

OCTOBER
12, 14, & 16, 2018

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WELCOME TO ROMEO & JULIET

AL

Thank you for joining us for this first production in our 2018-2019 season. It is very good to be back in the theatre, practicing our craft and seeing all of you, our extended family.

When we are in production we are at our absolute best...bringing the highest standard of artistic excellence to our Islands. We gather artists, designers, and directors from all over the world and bring them to our shores and create something special, something unique for this stage, something wondrous for Hawaii.

OH

We are pleased to begin with a new production of *Romeo & Juliet*. A timeless story that continues to be a part our culture because of the themes that resonate in every generation. For me, as I think of the story within the larger context of this moment in our history, I continue to gravitate to the idea of what is lost when we blindly choose a side. The fate of our young lovers is cast generations prior to their meeting. Their two families hate blindly, having lost sight of the original offense, they literally lose their future by holding on to an injured past. That lesson is sadly played out the world over today, and certainly is the cautionary tale from the Bard's original source material.

I have been helping HOT in this leadership transition for nearly six months now. It has been a great honor to return to my old office and work with the incredible people who make everything you are seeing and hearing tonight possible. From the tireless staff to the stalwart board, from the gracious volunteers to our host housers, from our backstage crew to our orchestra, it literally takes hundreds of people to get a show to stage.

A&

I have encountered in this "second time around" an even deeper commitment to bringing art to life in our community. The people at HOT are driven to bring our unique art form amid these challenging times, and I would be remiss in not acknowledging that fact, but they are also hopeful times. We have made a lot of progress in six months in finding a new, creative course to a healthier state for this important cultural treasure.

We have also, I hope, made it clear that you are a part of our ohana and we truly appreciate your presence, your support, and your thoughts about our future. Our door is always open, and we would love for you to get to know us better.

AGAIN...WELCOME AND ENJOY!

Karen Tiller

Acting General Director

AN ARTFUL LIFE

From artist to art dealer, Kelly Sueda strikes a perfect balance.



KELLY SUEDA
ARTIST / ART DEALER

FAVORITE ARTIST:
Richard Diebenkorn. An artist's artist.

FAVORITE POSSESSION:
My 1950s Ossipoff house.

FAVORITE COCKTAIL:
Anything with lime, mint or grapefruit.

FAVORITE DESTINATIONS:
New York and Naoshima Island, Japan.

WINDOW OR AISLE:
Aisle. Just in case you have to go.

GUILTY PLEASURE:
Binge watching a mini-series.

BUCKET LIST GOAL:
Golfing at Augusta National.

I COLLECT:
Art. Anything that inspires me, engages me, or challenges me.

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ROMEO & JULIET

Composed by Charles Gounod

Libretto by Jules Barbier and Michel Carré, based on the tragedy by William Shakespeare.

CAST

In order of vocal appearance

CARLOS ENRIQUE SANTELLI
Tybalt

JORDAN WEATHERSTON PITTS[^]
Count Paris

LEON WILLIAMS
Lord Capulet

AMANDA WOODBURY
Juliet

BRIAN JAMES MYER
Mercutio

DEREK TAYLOR
Romeo

BLYTHE KELSEY^{*}
Gertrude

SAMUEL CHIBA[^]
Gregorio

JAMIE OFFENBACH
Friar Laurent

ALYSSA MARTIN
Stephano

TAKAMASA YAMAMURA^{*}
Benvolio

ERIK D. HAINES
Duke of Verona

^{*}Mae Z. Orvis Opera Studio Member

[^]Young Artist Program member

ARTISTIC TEAM

EMMANUEL PLASSON
Conductor

BRAD DALTON
Director

STEVEN C. KEMP
Scenery Designer

CHRISTOPHER OSTROM
Lighting Designer

HELEN RODGERS
Costume Designer

SUE SITTKO SCHAEFER
Wig & Makeup Designer

TONY PISCULLI
Fight Director

KATHRYN MARIKO LEE
Assistant Fight Director

MAIKA'I NASH
Répétiteur

NOLA A. NĀHULU
Chorus Director

KIMBERLEY S. PRESCOTT
Stage Manager

HOT CHORUS

SOPRANO

Sienna Achong*
Mckell Fechser*
Mālia Kā'ai-Barrett
Sarah Knight*
Andrea Maciel*
Kari Magaruh*
Catherine Morris*
Kess O'Halloran
Angeliki Scordilis
Victoria Shiroma
Maarit Tiirikainen

*Mae Z. Orvis Opera Studio Member

ALTO

Bonnie Chock Burke
Sarah Lambert Connelly*
Rachel Hurtado Dunbar*
Athena Iokepa
Jan T. Kamiya*
Diane Sunada Koshi
Pavlina Nakalenova*
Chris Walsh
Missie Wasielewski

TENOR

Mark Ah Yo
Makana Arce*
Dan Barnett
Stephen M. Foster
Joe Herzog
Darryl Higa
Sage Hirasuna
Eriq James
Ian McMillan*
Dean Zane

BASS

Steven Buchthal
Melvin K. Chang
Geoffrey Kahapea, Jr.
Les Loo
Stelio
Douglas K. Stiles
Nicholas Yos

SUPERNUMERARIES

LORD MONTAGUE

Randy Encarnacion

HOT ORCHESTRA

VIOLIN I

Ignace Jang
Claire Sakai Hazzard
Judy Barrett
Yuseon Nam
Maile Reeves
Mio Unosawa-Herzog
Nancy Shoop-Wu
Rachel Saul Schifino

VIOLIN II

Wu Hung
Darel Stark
Timothy Leong
Duane White
Ki Won Kim
Dan Padilla
Patrick Lin

VIOLA

Mark Butin
Steven Flanter
Jean-Michel Jacquon
Sandra Wong
Colin Belisle
Lynn Tamayoshi

CELLO

Nancy Masaki
Pauline Bai
Joshua Nakazawa
Karen Fujimoto
Tugce Bryant
Anna Callner

BASS

Malcolm Armstrong
John Gallagher
Matthew Love
Hayden Joyce

FLUTE

Claire Starz Butin
Brooke Bart

OBOE

Michelle Feng
J. Scott Janusch

CLARINET

James F. Moffitt
Norman Foster

BASSOON

Tom Morrison
Philip Gottling III

HORN

Anna Lenhart
Colton Hironaka
Eric Kop
Marie Lickwar

TRUMPET

Zach Silberschlag
Casey Tamanaha

TROMBONE

Jason Byerlotzer
Luke Reed
Rudi Hoehn

TIMPANI

Jordan Schifino

PERCUSSION

Chris Cabrera

HARP

Constance Uejio

ORGAN

Constance Uejio

ORCHESTRA LIBRARIAN

Kim Kiyabu

ORCHESTRA CONTRACTOR

Daniel Houglum

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SCENERY AND PROPERTIES DESIGNER

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LIGHTING DESIGNER

Christopher Ostrom

COSTUME DIRECTOR

Helen E. Rodgers

ASSISTANT COSTUMER

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WIG AND MAKEUP DESIGNER

Sue Sittko Schaefer

ASSISTANT TO WIG AND MAKEUP DESIGNER

Juan S. Nuñez III

ASSISTANT TO WIG AND MAKEUP DESIGNER

Kacy Todd

STAGE MANAGER

Kimberley S. Prescott

ASSISTANT STAGE MANAGER

Shellie Stone

2ND ASSISTANT STAGE MANAGER AND ASSISTANT DIRECTOR

Satsu Holmes

MASTER CARPENTER

Al Omo

MASTER ELECTRICIAN

Sandy Sandelin

MASTER FLYMAN

Alema Ryder

PROPS MASTER

Gen Boyer

SOUND AND VIDEO

Charles Roberts, Skye Yee

WARDROBE MISTRESS

Pam Gossage

SCENIC ARTIST

M. Emi Yabuta

SHOP CREW

Al Omo

Ryan Keone Seabury

Dado Santos

Ben Shafer

Ryan Seabury, Jr.

Kim Shipton

Alema Ryder

B.Wayne Kekuewa

I.A.T.S.E. UNION STEWARD

Al Omo

Local 665

RUNNING CREW

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DIRECTOR'S NOTES



Like many of his plays, Shakespeare adapted *Romeo & Juliet* from other source material, but he condensed the events of the story from a period of nine months down to just a few days and packed it with even more dramatic scenes and violent episodes. In the prologue to the play, the chorus invites us to witness the “two hours’ traffic of our stage” which is certainly a short running time for the events of a five-act play. “Keep it moving,” Shakespeare seems to be telling his actors, “These are not affairs of the head, but entirely of the heart.”

When Romeo says, “I stand on sudden haste,” Friar Lawrence answers, “They stumble that run fast.” In fact, “haste” is essential to the pace of the events, which relentlessly pile up on each other, fueled by the brashness of youth, which blooms so brightly before being extinguished. We leave with the memory of Romeo and Juliet who passionately submit to their love against all odds, of the raging “King of Cats” Tybalt, the bawdy Nurse, and the dazzling quicksilver wit of Mercutio. Passion rages through the events and encounters of the play. We are either flying high on the

adrenaline of violent hatred or on the ecstasy of boundless love. This makes the play perfect source material for opera, perhaps the most visceral of all art forms, and Gounod was passionately possessed by creative inspiration as he wrote the music. He often walked around, his head rapturously filled with the music for entire scenes that he had not even written down on paper yet. It was as if he channeled the total submission to love and desire that Romeo and Juliet experience in the play. As audiences, we are mostly familiar with Gounod’s *Faust* but I would argue that this opera is one of equivalent brilliance. We are so lucky to have it in the repertoire.

For this production, we decided to create a world that resembles our modern world in order to explore the resonance of the story to our own lives. It is one view of this story among many. Certainly, in the play, the nature of the feud between the Montagues and the Capulets is neither explicit nor of particular importance. What is important is that prejudice exists and has been bred into the younger generation. Modern parallels to this theme abound and we did not attempt

to particularize it but to leave it as general as Shakespeare intended. We also decided to present the interludes as staged events in which the action is moved forward by the very chorus who are reliving the events of the story. The pace is brisk.

I think that by the end of the opera, what we are reminded of is the complexity inherent in all human interactions and how unaware we can be of the truth that lies before us, just as Tybalt is so fatefully unaware that the man he desires to kill has just married his own cousin and joined their families together in a bond of love. We long for the lovers to be together and we desire a world in which such love can thrive.

This is my second production with Hawaii Opera Theatre and I am so proud to be a part of the artistic community here in Honolulu.

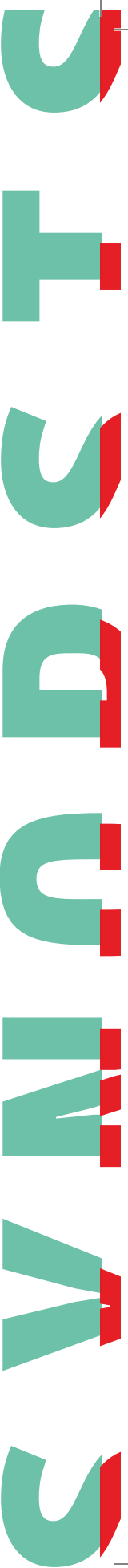
Aloha aku oe me ka nanea i ka hō’ike

BRAD DALTON

The

PROLOGUE

THE MONTAGUE AND CAPULET FAMILIES ASSEMBLE AT A MEMORIAL SERVICE AND REFLECT UPON THE DECADES OF VIOLENT ACTS BETWEEN THEIR OPPOSING FAMILIES THAT HAVE LED TO THE TRAGIC DEATHS OF ROMEO AND JULIET. THEY SEEK HEALING AND UNDERSTANDING TO END THIS CYCLE OF HATRED AND PREJUDICE.



TIME:
20th Century

PLACE:
Verona

ACT I

At a masked ball at the Capulet palace, Tybalt waits for his cousin Juliet and assures her suitor, Count Paris, that her beauty will overwhelm him. Capulet presents his daughter to the guests and invites them to dance. The crowd disperses and Romeo and Mercutio, both Montagues, reveal their hidden identities. They change into fancy clothes in order to go to the ball and party with the others, hoping that Romeo can overcome his painful breakup with his girlfriend Rosaline by finding another beauty to fall in love with. Romeo tells his friends about a strange dream he has had, but Mercutio dismisses it as the work of the fairy Queen Mab ("Mab, reine des mensonges"). Romeo watches Juliet dance and is instantly entranced with her. Juliet tells her nurse that she is not interested in marriage ("Je veux vivre"), but when Romeo approaches her, both feel that they are meant for each other. Just as they discover each other's identity, Tybalt returns and identifies the intruder as Montague's son. Tybalt erupts in fury that Romeo has dared to crash the party and flirt with Juliet but Capulet restrains him, ordering the party to continue.

Later that night, Romeo enters the Capulets' garden, looking for Juliet ("Ah! lève-toi, soleil!"). When she steps out onto her balcony, he comes forward and declares his love. A group of partying Capulets briefly interrupt them as they search for Stephano, a Montague, who they have spotted sneaking around in the garden. Alone again, Romeo and Juliet vow to marry one another.

Romeo comes to Frère Laurent's cell at daybreak, followed by Juliet and her nurse, Gertrude. Convinced of the strength of their love, the priest agrees to marry them, hoping that the union will end the fighting between their families.

ACT II

Outside Capulet's house, Romeo's friend, Stephano, sings a mocking song. This provokes a fight with several of the Capulets. Mercutio protects Stephano and is challenged to a fight by Tybalt. Romeo appears and tries to make peace, asking Tybalt to forget about the hatred between their families, but after Tybalt kills Mercutio, Romeo stabs him to death. The Duke of Verona arrives, and both factions cry out for justice. Romeo is banished from the city and the feuding families end the scene with an eruption of hatred towards each other.

Romeo and Juliet awake after their secret wedding night. She forgives him for killing her cousin, and after they have assured each other of their love, Romeo reluctantly leaves for exile (Duet: "Nuit d'hyménée"). Capulet enters and tells his daughter that she must marry Paris that same day. She is left alone, desperate, with Frère Laurent, who gives her a sleeping potion that will make her appear dead. He promises that she will awake with Romeo beside her. Juliet drinks the potion ("Amour, ranime mon courage").

At her wedding ceremony to Paris, Juliet collapses due to the potion and the Capulets are horrified by what they perceive to be her sudden death. Juliet is laid to rest in her tomb.

Romeo arrives at the Capulets' crypt and discovers Juliet. He believes her to be dead and drinks poison. At that moment, she awakens, and the lovers share a final dream of a beautiful future together. As Romeo grows weaker, Juliet takes out a dagger and stabs herself. The lovers die together in each other's arms.

PRINCIPAL CAST

In order of vocal appearance



**Carlos Enrique
Santelli**
Tybalt

Tenor Carlos Enrique Santelli, a native of Orlando, Florida, is a recent graduate of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program. Work on the company's mainstage includes covering both Orpheus in *Orpheus* and Eurydice and Nadir in *The Pearl Fishers*. This spring, Mr. Santelli made his Dayton Opera debut as Count Almaviva in *The Barber of Seville*, and later this season he sings Nemorino in *L'elisir d'amore* with Virginia Opera. For the past two summers, Mr. Santelli was a member of Santa Fe Opera's Apprentice Artist Program, where he made his mainstage debut as Arturo in *Lucia di Lammermoor*. He received his BM from Oberlin Conservatory and his MM from the University of Michigan.



**Jordan
Weatherston Pitts**
Count Capulet

Tenor Jordan Weatherston Pitts has been recognized for his "heroic," "passionate" and "tender" performances both on the operatic stage, as well as in concert. He has received critical acclaim from such publications as the *The Boston Globe*, *Early Music America Magazine*, and *The New York Times*. Jordan has been most recently seen in Puccini's *La Fanciulla del West* with New York City Opera and in the roles of Rinuccio in *Gianni Schicchi*, Alfredo in *La Traviata*, Younger Thompson (Cover) in Tom Cipullo's *Glory Denied*, Goro in *Madama Butterfly*, and Malcolm in Verdi's *Macbeth*. On the concert stage, Jordan has most recently performed with The International Performing Arts Institute in Kiefersfelden, Germany, The Garden State Opera, The Boston Camerata, Heartbeat Opera, The Newburyport Choral Society, Western New York Chamber Orchestra, and The New York Opera Collaborative.



Leon Williams
Lord Capulet

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).



Amanda Woodbury
Juliet

A native of Crestwood, Kentucky, soprano Amanda Woodbury has been praised by the *San Francisco Chronicle* as having a voice that is "bright, beautifully colored, and full of strength and passion." The 2018-'19 season sees Ms. Woodbury return to the Metropolitan Opera for a fifth season, with roles including Leila in *Les Pêcheurs de Perles*, conducted by Emanuel Villaume, and Woglinde in Robert Lepage's productions of *Das Rheingold* and *Götterdämmerung*, conducted by Philippe Jordan. Ms. Woodbury made her role debut as Violetta in *La Traviata* with San Antonio Opera.



Brian James Myer

Mercutio

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). Through 2018, Mr. Myer makes debuts with the Hawaii Symphony as baritone soloist in *Carmina Burana*, the Henderson Symphony as Maximilian in *Candide*, the Grand Teton Music Festival as both Snowboy and Big Deal in a concert adaptation of *West Side Story*, and the Phoenicia Festival of the Voice as both Moralès and Le Dancaire in *Carmen*, in addition to joining Opera Las Vegas as Dandini in *La Cenerentola*. Recent operatic engagements include the Minister in Alma Deutscher’s *Cinderella* with Opera San José (US premiere), Le Dancaire in *Carmen* with Hawaii Opera Theater, Papageno in *The Magic Flute* with Opera Naples, and Ponchel in the West Coast premiere of Kevin Puts’ *Silent Night* with Opera San José, and Figaro in *Il barbiere di Siviglia* with Florida Grand Opera.



Derek Taylor

Romeo

Hailed for his “ringing top” and “blazing good looks,” tenor Derek Taylor has garnered wide praise for his appearances in the United States and Europe. During the current season, Mr. Taylor returns to Theater St. Gallen, Switzerland for a role debut as Pollione in *Norma*, and joins the roster of the Metropolitan Opera for Tchaikovsky’s *Iolanta*. Concert engagements include Cassio in *Otello* with Austin Lyric Opera, and Don José in *Carmen* with the Plano Symphony Orchestra. Last season Mr. Taylor joined the roster of the Vienna Staatsoper for *Samson et Dalila*, singing the title role in Lithuania; returned to Oper Leipzig as Calaf in Puccini’s *Turandot* and debuted with the Los Angeles Philharmonic at the Hollywood Bowl.



Blythe Kelsey

Gertrude

Honolulu native Blythe I. Kelsey has been involved in HOT’s productions since the age of 12. She attended the Westminster Choir College of Rider University where she majored in Vocal Performance with a concentration in Opera Studies and minored in Musical Theatre. Past roles include the Third Lady, *The Magic Flute* (2015); Sister Mathilde, *Dialogues of the Carmelites* (2013); High Priestess, *Aïda* (2012); Miss Todd in a radio production of *The Old Maid and the Thief* (2011), all with HOT. Additionally, she has appeared as Cobweb in *A Midsummer’s Night Dream* and Michaëla in *Carmen*, both with Westminster Opera Theatre. She has also played numerous roles in HOT’s Opera Express tours over five seasons and performs frequently with HOT as a member of the Mae Z. Orvis Opera Studio.



Samuel Chiba

Gregorio

Japanese-American baritone, Samuel Chiba, is a native of San José, California. He earned a Bachelor of Arts in Music from Brigham Young University-Idaho. There, he studied under the watchful care of soprano, Kristine Ciesinski. Mr. Chiba is pursuing a Master of Music at Indiana University under the instruction of baritone, Timothy Noble. He is thrilled to make his professional debut with Hawaii Opera Theatre. Previous roles include: Harlekin in *Ariadne auf Naxos* by R. Strauss, the title role in *Gianni Schicchi* by Puccini, Ramiro in *L’heure Espagnole* by Ravel, Count Almaviva in *Le Nozze di Figaro* by Mozart, and Marcello in *La bohème* by Puccini.

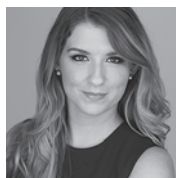
PRINCIPAL CAST

Continued



Jamie Offenbach
Friar Laurent

Jamie Offenbach's defining character portrayals and vocal strength in both buffo and dramatic roles earn him rave reviews with journalists, opera companies, and audiences alike. He performs signature roles at companies that include Los Angeles Opera, Santa Fe Opera, San Diego Opera, Dallas Opera, Pittsburgh Opera, Opera Colorado, Baltimore Opera, Nashville Opera, Hawaii Opera Theatre, Michigan Opera Theatre, Opera Pacific, Arizona Opera, Opera Carolina, Florentine Opera of Milwaukee, Kentucky Opera, Santa Barbara Grand Opera, Brooklyn Academy of Music, Colorado Opera Festival, and the Savonlinna Music Festival. Recent engagement for Offenbach include Baron Zeta in *The Merry Widow* with Florentine Opera and Hortensius in *La fille du régiment* with Hawaii Opera Theatre. Upcoming engagements include a return to Hawaii Opera Theater as Frere Laurent in *Roméo et Juliette*, Antonio in *Le nozze di Figaro*, and Dottore Grenville in *La Traviata*.



Alyssa Martin
Stephano

Hailed by Opera News as "vocally distinctive," Alyssa Martin is quickly garnering attention as a standout young singer. Recent engagements for Ms. Martin include performing the role of Siébel in *Faust* with Tulsa Opera, Rosina in *Il barbiere di Siviglia* with Dayton Opera, singing as a soloist with the Sacramento Philharmonic and Opera Concert and reprising Stephano in *Roméo et Juliette* and performing in the *Catch A Rising Star* recital both with Opera Birmingham. Additionally, she performed in the Glimmerglass Festival as Fox in *The Cunning Little Vixen*. Upcoming engagements for Ms. Martin include joining Dallas Opera for their production of *Manon Lescaut*.



Takamasa Yamamura
Benvolio

Takamasa Yamamura has earned a diploma from Santa Cecilia Conservatory of Music in Rome, Italy in 2006. His operatic debut was at the New National Theater in Tokyo as Elvino in *La Sonnambula* (2002). His debut in Europe was at the Rome Opera Festival in as Don Basilio of *Le nozze di Figaro* in 2007 and he was the first Japanese student of Maestro Jose Carreras (Master Class in Pesaro, Italy 2017, 2018). At the Japanese Consulate in Honolulu, he has performed on numerous occasions the national anthems for the Emperor's birthday. Currently, he is the head minister of Honolulu Myohoji Buddhist Temple.



Erik D. Haines
Duke of Verona

Erik has appeared in more than 28 productions with HOT, most recently as the First Armored Man and Second Priest in HOT's 2015 production of *The Magic Flute*. He has also appeared as Prince Yamadori in *Madama Butterfly*, The Mandarin in *Turandot*, and as the Pirate King in HOT's school tour of *The Pirates of Penzance*. As HOT's Director of Education, Erik and HOT's education team keep busy creating and implementing opera-related programs for Hawaii's youth, providing lectures and demonstrations in the community, and promoting opera in general, including the company's award winning HOT Residency program. He performs frequently in the community, often representing the company through its education programs and in the community. In addition to his work for the opera he is the voice coach for the Hawai'i Youth Opera Chorus, an instructor at the University of Hawai'i West O'ahu, teaches voice to singers in the community, and is vice-president of the Mililani Aikido Club.

ARTISTIC TEAM



Emmanuel Plasson
Conductor

Emmanuel Plasson has established himself as a leading ambassador for French music through his remarkable international career spanning both the symphonic and operatic worlds. He made his North American debut in 1997 conducting the Royal Ballet on tour, including performances at the Metropolitan Opera which resulted in an immediate invitation to be an Assistant Conductor at the Met during the two following seasons. This year, Mr. Plasson will undertake a concert of opera arias with Roberto Alagna, Aleksandra Kurzak and l'Orchestre Lamoureux at the Théâtre des Champs Élysées in Paris, and a touring production of Puccini's *Tosca* in Southern France. He has conducted *Faust* and *Lakmé* with Opera de Montreal, Donizetti's *La Fille du Regiment* and Offenbach's *Tales of Hoffmann* at the Hamburg Staatsoper, *Werther* with the Tokyo National Opera Company.



Brad Dalton
Director

Mr. Brad Dalton is very excited to return to HOT after directing *A Streetcar Named Desire* in 2017. A graduate of Harvard University and the National Shakespeare Conservatory, Brad has directed productions at the Metropolitan Opera, Carnegie Hall, Los Angeles Opera, Lyric Opera of Chicago, San Francisco Opera, the Barbican in London, Washington Opera, Pittsburgh Opera, San Diego Opera, Santa Barbara Opera, Opera Boston, Opera San Jose and the State Opera of South Australia where, in 2003, he won the prestigious Helpmann Award for "Best Director of an Opera" in Australia for his direction of *Dead Man Walking*. Brad has created new productions of *Don Giovanni*, *Rigoletto*, *Tosca*, *Alceste*, *A Streetcar Named Desire*, *The Magic Flute*, *Così fan Tutte*, *Idomeneo*, *Il Trovatore*, *Madam Butterfly*, *Anna Karenina*, *La Clemenza di Tito*, *Faust*, and *Albert Herring*.



Steven C. Kemp
Scenery Designer

Steven Kemp's design for *A Streetcar Named Desire* was seen at HOT in the 2016-'17 season. His work in opera has been presented by Des Moines Metro Opera, Sarasota Opera, Opera Santa Barbara, New Orleans Opera, Kentucky Opera, Tulsa Opera, Opera Grand Rapids, Merola Opera, Indiana University, San Francisco Conservatory of Music and Opera San Jose where his 15 productions include the American premiere of Alma Deutscher's *Cinderella* as well as the West Coast premieres of *Silent Night* and *Anna Karenina*. He has designed more than 50 productions in NYC, including the Off-Broadway revivals of *Tick, Tick...Boom!* and the upcoming *Ordinary Days* as well as numerous productions at regional theatres, international tours, and for both Holland America Line and Norwegian Cruise Line.



Christopher Ostrom
Lighting Designer

Christopher has worked on an array of productions, including Opera Boston, Odyssey Opera, New England Conservatory, Curtis Institute of Music, Syracuse Opera, Chautauqua Opera, Kentucky Opera, Opera San Jose, Mobile Opera, Opera Providence, Boston Conservatory, Brandeis University, Bard College, Macau International Music Festival, Toronto Symphony, and Boston Early Music Festival. In the future, he will work on *Le Médecin Malgré Lui* for Odyssey Opera, *Le Nozze di Figaro* for New England Conservatory, *A Doll's House Part Two* for Asolo Rep, and *Orlando* for Boston Early Music Festival. Additionally Christopher is the Executive Director of Wellfleet Harbor Actors Theater on Cape Cod.

ARTISTIC TEAM

Continued



Tony Pisculli
Fight Director

Tony Pisculli is Hawaii's premiere fight director with over 100 productions and multiple Po'okela awards to his credit. This is his sixth production with Hawaii Opera Theatre, having previously directed fights for *Otello*, two productions of *Carmen*, and two previous productions of *Romeo et Juliette*. He is also the co-founder and Artistic Director of the Hawaii Shakespeare Festival.



Helen 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 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.



Sue Sittko Schaefer
Wig & Makeup
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.



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.



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, Mānoa. 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 Kawaihae'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."



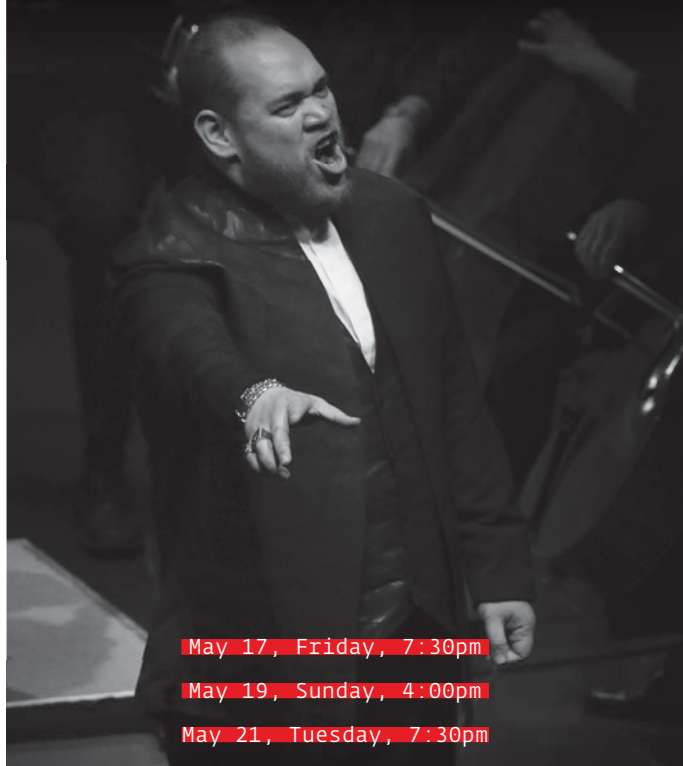
Kimberley S. Prescott
Stage Manager

Kimberley Prescott has primarily worked in opera throughout her 30-year career. Although she has credits from Baltimore Center Stage, Arena Stage, Alley Theatre and LaJolla Playhouse, the majority of her work has been at companies like Palm Beach Opera, WolfTrap, Washington National, Atlanta, Detroit, LA Opera and Seattle where she worked on the 1995 production of *Der Ring auf des Niebelungen*. Kimberley has worked abroad in Italy, France, Germany and Ireland. Houston Grand Opera was her home company from 1994-2006, where she oversaw more than 50 productions including 12 world premieres. Kimberley's home since 2008 is as PSM for Opera Theatre Saint Louis where she's managed, among others, world premieres of *Champion*, *Twenty-Seven*, *Golden Ticket* and *Shalimar the Clown*.

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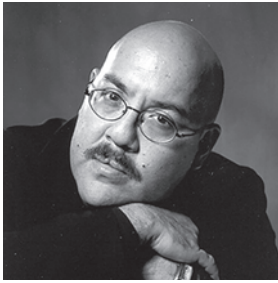
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