



PRESENTS

October
13, 15, & 17, 2017

Carmen

AT THE BLAISDELL CONCERT HALL

Composed by Georges Bizet

OBJECTS COME ALIVE



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AND

WELCOME TO AN EXCITING NEW SEASON OF OPERAS FROM HAWAII OPERA THEATRE!

We are thrilled to be opening our season with one of the world's most popular operas, the tragic tale of the seductive gypsy Carmen.

HOT's production of *Carmen* was last seen in 2009, and we are presenting it this season with spectacular new costumes. The cast is led by American mezzo-soprano, Kate Aldrich, a regular at the Metropolitan Opera and San Francisco, as well as the major European houses. Her tragic lover is played by local favorite, Kip Wilborn, who has appeared in recent productions *I Pagliacci* and *A Streetcar Named Desire*. Alongside them, we welcome back Talise Trevigne (Pamina, *Magic Flute*, 2015) as Micaëla, and Darren Stokes, making his HOT debut as the toreador, Escamillo. We are also delighted to have two members of the HOT Orvis Opera Studio, Leslie Goldman McInerney and Sarah Lambert Connolly, as the gypsy girls, Frasquita and Mercédès. Our conductor is Derrick Inouye, a

regular at the Metropolitan Opera, and Tara Faircloth directs.

This will be another great season for HOT, with three more unforgettable operas to come. In January, we bring an astonishing new work by composer Laura Kaminsky and co-librettists Mark Campbell and Kimberly Reed, *As One*. Premiered at the Brooklyn Academy of Music in 2014, this moving work tells the story of Hannah and her journey as a transgender person. The creators of the roles, Sasha Cooke and Kelly Markgraf, will be here to perform the opera at the Terminal at Aloha Tower – a new venue for HOT.

Later in the season, Audrey Luna will star as Marie in Donizetti's engaging comedy, *Daughter of the Regiment*, and Ryan McKinny along with Melody Moore return to perform Tchaikovsky's timeless classic *Eugene Onegin* in a brand new co-production with the opera companies of Seattle, Atlanta, Kansas City, and Michigan.

In the meantime, please join us for our beautiful Opera Ball – which is *Carmen* themed this year – with fabulous entertainment, delicious food, and dancing at the Sheraton, Waikiki on Saturday November 11. This is, without doubt, "the best party in town!"

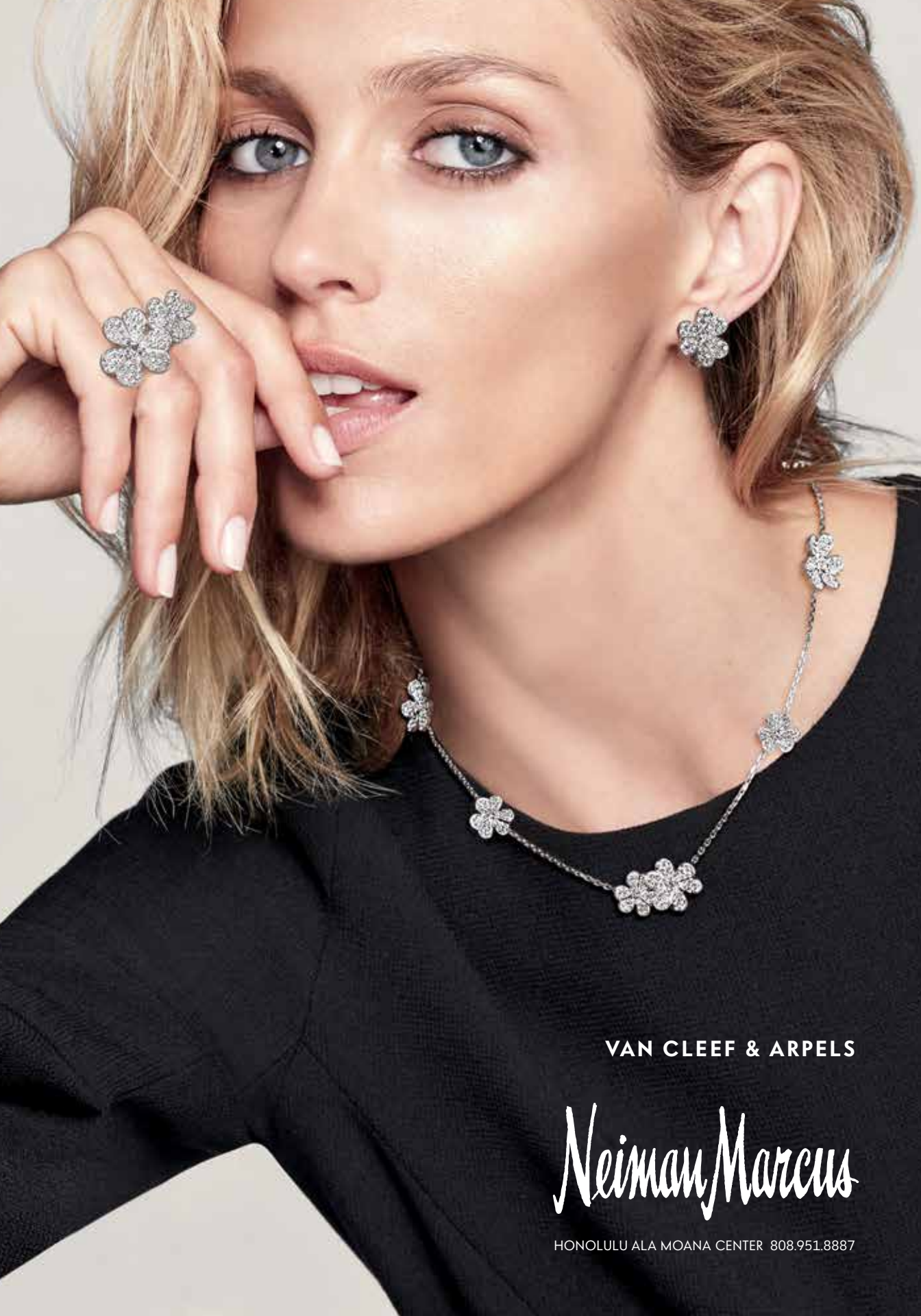
As always we are grateful to you, our audience, for attending our performances and for the support you give us in so many ways throughout the year. Without your help we simply could not continue to bring the world's best opera to Hawaii each year.

But now sit back and enjoy *Carmen*!

MAHALO

Simon Crookall

General Director



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Carmen

Composed by Georges Bizet

Libretto by Henri Meilhac and Ludovic Halévy

CAST

In order of vocal appearance

LEON WILLIAMS
Moralès

TALISE TREVIGNE
Micaëla

KIP WILBORN
Don José

MATTHEW TREVIÑO
Zuniga

KATE ALDRICH
Carmen

LESLIE GOLDMAN MCINERNY
Frasquita

SARAH LAMBERT CONNELLY
Mercédès

DARREN STOKES
Escamillo

BRIAN JAMES MYER
Le Dancaire

CHRISTIAN SANDERS
Le Remendado

ARTISTIC TEAM

DERRICK INOUE
Conductor

TARA FAIRCLOTH
Stage Director

MAIKA'I NASH
Répétiteur

NOLA A. NĀHULU
Chorus Director

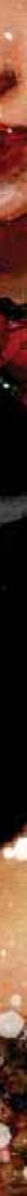
PETER DEAN BECK
Scenery and Lighting Designer

HELEN E. RODGERS
Costume Director

SUE SITTKO SCHAEFER
Wig & Make-up Designer

TONY PISCULLI
Fight Coordinator

JAYME CASTLE
Stage Manager



HOT CHORUS

SOPRANO Sienna Achong Jayde Addison+ Brooke Alcuran* Maria Carmichael* Naomi Castro* Jaime Blu Craycroft* Patti Ikeda Rae'chelle Jarmon Mālia Kā'ai-Barrett Leah Ralston* Erin Richardson Severin* Oaklea Rowe*	Sophia Paige Sansano+ Victoria Shiroma Georgine Stark Megan Takagi ALTO Bonnie Chock Burke Martha Gomez Athena Iokepa Jan T. Kamiya* Diane Sunada Koshi Patricia Pongasi-Goldson Chris Walsh	TENOR Mark Ah Yo Dan Barnett Christopher Chung Stephen M. Foster Gary Kawasaki Ian McMillan* BASS Tom Barnett Steven Buchthal Melvin K. Chang David Del Rocco	Keane Ishii* Geoffrey Kahapea, Jr. Les Loo Ricky Nepomuceno Stelio Douglas K. Stiles Stephen Strugnell Miles Trudo* Otis Tufi Whitman* Nicholas Yos+
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*Mae Z. Orvis Opera Studio Member
+Orvis YoungVoices

HAWAII YOUTH OPERA CHORUS

Angelina Araki Kelaiah Jada Araki Katerina Araki Matin Bulos	Lily Carlson Adia Dunn Mayuko Ikeda Ian Jones	Jayne Lau Noah Laygo Margaret Lonborg Mia Moore	Bao Nguyen Lilinoe Field Perkins Ethan Phan Sophia Victorino
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SUPERNUMERARIES

Ed Chow Pat Connelly Randy Encarnacion	David Keli'ikuli (Mayor) Aaron Ota Stacy Ray	Scott Francis Russell Tristan Williams James Wright
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HOT ORCHESTRA

VIOLIN 1 Ignace Jang, Concertmaster Claire Sakai Hazzard, Associate Concertmaster Judy Barrett, Assistant Concertmaster Ram Gepner Katharine Hafner Maile Reeves Nancy Shoop-Wu Mio Unosawa-Herzog	VIOLA Mark Butin, Principal Steve Flanter, Associate Principal Jean-Michel Jacquon Melvin Whitney Anna Womack Sandra Wong CELLO Sung Chan Chang, Principal Joshua Nakazawa, Associate Principal Pauline Bai Karen Fujimoto DOUBLE BASS Malcolm Armstrong, Principal John Gallagher, Associate Principal Matthew Love Hayden Joyce	FLUTE/PICCOLO Susan McGinn, Principal Claire Starz Butin, Associate Principal OBOE Michelle Feng, Principal Brian Greene, Associate Principal ENGLISH HORN Brian Greene CLARINET James F. Moffitt, Principal Norman Foster, Associate Principal BASSOON Thomas Morrison, Principal Philip F. Gottling III, Associate Principal	HORN David Lintz, Principal Julia Filson, Associate Principal Colton Hironaka Eric Kop TRUMPET Kenneth Hafner, Principal Russell Ishida, Associate Principal TROMBONE Jason Byerlotzer, Principal Craig Beattie, Associate Principal BASS TROMBONE T.J. Ricer HARP Constance Uejio, Principal
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HOT Orchestra Continued

TIMPANI Jordan Schifino, Principal PERCUSSION Rebecca Laurito, Principal Christopher Cabrera, Associate Principal Matthew Levine	ORCHESTRA LIBRARIAN Kim Kiyabu, Principal ORCHESTRA CONTRACTOR Colin Belisle
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PRODUCTION STAFF

DIRECTOR OF PRODUCTION Robert F. Reynolds	STAGE MANAGER Jayme Castle	SCENIC ARTIST M. Emi Yabuta
SCENIC & LIGHTING DESIGNER Peter Dean Beck	ASSISTANT STAGE MANAGER Liz Petley	SHOP CREW Ryan Keone Seabury Dado Santos Herb Kaeo
COSTUME DIRECTOR Helen E. Rodgers	2ND ASSISTANT STAGE MANAGER Stephanie Conching	I.A.T.S.E. UNION STEWARD Al Omo, Local 665
ASSISTANT COSTUMER Marcia Evers	MASTER CARPENTER Al Omo	RUNNING CREW I.A.T.S.E. Local 665
WIG & MAKE-UP DESIGNER Sue Sittko Schaefer	MASTER ELECTRICIAN Sandy Sandelin	SECURITY Kiekie Productions
ASSISTANT TO WIG & MAKE-UP DESIGNER Kellen Eason Kacy Todd	MASTER FLYMAN Alema Ryder	BACKSTAGE SECURITY COORDINATOR Miu Lan Oman
FIGHT COORDINATOR Tony Pisculli	SOUND & VIDEO Charles Roberts Skye Yee	SUPERTITLES Chiori Shively
PROPS MASTER Rick Romer	WARDROBE MISTRESS Pam Gossage	

*Supertitles translated by Tara Faircloth and provided by Utah Opera

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The Facts

Carmen is one of the most beloved and often-performed operas in the entire world, and even if you are not an opera fanatic, you probably already know all of the big tunes. However, here are nine things that you may not know about this world-famous opera:

- 1.** French composer Georges Bizet wrote more than 30 operas, but *Carmen* is the only one that is performed with any regularity.
- 2.** After its premiere in 1875, *Carmen* was critically panned, and many believe the poor reception led to Bizet's early death at age 36. He died not knowing just how beloved his opera would become.
- 3.** The leading man in the show, Don José, had trained to be a priest. As a young man, he got into a fight after a game of *paume* (kind of like tennis) and killed a man. He ran away from his hometown and joined the military to avoid arrest.
- 4.** Micaëla, Don José's hometown sweetheart, usually wears blond

hair. She and José are from the Basque region of Navarre, in the northern part of Spain. The Navarrese were often fair.

5. When Don José attacks Escamillo in the mountains, he uses a Navaja knife. This large folding knife could lock open, and was favored for its easy concealment and was considered to be very popular among the criminal element.

6. The most famous aria in the opera features a completely made up word: "Toreador." The proper term is "torero," but Bizet needed another syllable to fit the tune.

7. Matadors often came from a very poor background and chose

the sport as a way to get out of the ghetto. In early days, the prize for killing a bull was an ear (or two for an excellent performance!). Winning also meant the bullfighter could claim the meat of the bull, a welcome source of food for a poor family. Finding a patron was the quickest way out of poverty.

8. A great quote from the beleaguered Bizet: "Ah, music! What a beautiful art! But what a wretched profession!"

9. Georges Bizet never stepped foot in Spain.

Tara Faircloth
Stage Director

Nine THINGS YOU MAY NOT KNOW ABOUT CARMEN



Synopsis

ACT I

In Seville by a cigarette factory, soldiers comment on the townspeople. Among them is Micaëla, a peasant girl, who asks for a corporal named Don José. Moralès, another corporal, tells her he will return with the changing of the guard. The relief guard, headed by Lieutenant Zuniga, soon arrives, and José learns from Moralès that Micaëla has been looking for him. When the factory bell rings, the men of Seville gather to watch the female workers—especially their favorite, the Gypsy Carmen. She tells her admirers that love is free and obeys no rules. Only one man pays no attention to her: Don José. Carmen throws a flower at him, and the girls go back to work. José picks up the flower and hides it when Micaëla returns. She brings a letter from José's mother, who lives in a village in the countryside. As he begins to read the letter, Micaëla leaves. José is about to throw away the flower when a fight erupts inside the factory between Carmen and another girl. Zuniga sends José to retrieve the Gypsy. Carmen refuses to answer Zuniga's questions, and José is ordered to take her to prison. Left alone with him, she entices José with suggestions of a rendezvous at Lillas Pastia's tavern. Mesmerized, he agrees to let her get away. As they leave for prison, Carmen escapes. Don José is arrested.

ACT II

Carmen and her friends Frasquita and Mercédès entertain the guests at the tavern. Zuniga tells Carmen that José has just been released. The bullfighter Escamillo enters, boasting about the pleasures of his profession, and flirts with Carmen, who tells him that she is involved with someone else. After the tavern guests have left with Escamillo, the smugglers Dancaire and Remendado explain their latest scheme to the women. Frasquita and Mercédès are willing to help, but Carmen refuses because she is in love. The smugglers withdraw as José approaches. Carmen arouses his jealousy by telling him how she danced for Zuniga. She dances for him now, but when a bugle call is heard he says he must return to the barracks. Carmen mocks him. To prove his love, José shows her the flower she threw at him and confesses how its scent made him not lose hope during the weeks in prison. She is unimpressed: if he really loved her, he would desert the army and join her in a life of freedom in the mountains. José refuses, and Carmen tells him to leave. Zuniga bursts in, and in a jealous rage José fights him. The smugglers return and disarm Zuniga. José now has no choice but to join them.

ACT III

Carmen and José quarrel in the smugglers' mountain hideaway. She admits that her love is fading and advises him to return to live with his mother. When Frasquita and Mercédès turn the cards to tell their fortunes, they foresee love and riches for themselves, but Carmen's cards spell death—for her and for José. Micaëla appears, frightened by the mountains and afraid to meet the woman who has turned José into a criminal. She hides when a shot rings out. José has fired at an intruder, who turns out to be Escamillo. He tells José that he has come to find Carmen, and the two men fight. The smugglers separate them, and Escamillo invites everyone, Carmen in particular, to his next bullfight. When he has left, Micaëla emerges and begs José to return home. He agrees when he learns that his mother is dying, but before he leaves he warns Carmen that they will meet again.

ACT IV

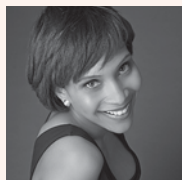
Back in Seville, the crowd cheers the bullfighters on their way to the arena. Carmen arrives on Escamillo's arm, and Frasquita and Mercédès warn her that José is nearby. Unafraid, she waits outside the entrance as the crowds enter the arena. José appears and begs Carmen to forget the past and start a new life with him. She calmly tells him that their affair is over: she was born free and free she will die. The crowd is heard cheering Escamillo. José keeps trying to win Carmen back.

Principal Cast



Kate Aldrich
Carmen

Hailed by the *San Francisco Sentinel* as “the Carmen of this Generation” after her debut with the San Francisco Opera, Kate Aldrich has performed the title role in Bizet’s opera to critical acclaim in such theaters as the Metropolitan Opera, Bayerische Staatsoper in Munich, Deutsche Oper Berlin, Opernhaus Zürich and Arena di Verona. Commanding a wide repertoire which also includes the title role in *La Cenerentola*, Adalgisa in *Norma*, Charlotte in *Werther* and Octavian in *Der Rosenkavalier*, Ms. Aldrich’s past engagements include Giulietta in *Les contes d’Hoffmann* at the Opera Nationale de Paris and Los Angeles Opera, the title role in *Carmen* at the Bayerische Staatsoper in Munich, Semperoper Dresden, Teatro di San Carlo in Naples.



Talise Trevigne
Micaëla

Talise Trevigne returns to HOT in the role of Micaëla, *Carmen*, and then travels to Canada to recreate the role of Clara, *JFK*, at Opera de Montreal and will give a concert performance of the piece at the University of Michigan. She sang the title role in a new Francesca Zambello production of *Porgy and Bess* at The Glimmerglass Festival. At Opera Omaha, the artist sings Ma, *Proving Up*, followed by the title role of *L’incoronazione di Poppea* at Cincinnati Opera. Recent highlights include the title role of *Madama Butterfly* at Kentucky Opera and Leila, *Les pêcheurs de perles*, at North Carolina Opera. Trevigne was nominated for a 2016 Grammy Award in the category Best Solo Classical CD for her rendition of Christopher Rouse’s masterpiece *Kabir Padavali* with Albany Symphony.



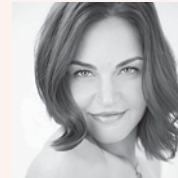
Kip Wilborn
Don José

The multifaceted Kip Wilborn has been a longtime member of the HOT family. He was last seen on the HOT stage as Canio in *I Pagliacci*. Career highlights include: Hoffmann in *Les Contes Hoffmann* (Vienna); Pinkerton in *Madam Butterfly* (Vienna); Rienzi in Wagner’s *Rienzi* (Bremen); Calaf in *Turandot* (Boston) and numerous roles in Germany including Otello in *Otello*, Don Jose in *Carmen*, and Turiddu in *Cavalleria Rusticana*. Other HOT performances include Siegmund in *Die Walküre*, Luigi in *Il Tabarro*, and Pinkerton in *Madam Butterfly*. On the musical theatre stage he played Phantom in the Hal Prince production of *The Phantom of the Opera* (Toronto) and locally, Jean Valjean in *Les Misérables* (Paliku Theatre).



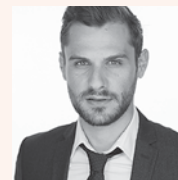
Darren Stokes
Escamillo

American bass-baritone Darren K. Stokes is an artist of exceptional vocal ability. An alumnus of the distinguished Ryan Opera Center of the Lyric Opera of Chicago, he has had the pleasure of performing with prominent opera companies and orchestras throughout the US, including Lyric Opera of Chicago, San Francisco Opera, Washington National Opera, Seattle Opera, Dallas Opera, Glimmerglass Opera to name just a few. Mr. Stokes began classical vocal study during his undergraduate studies in chemistry at Norfolk State University. Upon graduation, he pursued a career in chemistry for several years until he began to seriously focus upon an operatic career.



Leslie Goldman McInerny
Frasquita

Leslie Goldman McInerny makes her HOT main-stage debut as Frasquita. As an alumni of the prestigious Interlochen Arts Academy and the Manhattan School of music, she has worked with the Regina Opera Company, Chelsea Opera, One World Symphony, Summer Music West, and the Chautauqua Institute. Her highlights include the role Susanna from Mozart’s *Marriage of Figaro*, Adina from Donizetti’s *Elixir of Love*, Monica from Menotti’s *The Medium*, Musetta from Puccini’s *La Bohème*, and Tytania from Brittain’s *A Midsummer Nights Dream*. She is also a member of HOT’s Orvis Opera Studio and is a principal singer for HOT’s outreach program.



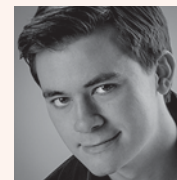
Brian James Myer
Le Dancaïre

Baritone Brian James Myer has been praised as a stage animal of “both voice and character to make him stand out in the crowd” (Sarasota Observer). Highlights of recent seasons include performances of his signature role of Rossini’s *Figaro* with Florida Grand Opera and Opera San José, creating the role of Ponchel in the West Coast premiere of Kevin Puts’ *Silent Night*, making his Opera Naples debut as Papageno in *The Magic Flute*, making his Opera Orlando debut in their Opera in the Park summer concert series and returning for his role debut as Schaunard in *La Bohème*. An active composer, Mr. Myer’s choral octavo *Go, Lovely Rose*, a setting of the poem of Edmund Waller, is published by Santa Barbara Music.



Sarah Lambert Connelly
Mercédès

Sarah Lambert Connelly is a mezzo-soprano, pianist, and yoga instructor. After receiving a Master’s Degree in Vocal Performance from the Eastman School of Music, she lived in NYC for nine years pursuing an operatic career. While working at Palm Beach Opera in 2006, she discovered a new passion: yoga. In 2009, she completed her 200-hour yoga-teacher training through YogaWorks. She is a member of the Orvis Studio Program, sings with a 16-voice acapella ensemble called Karol’s Karolers, teaches yoga at the Windward YMCA, and recently made her main-stage debut with HOT as The Voice in *Tales of Hoffmann*.



Christian Sanders
Le Remendado

Christian Sanders has a “...voice whose color belies his age. Someone to watch!” (SanDiego.com). Mr. Sanders’ operatic repertoire encompasses the roles of Tom Rakewell in Stravinsky’s *The Rake’s Progress*, the title role in Britten’s *Albert Herring*, Rodolfo in *La Bohème*, and Prince Charmant in *Cendrillon* by Massenet. Mr. Sanders also sang the title role in *The Picture of Dorian Gray* at the Aspen Music Festival and School. Mr. Sanders holds a Masters of Music degree from Rice University and a Bachelors of Arts in Music with a minor in Cell and Molecular Biology from Point Loma Nazarene University. He currently resides in Philadelphia, Pennsylvania.

Principal Cast

Continued



Matthew Treviño
Zuniga

Last seen with Hawaii Opera Theater as Sparafucile in *Rigoletto*, award winning bass Matthew Treviño also recently sang Colline in *La bohème* with Opera Coeur d'Alene, Ashby in *La fanciulla del West* with Opera Omaha, the King in *Aida* with Utah Opera, Leporello in *Don Giovanni* with Intermountain Opera, Beethoven's *Ninth Symphony* with the Brevard Symphony Orchestra, and Barone Douphol in *La traviata* with the Shippensburg Music Festival. The 2016-2017 season included *La bohème* with the Colorado Symphony, Beethoven's *Ninth Symphony* with the Santa Fe Symphony, a reprise of his Monterone in *Rigoletto* with Palm Beach Opera, and returns to Nashville Opera and BAM for *Three Way* and Opera Colorado as Raimondo in *Lucia di Lammermoor*.



Leon Williams
Moralès

Hailing from Brooklyn, New York, Leon Williams has forged an impressive career for himself, having appeared as a soloist in Beethoven's 9th Symphony (Hawaii Symphony Orchestra); Nestle-Gerber Holiday Pops (Grand Rapids Symphony Orchestra); American Symphony Orchestra at Carnegie Hall. Other career highlights include performances at The Kennedy Center, The White House, Osaka Dome, and Broadway. Mr. Williams has appeared in multiple HOT productions with performances as Starveling, *A Midsummer Night's Dream* (2016); the King of Egypt, *Aida* (2012); Baron Douphol; *La traviata* (2011); Wagner, *Faust* (2011); Figaro, *Marriage of Figaro* (2010); Schaunard, *La bohème* (2010); Papageno, *The Magic Flute* (2003); Second Soldier, *Salome* (2002); Schlemil/Hermann, *Tales of Hoffmann* (2001).



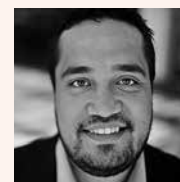
Artistic Team



Derrick Inouye
Conductor

Maestro Derrick Inouye has performed with the Metropolitan Opera, New York City Opera, Nurnberg Opera, Opera Nice Cote D'Azur, the New Japan Philharmonic, the Monte Carlo Philharmonic, the Philharmonia of London, and the Orchestra of St. Lukes in New York.

Maestro has enjoyed great acclaim for his debut at the Met conducting three performances of Berlioz' *Benvenuto Cellini*. Other Met engagements include William Kentridge's production of Berg's *Lulu*, Wagner's *Walküre*, and Siegfried in the new production of the Ring cycle directed by Robert Lepage, *Tosca*, *La Traviata*, the new production of *Don Pasquale*, *The Magic Flute*, and Berlioz' *Damnation of Faust*. Other engagements include Bartok's *Bluebird Castle* in Japan, Ravel's *L'enfant et les sortilèges* and a new production of *La Bohème* in Nice.



Maika'i Nash
Répétiteur

Hawaiian pianist Maika'i Nash is from a new generation of vocal coaches and pianists in North America. He recently returned home to Hawaii after working in Bogotá, Colombia and has joined the staff at HOT as Head Coach and Répétiteur. He was previously a vocal coach at the University of Toronto, The Royal Conservatory of Music, and McGill University and his own studies have taken him to Montréal, Vienna, Paris and Italy. Throughout his work at a number of opera houses and universities, he has worked with renowned musicians and pedagogues such as Barbara Bonney, Elly Ameling, Christine Goerke, Laura Claycomb, Richard Margison, Anton Kuerti, Barry Banks, and Quinn Kelsey.



Tara Faircloth
Stage Director

Stage director Tara Faircloth's work has been seen in opera houses around the nation. The 2017-18 season finds Ms. Faircloth working on productions new and old: *Tosca*, *Carmen*, *Agrippina*, *Gianni Schicchi*, *Pagliacci*, and a mixed media collaboration exploring the life and loves of Clara Schumann entitled *Loving Clara*, which premieres in January 2018 with Mercury: The Orchestra. Following last year's season, which included new productions of *Giulio Cesare*, *Fidelio*, *Hansel & Gretel*, *L'enfant et les sortilèges* and Britten's *Midsummer*, the director is in demand as an interpreter for familiar works and those that are more obscure. Ms. Faircloth has worked extensively on directing staff at Lyric Opera of Chicago, and Houston Grand Opera. She has a private coaching studio in Houston, Texas, and regularly works with the talented singers in the Houston Grand Opera Studio and Rice University.



Nola A. Nāhulu
Chorus 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 Kawaiaha'o Church Choir, HOT Chorus, UH Mānoa Hawaiian Chorus, Pearl Harbor Hawaiian Civic Club, and Kawaiolaonapukanileo. She and her family are owners of "Bete Mu'u" which celebrates the "Classic Mu'umu'u."

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Artistic Team

Continued



Peter Dean Beck
Scenery and Lighting Designer

Peter Dean Beck is back for his 22nd 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.



Helen E. Rodgers
Costume Director

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 tritico*, *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.



Sue Sittko Schaefer
Wig & Make-up Designer

A native of Minneapolis, Minnesota, Sue Sittko Schaefer began her career with Minnesota Opera and the Guthrie Theater. She joined the artistic staff at HOT in 2010. She has produced wig and makeup designs for Florida Grand Opera, Sarasota Opera, Utah Festival Opera and Musical Theatre, Atlanta Opera, Kentucky Opera, Opera Festival of New Jersey, New Jersey Opera Theatre, San Diego Opera, Portland Opera, La Jolla Playhouse, Portland Centre Stage, and many more. Sue resides in Portland, Oregon.



Jayme Castle
Stage Manager

Jayme Castle began stage managing musicals in Dallas, Texas. After working on both musicals and plays for several years, she was introduced to the world of opera and made it her goal to work in musical theatre and opera as much as possible. She has stage managed at Utah Festival Opera and Musical Theatre, Austin Lyric Opera, Nashville Opera, Performance Riverside, Utah Opera and other companies across the country. Some of her favorite operas include *Don Giovanni*, *Rigoletto*, *Marriage of Figaro*, *Fall of the House of Usher*, and of course, *Carmen*. She is excited to be working with HOT and would like to extend a special thanks to her husband, Chris, for all his love and support.

GIVE TO THE FUTURE

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:

- Gift Securities rather than Cash
- Receive income from your gift as well as a Tax Deduction
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- 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.

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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. This 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.

OPERA 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.

SINGER TRAINING

MAE Z. ORVIS OPERA STUDIO

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

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.

LANAI LECTURES

Before every HOT performance two free lectures are provided for opera patrons on the Ward Avenue lanai. Learn more about the creators, story, and history of the opera you are about to enjoy. Lectures are held at one-hour before curtain and thirty-minutes before curtain.

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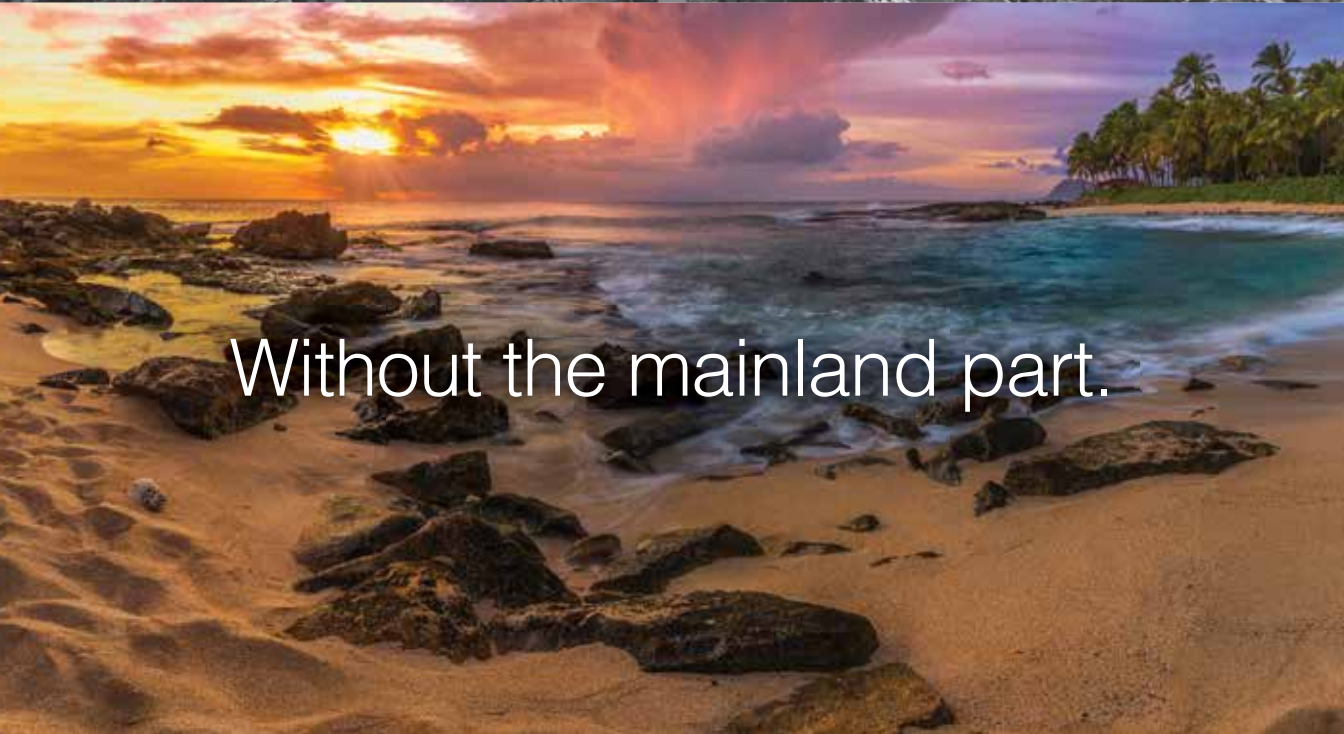
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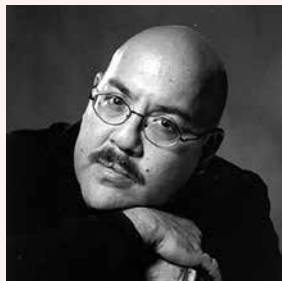
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