Conquering and seducing audiences not only with her voice but with her presence and her sensual and sure movements on the stage, she rules the stage as Carmen.

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**Eve Gigliotti**

Giulietta

Eve Gigliotti’s 2016-2017 season includes a debut with Hawaii Opera as Giulietta in *Les contes d’Hoffman*, the world premiere of composer Mohammed Fairouz’s new oratorio, *Al-Quds*: Jerusalem at the Metropolitan Museum, a return to Opera Philadelphia to create the role of Dodo in the world premiere of Missy Mazzoli’s *Breaking the Waves*, and she joins the roster of the Lyric Opera of Chicago to cover the title role in *Carmen*.

Ms. Gigliotti has also been seen recently with the Metropolitan Opera, Houston Grand Opera, Minnesota Opera, Florentine Opera, Opera Santa Barbara, and Washington National Opera. She also created the role of Ruth in Nico Muhly’s *Dark Sisters*, produced by Gotham Chamber Opera, Music Theater Group, and Opera Philadelphia, for which she won critical acclaim.
ARTISTIC TEAM

Henry G. Akina
Stage Director

Born in 1955 in Honolulu, Mr. Akina returned to the Islands in August of 1996 to become the General and Artistic Director of the Company, where he has been Artistic Director since 2013. He was educated at Punahou School, Tufts University, and the Free University of Berlin (West). From 1977-1996, Mr. Akina made his home in (West) Berlin where he founded and managed the Berlin Chamber Opera, taught at the University of the Arts and worked as a professional stage director. Mr. Akina is also responsible for founding the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre.

Vincent de Kort
Conductor

After a successful career as a cellist, Vincent de Kort made his conducting debut with the Oslo Philharmonic Orchestra in 1995 at the invitation of Mariss Jansons. Maestro de Kort is now in demand in some of the world’s leading opera houses including Bolshoi Theatre, Mariinsky Theatre, Semperoper Dresden, Royal Swedish Opera, Leipzig Opera, Scottish Opera, Tokyo Opera, Lithuanian National Opera, Johannesburg Opera. He works with renowned orchestras such as the Staatskapelle Dresden, Gewandhausorchester Leipzig, Rotterdam Philharmonic, Netherlands Philharmonic, New Japan Philharmonic, Brussels Philharmonic, Royal Swedish Orchestra, Johannesburg Philharmonic. He has studied with Mariss Jansons in Oslo, Ilya Musin - the legendary teacher of Valery Gergiev - in St. Petersburg, and was assistant conductor to Bernard Haitink, Gennady Rozhdestvensky, and William Christie. He is a regular guest on television programs as a passionate ambassador for classical music.

Reiko Ho
Assistant Director

Reiko is delighted to be making her debut with HOT. She is a director, performer, and educator with a MFA in Theater. She has been directing and performing for Hawaii audiences for more than 20 years. This season, she directed Sort it Out*, an educational touring show for Honolulu Theatre for Youth and the world premiere of Lee tonouchi’s UchinaAloha for Kumu Kahua Theatre. Reiko is also the owner/sensei of Red Lotus Hawaii, a martial arts and fitness studio that focuses on leadership development and promoting a healthy lifestyle for students of all ages.

Maika’i Nash
Rehearsal Pianist

Hawaiian pianist Maika’i Nash is from an exciting new generation of vocal coaches and pianists in North America. Previously a vocal coach and accompanist at the University of Toronto, The Royal Conservatory of Music, and McGill University, he now splits his time between North and South America and works with both established and emerging singers. He maintains a rigorous coaching and performing schedule internationally. His 2016 season highlights include Otello with Teatro Colón, Orphée et Eurydice with Opera de Colombia, Candide with the Philharmonic Orchestra of Bogotá. He has also recorded with renowned singers such as Richard Margison, Christine Goerke, Barbara Bonney, Quinn Kelsey, Barry Banks, Mark Doss, Laura Claycomb, and Denise Massé.

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ARTISTIC TEAM

Continued

Nola A. Nāhulu
Chorus Co-Director

Nola Nāhulu is a native of Makaha, Oahu and received her education from Waianae Elementary, Kamehameha Schools, Whitman College, and University of Hawaii, Manoa. She has been a music educator/director in choral music since 1977 and has worked with the Unitarian Church, Bishop Memorial Church of the Kamehameha Schools, Molokai Children’s Chorus, Hawaii Children’s Chorus, Honolulu Symphony Chorus, and Kamehameha Alumni Glee Club. She is currently the Artistic Director of HYOC, choral director for the Kawaiha’a o Church Choir, HOT Chorus, UH Mānoa Hawaiian Chorus, Pearl Harbor Hawaiian Civic Club, and Kawaiolanaopukanileo. She and her family are owners of “Bete Mu’u” which celebrates the “Classic Mu’umu’u.”

Peter Dean Beck
Scenery and Lighting Designer

Peter Dean Beck is back for his 31st season with HOT. Some of his productions here are Don Carlo, Elektra, Andrea Chenier, Dialogues of the Carmelites, A Little Night Music, and four Turandots. Among his other opera credits are Falstaff, Ballo in Maschera, Manon, Don Giovanni, Madama Butterfly, Hansel and Gretel, A Midsummer Night’s Dream, and Roméo et Juliette for such companies as Atlanta, Florida Grand, Glimmerglass, Virginia, and Chautauqua Opera. His musical theater credits include West Side Story, Sound of Music, Candide, Les Misérables, and Fiddler on the Roof for Skylight Music Theatre and Eklund Opera at CU Boulder, among others. His ballet designs include Nutcracker for Ballet Hawaii.

Adam Larsen
Projections Designer

Adam Larsen is a documentary filmmaker and projection designer. The Tales of Hoffmann is Adam’s third production with HOT, having previously designed Siren Song and A Midsummer Night’s Dream. Other symphony/opera designs include: Breaking the Waves (Opera Philadelphia and Prototype Festival); From the House of the Dead (Canadian Opera); Agrrippina and A Flowering Tree (Opera Omaha); Flight (Juilliard); Semle (Pacific Musicworks); Mao (Atlanta Symphony); The Pelleas Trilogy (Cincinnati Symphony); Second Hand and Phorion (New World Symphony); Sunken Cathedral (Prototype Festival); Le Martyre de St Sebastian, Peer Gynt, Peter Grimes, On the Town, Das Klagende Lied, and SoundBox (San Francisco Symphony). Adam’s documentary about autism entitled Neurotypical aired on the PBS series POV.

Helen Rodgers
Costume Coordinator/Designer

Helen E. Rodgers has been with HOT since 2002, and her favorite costume designs for the company include Die Walküre, Il barbiere di Siviglia, Il trittico, Susannah, La bohème, and Così fan tutte. Other credits include Mannes Opera, Hong Kong Opera, San Diego Opera, Lincoln Center Festival, Baryshnikov Productions, Chautauqua Opera, New Orleans Opera, Sarasota Opera, Canadian Opera Company, Virginia Opera, Opera Memphis, Miami City Ballet, and Radio City Music Hall.
Ora Jewell-Busche
Wig & Make-up Designer

Ora Jewell-Busche is an LA-based wig and make-up designer with more than a decade’s experience working in the field of opera, theater, and film. She has worked extensively with companies ranging from The Lyric Opera of Chicago, Chicago Shakespeare, Lokingglass Theater, The Steppenwolf, The Goodman Theater, and many more. Recent credits include Turandot; Carmen; La Traviata (Pacific Symphony); The Barber of Seville; The Mikado; Don Pasquale (Lyric Opera of the North); Hansel and Gretel (Little LOON). Film and television credits include Were the World Mine, Chicago Overcoat, Prison Break, and Batman Vs. Superman. Ora also teaches theatrical make-up at Make-up First School of Make-up artistry.

Kelly Luft
Stage Manager

Ms. Luft is thrilled to be returning to HOT for her ninth season. She makes her home in Southwestern Ontario, Canada and has just completed Art at The Grand Theatre in London, Ontario. Other recent productions include The Barber of Seville, The Marriage of Figaro and Tosca for Opera Lyra Ottawa; Falstaff for Opera Hamilton and Shrek: The Musical, Elf; The Musical, and Dance Legends for The Grand Theatre. Past HOT productions include Il Trovatore, Madam Butterfly; The Mikado; Die Fledermaus; Don Pasquale; Lucia di Lammermoor; Die Walküre and Abduction from the Seraglio.
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**A Hui Ho, Henry**

The Tales of Hoffmann is the 22nd opera which Henry Akina has directed for HOT. This production will also mark a significant milestone because after Hoffmann, Henry will retire. For 20 years, Henry has brought his extensive experience, musical knowledge, and artistic vision to HOT. He has truly given Hawaii world-class opera.

It has been a privilege for me to be a colleague and a friend of Henry, and I know you will join me in a standing ovation tribute to him at each performance. He will be much missed.

**JIM MCCOY**
Board President

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**THE HENRY AKINA FUND**

To mark Henry’s legacy with HOT, The Henry Akina Tribute Fund has been established in his honor. The income generated from the fund will be used each year to sponsor a visiting HOT director, or an opera production, in Henry’s name. We are grateful to the following individuals who have already pledged to the fund.

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Hawaii Opera Theatre’s vision is to enrich and excite our community by presenting world-class performances of opera in Hawaii and to educate and inspire our youth to achieve a higher quality of life through music and opera. HOT is grateful for the generosity of the many individuals that have committed to the future artistic and financial strength of the organization through planned giving.

Many of our patrons have asked how they can provide support for HOT, and we wanted to mention several opportunities that may be of interest:

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Provide income to HOT while benefiting your loved ones
Name HOT as the beneficiary of a Will, Living Trust, Retirement Plan, or Life Insurance Policy

Whatever your needs and preferences, there is a planned giving opportunity that can work for you. For information about any of these opportunities, please contact Tracy Jefferson at (808) 683.7203 or by email at t_jefferson@hawaiiopera.org. If you have already named HOT as a beneficiary of your estate, please let us know so that we can recognize you now as a member of our Legacy Society and thank you for your future support.

Simon Crookall
General Director

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HOT’s education team shares their love of opera year-round. The world of opera is brought to schools and taught to children of all ages. Aspiring opera singers have the opportunity to train with professionals and better their craft.

HOT OPERA EXPRESS
Hawaii Opera Theatre takes the show on the road to schools, libraries, and other locations during the school year. Next year, the company will produce No More Mr. Bad Wolf, which follows the Big Bad Wolf through story book land as he discovers he can be a hero rather than the villain that society projects on him, to schools on Oahu and the Neighbor Islands. The show includes talented singers, live piano accompaniment, a set, costumes, props, opportunities for audience participation, and more.

HOT RESIDENCY
This award-winning program turns a class, grade level, or an entire school into an opera-production company. With assistance from the professionals at HOT, students, faculty, and staff are coached on developing their own opera or producing adaptations of famous operas and operettas.

OPERATION FOR EVERYONE
The final dress rehearsal of every opera during the regular school year is reserved for education purposes. Each year, educators bring thousands of students to experience live opera.

ORVIS YOUNG VOICES STUDIO
This exciting new program offers high school students the opportunity to improve their skills as performers through classes and workshops covering areas such as vocal technique, diction, repertoire, acting, movement and more. Participants work with HOT’s professional staff as well as guest artists.

LEARNING OPPORTUNITIES

OPERA PREVIEWS
Opera Previews at the Honolulu Museum of Art are a long-time tradition. The lectures are free for HOT and Museum members.

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