DIE WALKÜRE

By
Richard Wagner
February 12, 14, 16, 2010

50th 1960 - 2010

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50th Anniversary Message from the Board President

1960 - 2010

by Jim McCoy

It is my great pleasure to welcome you to Hawaii Opera Theatre's 50th Anniversary Season. It's incredible to think that 50 years ago a fledgling opera company was gearing up for the first performance in its history, *Madama Butterfly* at McKinley High School. A lot has changed over these past five decades - a small company with a board that worked backstage and behind the scenes has given way to a fully professional company featuring some of the greatest voices of our time.

Over 400 people work directly on the productions that you will see in this season. Many of those are paid professionals hailing from all areas of the globe… directors, conductors, designers, artists and musicians… all at the height of their craft. Another very large cadre of this number will be made up of community volunteers, from the chorus and supernumeraries on the stage to the hospitality, wig and makeup, and security detail backstage. HOT has a long tradition of volunteers filling key roles during the season activities and we believe it is one of the greatest assets of the company. The sense of *ohana* that has come from this close-knit, committed group is truly extraordinary as well. Visiting artists often call years in advance to be considered for a return trip to the HOT stage… not only because they want to work with our world-class artists and musicians, but also because HOT hospitality is legendary in the opera field.

As we pass this milestone we believe our future is brighter than ever. Many of you know we moved into new headquarters on Beretania Street this past spring. If you have not had a chance to see the newly minted Hawaii Opera Plaza (HOP) and the opera offices, please drop by; it's a wonderful space. We also have plans to continue our expansion at HOP with a new rehearsal hall that will be built on the roof of the existing parking structure. It's an exciting new chapter as we embark upon our next 50 years… and of course, all of these exciting projects and productions could not take place without all of you, our patrons and donors.

We have always enjoyed great support from this community and have worked hard to make sure that the dollars you graciously offer to support us are used wisely. We would not be here today without you, our volunteers and board, our artists and staff… and all of those who played each of those roles before.

Thank you all and enjoy this season's performances!

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For more information, contact Karen Tiller, Executive Director of Hawaii Opera Theatre at 596-7372 x 201.

World Premiere: Munich, June 26, 1870

Performed by Hawaii Opera Theatre • February 12, 14, 16, 2010

***The Valkyrie* by Richard Wagner**

Presented in German with English Supertitles

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CAST

The Mortals

Siegmund, son of Wotan in the guise of a mortal . . . . . Kip Wilborn
Sieglinde, his twin sister married to Hunding . . . . . Susan B. Anthony
Hunding, enemy to Siegmund, worships Fricka . . . John Marcus Bindel

The Gods

Wotan, king of the gods, god of war and conquest. . . . . Jake Gardner
Fricka, his wife, goddess of the hearth and the family. . . . Mary Phillips

The Valkyries

Daughters of Wotan and the goddess of the earth, Erda

Brünnhilde, Wotan's favorite Valkyrie . . . . . Lori Phillips
Gerhilde . . . . . Alexandra Picard
Orlinde . . . . . Melissa Citro
Waltraute. . . . . Mary Chesnut Hicks*
Schwertleite . . . . . Jennifer Hines
Helmwige . . . . . Jill Gardner
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Director's Notes

by Henry G. Akina

Doing a single opera from Wagner's massive four opera cycle, *The Ring of the Nibelungen,* skews the perspectives given by the entire cycle. In the *Ring Cycle* sequence, *Die Walküre* follows the monumental prologue of *The Rheingold*. It is the first day that gives us important insight into the all-too-human side of Wagner's king of the gods. Like no other opera in the *Cycle*, *Die Walküre* (when performed alone) is foremost about the failure of Wotan's vision and Brünnhilde's attempt to transform that vision into a positive human fate. We are left not knowing if they will be successful. In the rest of the *Cycle* the answer is negative: *Götterdämmerung* or *Ragnarok,* as it is called in Norse mythology, does come. But as a single opera, the end of this vision is left open.

Wotan's vision has been successfully thwarted by his necessary allegiance to Fricka and the institutions of civilization that she represents. He is forced to forswear his own mortal offspring, Siegmund, from whom he expects a heroism that will save him, the gods, and mankind from the curse of the Niebelung Alberich. He is forced to bid goodbye to a daughter who is possibly the only being in the universe who truly understands him. The king of the gods finds himself in an all too human situation, and after all he is Wagner's creation: a momumental testament to the trials encountered by man trying to construct civilization and, at the same time, rebel against it.

Wagner certainly meant for his *Ring Cycle* to be something completely new, something that changed the course not only of art but of man's thought about himself as well. As we experience *Die Walküre* in isolation, we begin to understand the human vision beyond the often distracting monumentality: a father forced to forswear his children; a wife pained by her husband's philandering; a daughter, who in understanding her father's will is forced to do the "wrong" thing. Wagner's gods are but humans and, like the Olympians before them, have the same failings. We know these gigantic figures. They are us. *Die Walküre* gives us the most perfect insight into the human aspects of the *Ring Cycle*'s struggle of humanity to define itself as good and worthy of survival. The distractions are many. Good and evil dwarves, giants, heros, golden apples, and even a dragon are in this *Cycle*, yet we are confronted with pure emotions and the humanity of the characters behind them. Whether god or goddess, brother or sister, Valkyrie or mortal woman, hero or wronged husband, each of the figures in the opera is a reflection of some human aspect and in this crucible Wagner is at his most touching and most profound.

Every production of Wagner is a grand adventure. Come share the journey….

Henry G. Akina

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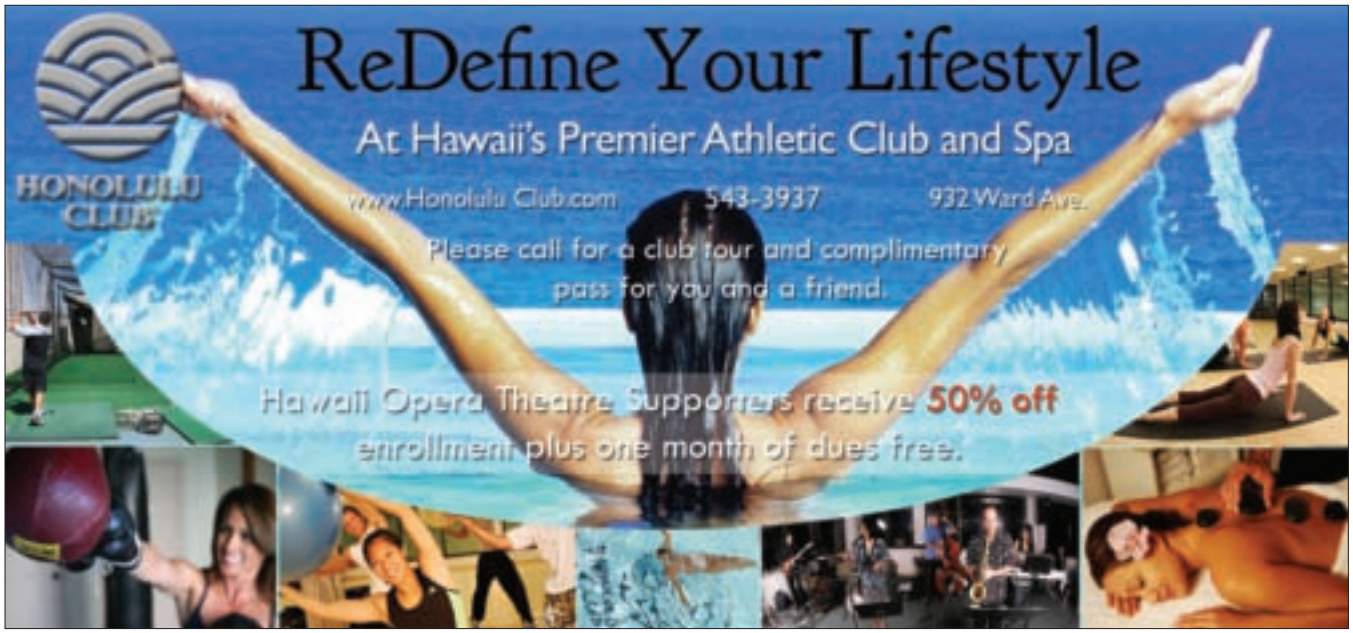

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Synopsis...

DIE WALKÜRE

The Story

ACT I. As a storm rages, Siegmund the Wälsung, exhausted from pursuit by enemies, stumbles into an unfamiliar house for shelter. Sieglinde finds the stranger lying by the hearth, and the two feel an immediate attraction. But they are soon interrupted by Sieglinde's husband, Hunding, who asks the stranger who he is. Siegmund tells of a disaster-filled life only to learn that Hunding is a kinsman of his foes. Hunding, before retiring, tells his guest to defend himself in the morning. Left alone, Siegmund calls on his father, Wälse, for the sword he once promised him. The sword, called "Nothung" is revealed. Sieglinde reappears, having given Hunding a sleeping potion. She tells of her wedding, at which a one-eyed stranger thrust a sword into the tree around which the house is built, that thereafter resisted every effort to pull it out Sieglinde confesses her unhappiness to Siegmund. Siegmund compares their feeling to the marriage of love and spring. Sieglinde hails him as "Spring" itself. When Siegmund gives his father's name Sieglinde rapturously recognizes him as Siegmund, her twin brother. Siegmund now draws the sword from the tree and claims Sieglinde as his bride, rejoicing in the union of the Wälsungs.

ACT II. High in the mountains, Wotan, ruler of the gods, tells his warrior daughter Brünnhilde she must defend his mortal son Siegmund. The Valkyrie announces the approach of Fricka, Wotan's wife, the goddess of marriage. Fricka insists he must defend Hunding's marriage rights against Siegmund, ignoring Wotan's hope that Siegmund could save the gods by winning back the Rhinegold. When Wotan realizes he is caught in his own trap - his power will leave him if he does not enforce the law - he agrees to his wife's demands. After Fricka has left in triumph, the frustrated god orders the returning Brünnhilde to fight for Hunding. Siegmund and Sieglinde approach. Siegmund comforts the distraught woman and watches over her when she falls asleep. Brünnhilde appears to him in a vision, telling him he will soon go to Valhalla, but when he threatens to kill himself and his bride if his sword has no power against Hunding, she decides to help him in spite of Wotan's command. She vanishes. Siegmund bids farewell to Sieglinde when he hears the approaching Hunding's challenge. When Siegmund is about to win the battle, Wotan appears and shatters his sword, leaving him to be killed. Brünnhilde escapes with Sieglinde and the broken sword. Wotan contemptuously fells Hunding with a wave of his hand and leaves to punish Brünnhilde.

ACT III. On the Valkyries' Rock, Brünnhilde's eight warrior sisters - bearing slain heroes to Valhalla - are surprised to see her enter with Sieglinde. When they hear she is fleeing Wotan's wrath, they are afraid to hide her. Sieglinde is numb with despair until Brünnhilde tells her she bears Siegmund's child. Eager to be saved, she receives the pieces of the sword from Brünnhilde and rushes off into the forest to hide. When Wotan appears, he sentences Brünnhilde to become a mortal woman, silencing her sisters' objections by threatening to do the same to them. Left alone with her father, Brünnhilde pleads that she was really doing what he wished. Wotan will not relent. But as his anger abates she asks the favor of being surrounded in sleep by a wall of fire that only the bravest hero can pierce. Both sense this hero must be the child that Sieglinde will bear. Sadly bidding his daughter farewell, Wotan kisses Brünnhilde's eyes with sleep and mortality before summoning Loge, the spirit of fire, to encircle the rock. His dreams in shambles, Wotan departs.
-- courtesy of *Opera News*

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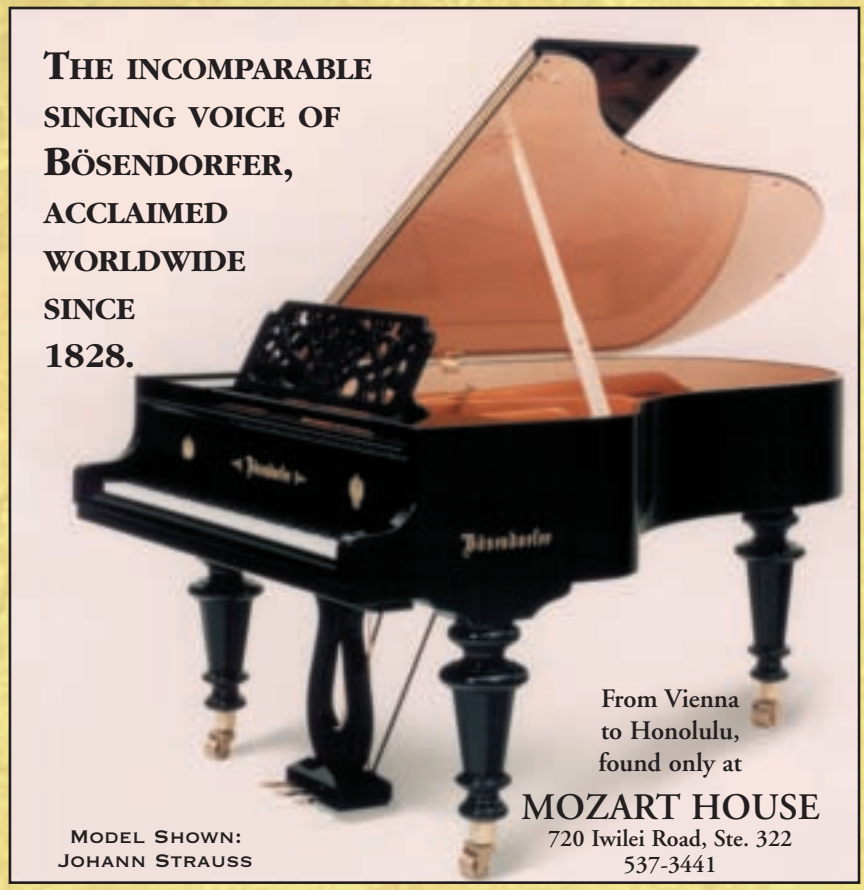

DIE WALKÜRE

written by Thomas May for the L.A. Opera
edited by Henry G. Akina for HOT's production of *Die Walküre*

Wagner found himself swept up, quite to his surprise, in the tragedies particular to *Die Walküre*. The strategy of showing us this "back story" to Siegfried's heroic emergence led to unforeseen consequences. One unmistakable consequence is the evolution of Wotan into the *Ring*'s most complex figure; he becomes, in part, a self-portrait of the composer. Wotan learns through terrific pain that those he loves most are more than mechanical pawns who will simply play out the roles assigned by his scheme. As a corollary, Brünnhilde too assumes central significance: she is the character who will bridge human and divine experience to achieve the deepest wisdom depicted in the *Ring*.

The opening act not only introduces humans to the *Ring*'s cast but through the most persuasive musico-dramatic means it also illustrates the actual process of falling in love.

The lovers' passionate interlude serves as an oasis–an ephemeral and ill-fated one. Wagner finds subtler, even chamber music-like blends to depict both the despair and the ecstasy Siegmund and Sieglinde experience. His prominent use of pauses for their lingering, shared secret glances is also notable. It foreshadows the pregnant use of silence in Brünnhilde's *Death Annunciation* scene in Act Two and in her own eloquent response to Wotan's wrath in the final act.

The sanctuary that the twins find in their love for each other, we now see, thanks to love's transfiguring power in *Die Walküre*, exactly what price has to be paid by rejecting it. Indeed, Wagner explicitly draws the connection by having Siegmund (unknowingly, of course) quote the motif of love's renunciation from *Das Rheingold* as he prepares to pull the sword free. The sword also represents Wotan's misbegotten belief that he can fix things within his corrupt world order. In Act Two, its shattering against Wotan's spear, which allows Hunding to slay Siegmund, epitomizes the destruction of the god's hopes–ironically, by the same instrument that guarantees Wotan's power

The summoning of the Magic Fire that ends *Die Walküre* signals the irreversible end of those hopes. Following the elegiac farewell to his daughter, Wotan henceforth will play the role of the observing Wanderer, resigned after losing those he loved most dearly, inescapably bound to the patterns of compromise and deception at the basis of his power. Wagner very carefully develops the confrontation with Fricka to prevent reducing her to a nagging scold, even though he has clinched our sympathy for the twins. It is important to present her viewpoint with dignity, since Fricka – serving as a kind of superego – is the one who lays out the truth of the matter, i.e., that Wotan threatens to undermine the very foundation of his authority. The effect is very much like one of those arguments we've all known where a cherished idea is shot down by an opponent's irrefutable logic. In a sense, *Die Walküre* is a kind of psychodrama: the twins act out what both will and conscience demand. The power of *Die Walküre*'s central tragedy stems from the clash between these two aspects of Wotan himself.

But Brünnhilde is able to learn something from her contact with Siegmund and Sieglinde that Wotan never sees. While the god is touched by the passionate love these humans show for each other, he fails to discern its compassionate aspect. This is exactly what Siegmund's refusal of the pleasures and pomp of Valhalla conveys to Brünnhilde. His determination not to forsake Sieglinde triggers the Valkyrie's own compassionate epiphany.

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Principal Cast

Kip Wilborn, Tenor (Siegmund)
American Tenor Kip Wilborn has enjoyed international success on the operatic stage as well as in film, television and recording. As a leading tenor, he has performed with opera houses such as: the Paris Opera, Theater des Westens Berlin, Vienna Volksoper, Teatro Verdi Trieste, New York City Opera, San Francisco Opera, Seattle Opera and Houston Grand Opera. Among his favorite roles are Calaf in *Turandot,* Don Jose in *Carmen,* Cavaradossi in *Tosca* and Siegmund in *Die Walküre*. Recent engagements include Turiddu in *Cavalleria Rusticana* at the New York City Opera and Pinkerton in *Madama Butterfly* at the Arizona Opera and Volksoper Wien. This past season, he performed the title role in Wagner's *Rienzi,* under the stage direction of Katharina Wagner in Bremen, Germany, and Calaf in Puccini's *Turandot* in Boston. Most recently, he sang the title role in *The Tales of Hoffmann* in Baden bei Wien. Film credits include Sam in the award winning film of Kurt Weill's *Street Scene,* and the title role in *Der Bettlestudent,* produced for television and DVD by Austrian Television. His solo CD *"Be My Love"* garnered a Best New Artist (2005) nomination from the *Surround Music Awards*.

Susan B. Anthony, Soprano (Sieglinde)
Michigan-born Susan Anthony has established a reputation as one of the world's leading sopranos. Twice named "Singer of the Year" by Opernwelt for her performance of *Maria* in Strauss' *Friedenstag* in Dresden, and for her interpretation of Genievre in the seldom performed Chausson opera, *Le Roi Artus*, she is a much sought-after guest artist in the world's major opera houses, including Paris National Opera, La Scala Milan, Bavarian State Opera, Vienna State Opera, Berlin State Opera, Dresden Semperoper, Tokyo New National Theater and New York City Opera, performing Salome, Sieglinde, Leonore (*Fidelio*), the Kaiserin, Ariadne and Senta, among many others. Recent appearances have included an "intensely dramatic Clitenestra in the seldom performed *Cassandra*" and a "vocally intense but touching" *Fidelio* in Seoul, South Korea. *Salome* in Amsterdam garnered rave reviews and her interpretation of *Die Liebe der Danae* during the recent Strauss festival in Dresden impressed international audiences and critics.

John Marcus Bindel, Bass-Baritone (Hunding)
The combination of John Marcus Bindel's vocalism, musicality and acting skills makes this two-time Grammy Nominee a "commanding presence on stage" (*The Denver Post*) at such theatres as Washington National Opera, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, Florida Grand Opera, Dallas Opera, New Orleans Opera, Nashville Opera, Florentine Opera, Spoleto Festival (USA and Italy), Oper Altenburg, Germany, Opera de Bellas Artes in Mexico City, Teatro de la Maestraza de Sevilla, and many more. His already vast repertoire of 70+ roles include Wotan in *Der Ring des Nibelungen*, Don Giovanni in *Don Giovanni*, Ramfis in *Aida*, Claggart in *Billy Budd*, Escamillo in *Carmen*, Zaccharia in *Nabucco*, Iago in *Otello*, Ferrando in *Il Trovatore*, Blitch in *Susannah*, and Jochanaan in *Salome*. Upcoming engagements include returning to Washington National Opera as well as his highly anticipated debut with the Metropolitan Opera. (For more detailed information visit www.JohnMarcusBindel.com.)

Jake Gardner, Baritone (Wotan)
Baritone Jake Gardner has become a perennial favorite of HOT audiences since his debut as Michele and Gianni Schicchi in *Il Trittico and* Scarpia in *Tosca*. Mr. Gardner was principal baritone with the Cologne Opera, appearing in *La Traviata* (Germont), *Madama Butterfly* (Sharpless), *Das Rheingold* (Donner) and the title roles in *Don Giovanni*, *Gianni Schicchi* and Shostakovich's *The Nose* in an award-winning production. Other European performances include *Così fan tutte* (Don Alfonso)/ Glyndebourne Festival and Peter Brook's *Le Tragedie de Carmen* (Escamillo). Recent performances include *Das Rheingold* (Wotan)/New York's EOS Orchestra, *Madama Butterfly* (Sharpless)/New York City Opera, Florida Grand Opera, Palm Beach Opera and Cleveland Opera, *A Wedding* (Jules Goddard) and *Manon* (De Brétigny)/Lyric Opera of Chicago, *Merry Widow* (Baron Zeta)/Los Angeles Opera and *The Ballad of Baby Doe* (Horace Tabor)/Central City Opera. Future performances include *Ariadne auf Naxos (Musiklehrer)* with Boston Lyric Opera and Verdi's *Requiem* with Dallas' Tower Arts Series and Milwaukee's Bel Cantos Chorus.

Mary Phillips, Soprano (Fricka)
Mary Phillips has appeared with the Metropolitan Opera (Waltraute, Preziosilla), Canadian Opera (Fricka, Eboli), San Francisco Opera, Dallas Opera, Seattle Opera, Barcelona's Teatre de Gran Liceu and the Edinburgh Festival. This year Ms. Phillips sings Azucena/*Il Trovatore* for Seattle and Miss Jessel/*Turn of the Screw* for Portland Opera. Ms. Phillips' concert appearances include countless performances Mahler's *Symphony No. 2*, Beethoven's *Symphony No. 9*, the Verdi *Requiem* and Handel's *Messiah* with leading orchestras throughout the United States. She holds degrees in both music and theater from Rhode Island College, and a Master's Degree in Music from Yale University. She resides in New York City with her son, Max.

Lori Phillips, Soprano (Brünnhilde)
American soprano Lori Phillips remains one of the most innovative and expressive voices in the opera industry. Most recent performances include Senta in *Der Fliegende Holländer* in her Washington National Opera debut; Leonora in *Fidelio* with the Portland Opera; Ariane in Dukas' *Ariane et Barbe-bleue* with the Opéra National de Paris; Ariadne in *Ariadne auf Naxos* with the Vancouver Opera; and the title roles in *Turandot* and *Madama Butterfly* at New York City Opera. Future engagements include *Turandot* at Portland Opera and Opera Lyra Ottawa; Maddalena in *Andrea Chenier* at the Nashville Opera; and *Der Fliegende Holländer* in a return to the Metropolitan Opera, where she joined the roster in the 2006-2007 season. She can be heard on the Naxos recording of Beethoven's *Missa Solemnis* under the musical direction of Mo. Kenneth Schermerhorn, and Telarc's 2007 release of *Ariane et Barbe-bleue* with Mo. Leon Botstein and the BBC Symphony.

Principal Cast

Alexandra Picard, Soprano (Gerhilde)
Thrilling audiences everywhere with her exciting and dramatic Queen of the Night (*Die Zauberflöte*), Alexandra Picard has been hailed as "charismatic," "spot-on", "belle-like," and "arresting." Other roles include Musetta in *La Bohème*, (Skagit Opera, the Russian Opera Centre); Olympia in *Les Contes d'Hoffmann*, and Arminda in *La Finta Giardiniera* (Bellevue Opera). In concert, Alexandra's performances include Gounod's *St. Cecilia Mass*, Strauss' *Four Last Songs*, and Orff's *Carmina Burana*. She originated the role of Ghost of Butterfly in the jazz opera *Welcome to the Voice* for the Bell Atlantic Jazz Festival in New York with Elvis Costello on Broadway. Alexandra earned a Bachelor of Arts from Harvard University and received her Masters from the San Francisco Conservatory. Upcoming performances include *The Messiah*, a gala concert for the Embassy of the United States in Paris, France, Lucia in *Lucia di Lammermoor*, a Braham's *Requiem*, as well as several recordings.

Melissa Citro, Soprano (Orlinde)
In the summer of 2009 Ms. Citro made her debut with Glimmerglass Opera as Magda Sorel in Menotti's *The Consul*. A Grand Finals Winner of the 2001 Metropolitan Opera National Council Auditions, Ms. Citro made her international debut in the title role of *Janack's Jenufa* at Stuttgart Opera in July of 2008. In 2010 – 2011 Ms. Citro will make her debut with San Francisco Opera as Freia in *Das Rheingold* and Gutrune in *Götterdämmerung* and will debut the role of Sieglinde in *Die Walküre* with the Virginia Opera. During the 2009 – 2010 season, Ms. Citro returns to the Los Angeles Opera to sing the roles of Ortlinde and Third Norn and will cover the roles of Sieglinde and Guturne in Wagner's *Ring Cycle*. Ms. Citro made her Los Angeles Opera debut in 2008 as the Nursing Sister in *Suor Angelica*, directed by William Friedkin with James Conlon on the podium.

Mary Chesnut Hicks, Soprano (Waltraute)
Mary Chesnut Hicks, a member of HOT's Mae Z. Orvis Studio, made her HOT mainstage debut as Frasquita in *Carmen* in 2002, and has returned in several roles including: First Lady in *Magic Flute*, Peep Bo in the *Mikado*, Edith in *Pirates of Penzance*, Zerlina in *Don Giovanni*, Petra in *Night Music*, and Mercedes in 2009's production of *Carmen*. Mary is no stranger to local musical theater stages having been in over 30 productions. Favorite roles include Lily in *Secret Garden*, Aldonza in *Man of La Mancha*, Mother in *Ragtime* and Eva Peron in *Evita*. By day, Mary teaches music at Iolani School and conducts the choirs at First Presbyterian Church. She resides in Mililani, with husband Kalani, and children Michael and Elaine.

Jennifer Hines, Contralto (Schwertleite)
Jennifer Hines' most recent success was her appearance with Florida Orchestra to sing de Falla's *El Amor Bruja*. In 2008-09 she returned to Seattle Opera for Wagner's *Der Ring des Nibelungen* as Flosshilde and Schwertleite, sang as soloist in Verdi's Requiem with Hartford Symphony Orchestra and in *Alexander Nevsky* with San Antonio Symphony, made her debut with Atlanta Opera as Suzuki in *Madama Butterfly*, and with Palm Beach Opera as Maddalena in *Rigoletto*. She has performed Wagner's *Ring Cycle* with both Seattle Opera and Washington National Opera, has sung with Portland Opera as Bertarido in *Rodelinda*, Page in *Salome* with National Symphony Orchestra conducted by Leonard Slatkin, and appeared as soloist in Beethoven's *Symphony No. 9* with Philadelphia Orchestra under Rossen Milanov at Bravo! Vail Festival. She made her recording debut in the title role of Astor Piazzola's *Maria de Buenos Aires*, Murry Sidlin conducting.

Jill Gardner, Soprano (Helmwige)
Soprano Jill Gardner was most recently heard by HOT audiences in her 2008 performances of Countess Charlotte Malcolm in Sondhiem's *A Little Night Music*. Recent seasons marked the young soprano's debut with the Lyric Opera of Chicago in *I Pagliacci* (Nedda), Florida Grand Opera in *La Bohème* (Musetta), Boston Lyric Opera in *La Bohème* (Mimi), Madison Opera in *Faust* (Marguerite) and the first opera house performances of *The Light in the Piazza* (Margaret Johnson) at Piedmont Opera. This season, Ms. Gardner makes her Kennedy Center debut with the Washington Chorus while returning to the Syracuse Symphony Orchestra (Beethoven's *9th Symphony* and Vaughan Williams' *Serenade to Music*) and Piedmont Opera in *Turandot* (Liù). Future seasons include Ms. Gardner's return to Boston Lyric Opera in the title role of *Tosca* as well as debuts with Arizona Opera in *Turandot* (Liù) and with Opera Carolina in the title role of *Suor Angelica*.

Buffy Baggot, Mezzo-Soprano (Siegrune)
California native Buffy Baggott has gained recognition throughout the US as an accomplished and versatile mezzo-soprano. She is an alumnus of the prestigious Lyric Opera Center for American Artists and has appeared numerous times on the Lyric Opera of Chicago's stage. Notable performances there include Carmen (*Carmen*), Stephano (*Roméo et Juliette*), Dryade (*Ariadne auf Naxos*), Siegrune (*Die Walküre*) and) and a trio of characters: The Dresser, Schoolboy and Groom in *Lulu*. Other performances include Schwertleite (*Ring Cycle*), Sonyetka (*Lady Macbeth of Mtsensk*), Flora (*La Traviata*) and Maddalena (*Rigoletto*) for the Canadian Opera, Mrs. Lovett (*Sweeney Todd*) for Arizona Opera, Flosshilde (*Das Rheingold)* for San Francisco Opera and Flosshilde (*Das Rheingold*) for Indianapolis Opera. Ms. Baggott's upcoming performances include the Los Angeles Opera *Ring Cycle* and she serves as Mezzo Soprano Vocalist and faculty for the Bay View Music Festival in Northern Michigan.

Principal Cast

Pauline Taumalolo, Mezzo-Soprano (Grimgerde)

Mezzo-Soprano Pauline Taumalolo is a member of HOT's Mae Z. Orvis Studio. She made her mainstage debut in *Manon Lescaut* as the Madrigal Singer and performed chorus for *Samson et Dalila*, *Don Carlo*, and *Romeo et Juliet*, and *Carmen*. She participated in master classes with singer Thomas Hampson, and has coached with Tim Shaindlin of the Lyric Opera of Chicago, and San Francisco Opera Center's Mark Morash. Pauline performed with HOT's *Great Singers, Great Songs*, and *A Singing Actor's Studio* in Binghamton, NY with Jake and Jill Gardner. She sang over two dozen performances of HOT's Opera Express production of *Hansel & Gretel* as Hansel on Oahu and Maui, and a live broadcast for KHPR. Recent engagements include a vocal-intensive program in Florence, Italy, and mezzo soloist at Central Union Church. Daughter of Tongan parents, Sili and Maata Taumalolo, Pauline has had the privilege of singing for the King of Tonga on several occasions.

Shoshanah Marote, Mezzo-Soprano (Rossweisse)

A native of New Bedford, MA, mezzo-soprano, Shoshanah Marote makes her Hawaii Opera Theatre debut in the role of Rossweisse. Ms. Marote's other credits include Zita in *Gianni Schicchi*, both Clotilde and Adalgisa in *Norma*, both Siebel and Marthe in *Faust*, Suzuki in *Madama Butterfly*, Virginella in *La Perichole*, Fosca in Stephen Sondheim's *Passion*, Mary (2nd Friend) in *The Ballad of Baby Doe*, Second Fairy in *A Midsummer Night's Dream*, as well as Suor Zelatrice in *Suor Angelica*. Ms. Marote has sung with the Macau International Music Festival, Connecticut Grand Opera, the Richmond Symphony, Sarasota Opera, Virginia Opera, Boston Lyric Opera, Dicapo Opera, and The State Repertory Opera of New Jersey. She was also seen in Baz Luhrmann's Broadway production of *La Boheme*, for which she received a 2004 Ovation Award.

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Principal Artistic Team

Jari Hämäläinen, Conductor
Maestro Jari Hämäläinen is one of the newest conducting stars to come out of Finland. Recently named the Artistic Director of the Savonlinna Festival as of 2008, he has conducted at many of the world's leading opera companies, including Frankfurt, Opera Australia, Finnish National Opera, and Opera Hong Kong. He has also conducted for such prestigious orchestras as the Munich Philharmonic, Mexico City Philharmonic, Stuttgart Philharmonic, Orchestra of Teatro Carlo Felice Genova, and Orchestra of Opera National De Lorraine. Recent engagements include conducting Verdi's *Rigoletto* in Macau; Mozart's *Le Nozze di Figaro* for Opera Ireland; Boito's *Mefistofele* in Savonlinna; and Puccini's *Il Trittico*, again in Macau. In 2009, Maestri Hämäläinen conducted Mozart's *Die Zauberflöte* for Opera Australia; *Turandot* at the Savonlinna Opera Festival; *Macbeth* at the Beijing Music Festival; and *Die Zauberflöte* in Hong Kong for Opera Hong Kong.

Henry G. Akina, Director
Henry G. Akina has been the General and Artistic Director of Hawaii Opera Theatre since 1996 and is celebrating his 14th season with the company. He is the first individual born in Hawaii to hold this position. In demand internationally as a stage director, he has worked in Germany, France, Hungary, China, Thailand, Canada and the U.S. His production of *Madama Butterfly* with sets by Dean Shibuya and costumes by Anne Namba is currently in the repertoire of the Savonlinna Festival in Finland. Mr Akina is responsible for the founding of the Mae Z. Orvis Opera Studio program at Hawaii Opera Theatre and for the Hawaii premieres of such operas as *Tristan and Isolde*, *Macbeth*, *Elektra* and *Don Carlo*. From 1981-1996 Mr. Akina was the principal stage director at the Berlin Chamber Opera in Berlin, Germany, where he directed over 50 productions for that company.

Peter Dean Beck, Lighting Designer
Peter Dean Beck is happy to be returning to HOT for his twenty-ninth season. He has designed scenery and/or lighting for over two hundred fifty productions around North America. Among his opera credits are *Falstaff*, *Turandot*, *Manon*, *Don Giovanni*, *Madama Butterfly*, *Hansel and Gretel*, *A Midsummer Night's Dream*, and *Romeo et Juliette* for such companies as Atlanta Opera, Florida Grand Opera, Glimmerglass Opera, Virginia Opera, Edmonton Opera, and Chautauqua Opera. He has also been designing opera productions for the University of Colorado for sixteen seasons. He designed *Firebird* and *Petrushka* for Eugene Ballet in Oregon and *Nutcracker* for Ballet Hawaii. He designed a double-bill of *Le Rossignol*, and *Cavalleria Rusticana* for Sakai City Opera in Japan (built and painted by HOT Scene Shop), lit *Cavalleria Rusticana/I Pagliacci* in Macao, and *Don Carlo* in Hong Kong.

Helen E. Rodgers, Costumer
Helen E. Rodgers is delighted to return to Hawaii Opera Theatre. She has designed costumes for many productions here, including *A Little Night Music*, *Il Barbiere di Siviglia*, *The King & I*, *Il Trittico*, *Susannah*, *La Bohème*, and *Così fan tutte*. Work at other companies includes costume designs for *Così fan tutte* and *Le Nozze di Figaro* for Chautauqua Opera, *Street Scene* for Chautauqua and Manhattan School of Music, and *Il Tabarro* and *Gianni Schicchi* for Mannes Opera in New York. Ms. Rodgers designed costumes for a Wild West production of *Don Pasquale* for the San Diego Opera, which has since been presented at companies across the United States and Canada. Other company credits include Hong Kong Opera, Lincoln Center Festival, Baryshnikov Productions, New Orleans Opera, Sarasota Opera, Canadian Opera Company, Virginia Opera, Opera Memphis, Utah Festival Opera, Miami City Ballet, and Radio City Music Hall.

Richard Stead, Wig & Make-up Designer
This season, Mr. Stead celebrates his 28th consecutive season with HOT. He has been Wigmaster at The San Francisco Opera where he won an Emmy Nomination. He has worked with Netherlands Opera, Royal Shakespeare Company, Central City Opera, Utah Opera, Boston Opera, Minnesota Opera, American Conservatory Theatre, Spoleto Festival USA, Bolshoi Ballet, San Francisco Ballet, Ballet Hawaii, films and television. He was on the faculty of San Francisco State University and University of California. Mr. Stead operates his own wig and make-up company.

Kelly Luft, Assistant Director/Stage Manager
Kelly is thrilled to be returning to Hawaii Opera Theatre for her 2nd season after stage managing *Abduction from the Seraglio* last year. She has just finished stage managing *The Wizard of Oz* at the Grand Theatre in London, Ontario. Other selected opera companies that she has worked for include Opera Ontario (15 seasons), Opera Atelier, Edmonton Opera and the COC. Kelly was fortunate enough to be one of the 12 stage managers who worked on the *Ring Cycle* at the Four Seasons Centre for the Performing Arts in 2006, in its inaugural season. Upcoming projects include *MacBeth* for Opera Lyra Ottawa. Some of her theatre work includes 13 seasons at the Grand Theatre in London, 2 years in London England's West End, The Canadian Stage Company, Theatre Plus, Lighthouse Festival Theatre, Bluewater Summer Playhouse, Tapestry Music Theatre and The Muskoka Festival.

Mary Dibbern, Musical Preparation
Mary Dibbern is delighted to continue her long collaboration with HOT for this 50th anniversary season. After a thirty-year international career as a collaborative pianist, based in Paris, France, she has returned to the US as Head of Music at the Minnesota Opera. Her career has taken her to all of the major operas in France, and venues in Europe, China and the U.S. Recent engagements have been with the operas of Riga, Vilnius, Minneapolis, Forth Worth, Cincinnati, Kentucky, and Honolulu. Recordings for Harmonia Mundi and Claves earned her the Grand Prix du Disque. She is editorial consultant for *Musik Fabrik* (Paris), currently publishing all of the works of Jacques Leguerney. She is the author of the *Performance Guide* series for Pendragon Press including *Manon*, *The Tales of Hoffmann*, *Carmen*, *Faust/Roméo et Juliette*, and *Interpreting the Songs of Jacques Leguerney: A Guide for Study and Performance*.

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