

Director's Notes

by HENRY G. AKINA

Don Carlo is often considered Verdi's most Wagnerian work. It makes use of the evolving structure of the *Musiktheater*, made so popular by Wagner, and introduces several motives that can be seen almost as Wagnerian leitmotifs. Verdi creates an entire political world set in Spain during the reign of Philip II. The opera follows four members of the Habsburg family:



Philip II, King of all the world, son of an Emperor and ruler of a kingdom that "the sun never sets upon." Champion of the Catholic faith, devoted ruler and supporter of the Inquisition. This man rules his empire from a small room in the bowels of the Escurial palace. Likened by his enemies to a spider at the center of its web. At the time of the opera he has married three times. His current wife he married in spite of the fact that she had originally been promised to his son, Don Carlo. This marriage is one of the greatest burdens of his life. He does not know how to love. He is fiercely anti-protestant. His presence is felt oppressively in Flanders, a hot-bed of this new and troublesome movement. He has unleashed his armies and the Inquisition upon them.

Elisabetta, Queen of Spain, daughter of Katharina de Medici and the King of France. She has been the pawn in a long political game. In the first act of the five-act version of the opera we see how she falls in love with Don Carlo, Infante of Spain, only to be cruelly given to the father, the actual ruler of Spain at the end of the act. The rest of the opera concerns her misery at the Spanish Court, obliged to be the very correct queen of a very correct monarch, and yet confronted daily by a former suitor whom she must now address as "son." In a confused world, she is a beacon of light and hope.

Don Carlo, the Infante or Prince of Spain. The son of Philip's marriage to Maria of Portugal, Don Carlo is hot-tempered and passionate. He is not as rational: he is emotional. Disillusioned by his failed betrothal to Elisabetta, perturbed by having to call the woman he loves "mother," Carlo finds a cause in the sufferings of the people of Flanders and takes up their plight only to find himself a prime target of the Inquisition. The opera concerns his redemption. He changes a futile love into the passion of moral politics, barely escaping the twin hammers of Church and State.

Legend states that Charles the 5th, the Habsburg emperor who conquered Flanders for Spain has died and that his ghost haunts the monastery in the Escurial. He is also said to have renounced worldly acts. He abdicated in favor of his son Philip who would never be Emperor but would be King of a realm larger than ever imagined in human history. His tomb is the setting for the first and last acts of *Don Carlo*: the place where Don Carlo finds his redemption.

These family members are sequestered in the Palace of the Escurial, which legend tells us is like the lair of a large spider. They share this dark realm with some powerful courtiers. These persons all have their own agendas and wait like jackals for the Habsburg lions to feed.

Rodrigo Marquis of Posa. If there is truly a good and honest man in the opera it is Posa. He believes in the future of the Flemish people. Adept at the ways of court, he is a loyal friend to Carlo and Elisabetta and is trusted by the King. He is however feared and envied by the Grand Inquisitor who continually plots his demise.

The Princess Eboli is the female serpent of the palace. Attached to the Queen's court, she is a spy for the King as well as his mistress. Behind the scenes she agitates for the undoing of the family. She protests that she loves Don Carlo yet swears to expose him when she realizes that he has eyes only for the Queen. After her final betrayal is exposed she changes and desires to help those she has sought to destroy. She is one of Verdi's most fascinating characters.

The Grand Inquisitor is the center of power for the State and the Church at the same time. He is beyond morality. The Inquisition prosecuted Jews, Moors, and heretics in an attempt to make Spain a pure and true Catholic kingdom. The Inquisitor serves a God who was able to sacrifice his own Son and urges Philip to do the same for a higher purpose.

Don Carlo storms across the stage like the most intense Shakespearian drama. As in Shakespeare's histories the characters are historical— but they live in a world created through literature. By marrying the plot of *Don Carlo* to the conventions of the grand opera, Verdi challenged European convention and created a masterpiece based on the struggle of the individual against the unity of Church and State. Don Carlo is redeemed finally, narrowly escaping the Inquisition with the aid of Elisabetta. These star-crossed lovers are deeply aware of their political identities. Don Carlo's fate raises important questions about our own time.

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by Giuseppe Verdi

This production of *Don Carlo* is a co-production with Opera Hong Kong, Vancouver Opera and The Florentine Opera of Milwaukee with Hawaii Opera Theatre.

Scenery constructed by the Utah Opera Scenic Studio

World Premiere: Paris, France 1867

Performed by Hawaii Opera Theatre

at Neal S. Blaisdell Concert Hall February 1, 3, 5, 2008

Presented in Italian with English Supertitles

CAST

Philip II, King of Spain		Dong-Jian Gong
Don Carlo, Crown Prince o	of Spain .	
Rodrigo, Marquis de Posa		Philip Cutlip
Elisabetta de Valois, wife of Phillip II		Fabiana Bravo
The Grand Inquisitor		Jamie Offenbach
The Princess Eboli		Jessie Raven
A Friar		John Mount
The Count of Lerma		Kawika McGuire**
Theobald, Elisabetta's Page		
The Countess of ArembergStephanie Conching		
A Celestial Voice Mal	lia Ka`ai**	, Winnie So**, Kristin Stone**



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The Story of

Synopsis.

by Giuseppe Verdi

ACT I. Scene 1.

In the monastery of the Escurial, Don Carlo prays at the tomb of the Emperor Charles V, King Philip's father, Carlo's namesake. From the shadows of the cloister, a mysterious monk warns of the vanities of the world. Carlo mourns the loss of his betrothed Elizabetta de Valois to his father who has made her Queen of Spain. His friend Rodrigo, Marguis of Posa appears, newly returned from Flanders where the people suffer under Spanish rule. When Don Carlo admits he is still in love with Elizabetta, Rodrigo urges him to fight for the Flemish cause. The two men pledge undying friendship as King Philip and Queen Elizabetta pass by to pray at the Emperor's tomb.

Scene 2. In a neighboring garden, Princess Eboli, and the other ladies of the court sing a Moorish song accompanied by Tebaldo. The gueen enters the garden. Rodrigo enters to give her a secret letter from Don Carlo, requesting a meeting. Elizabetta agrees to receive him. The ladies and Posa withdraw. Don Carlo enters, petitioning the gueen to obtain Philip's permission for him to leave for Flanders and then suddenly declares his love. Elizabetta breaks free of Don Carlo's embrace as he runs off. The King enters the garden, finding the queen unattended, he banishes the Countess of Aremberg, who should have been present. Affronted, Elizabetta consoles the banished countess and she and the ladies leave.

The king orders Rodrigo to remain when the others depart, and Rodrigo bravely denounces the situation of Spanish oppression in Flanders. Philip, impressed by Posa's idealism, chooses him as a royal advisor. Rodrigo accepts the royal confidence, and Philip warns him to beware the Grand Inquisitor.

ACT II. Scene 1. Eboli, who mistakenly believes that Don Carlo loves her, has written a note asking him to meet her secretly. Thinking the note is from the gueen, Don Carlo awaits her arrival in the palace gardens. When Eboli enters, disguised, Don Carlo declares his love, but soon both realize their mistake. Eboli accuses Don Carlo of loving the queen. Rodrigo comes upon them, trying to placate Eboli. She runs from the garden swearing to expose Don Carlo and Elizabetta. Rodrigo swears to protect the prince.

Scene 2. In the plaza before the Cathedral of Our Lady of Atocha in Madrid, a crowd waits for King Philip and an auto-da-fé, the ceremony preceding a burning of heretics. Philip emerges from the cathedral with the gueen and is greeted by six Flemish deputies, led by Don Carlo. The deputies plead for Flanders. Don Carlo draws his sword on

his father, who orders him disarmed. Don Carlo surrenders his sword to Rodrigo and is arrested for treason while Posa is made a duke on the spot. A group of heretics is led to the stake, and a celestial voice promises redemption for lost souls.

ACT III. Scene 1.

Philip spends a sleepless night in his study, reflecting on affairs of state and the lack of love in his marriage. He consults with the Grand Inquisitor, who upbraids the king for allowing heretical ideas to creep into Spain. The Inquisitor consents to the death sentence for Don Carlo and insists Posa be handed over to the Inquisition as well. As the ancient priest leaves, Philip wonders if the throne must always yield before the altar.

Elizabetta bursts in, crying that her jewel box has been stolen. Philip hands it to her demanding she open it. When she hesitates, he breaks it open revealing a portrait of Don Carlo. He accuses her of adultery. The gueen faints, and Philip calls for aid. Eboli and Posa rush in, Rodrigo expressing amazement that this king who rules half the world cannot govern his own emotions. Posa realizes that it is time to sacrifice himself for Don Carlo and the good of the nation. After the men have left, Eboli confesses that it was she who stole Elizabetta's jewel case gave it to the King. She then admits that she has been the King's mistress. Elizabetta banishes Eboli from Spain. The princess laments her fatal beauty and swears to spend her final day in Spain trying to save Don Carlo.

Scene 2. In Don Carlo's prison, Rodrigo says goodbye to his friend and tells him that Elizabetta will meet him one last time at St. Just. When a shot rings out, Rodrigo falls, mortally wounded. As he dies he urges Don Carlo to save Flanders and be a new light for Spain. Philip enters and returns Don Carlo's sword, but Don Carlo accuses him of Posa's murder. The citizens storm the prison demanding Don Carlo's release. The Grand Inquisitor appears and commands the rebellious crowd to kneel in obedience before Philip.

ACT IV. Elizabetta waits for Don Carlo and prays at the Emperor's tomb. Don Carlo enters and she begs him to continue Rodrigo's quest for freedom in Flanders. They vow that their love will be rewarded in heaven, but Philip interrupts them, accompanied by agents of the Inquisition. Philip and the Inquisitor think they hear the voice of the dead Emperor, as the mysterious monk appears. drawing Don Carlo into the protective shadows of the cloister.

Synopsis provided by the New York Metropolitan Opera



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Royal Family, Royal Tragedy

BY MARY JANE PHILLIPS-MATZ

Tragedy abounds in opera; and Giuseppe Verdi's *Don Carlo* stands among the finest tragedies of the genre. In it Verdi reached his creative peak as a composer, creating a gripping music drama that resembles no other work of his; and it vividly displays his absolute command of his art. Nor could anything be finer or nobler than this.

Strangely, *Don Carlo* also leads us to an understanding of Verdi as a man -- his mind, heart, and spirit. And the word "strangely" is appropriate and even quite remarkable, for this composer fiercely guarded his privacy all his life. Still, the opera reveals insights into the way he lived and the beliefs he held.

Verdi: A Man of the Nineteenth Century

Born in 1813, Giuseppe Verdi was the son of tavern keepers who had a small bar and grocery in the country south of Milan. With his musical talent recognized early, he studied with a local priest and was appointed as the paid organist of his parish church when he was only ten. Private lessons in Milan followed, and after them he emerged as an important young composer in 1839, the year his first opera was produced in famed Teatro alla Scala. In 1842 he composed *Nabucco*, his first big hit. After that, as he said, he never had to look for work again.

The Creation of Don Carlo

Don Carlo was undertaken in 1865, when the Paris Opéra asked Verdi to compose a new work. Choosing Friedrich Schiller's Don Carlos as one source, he also turned to Filippo II, a drama by Vittorio Alfieri, the great Italian playwright and patriot. Verdi certainly knew that play, for he had read Alfieri's works as a teenager and had written a cantata based on one of Alfieri's plays. Not surprisingly, Verdi was also offered a libretto of the story of Philip II and Elisabetta of Valois in 1849. Written by his Venetian librettist and friend, Francesco Maria Piave, this was called Elisabetta di Valois; but Verdi did not use it as a source at that time. In fact, his career took another turn, for in the 1850s he was composing wildly popular works such as Rigoletto, II Trovatore, and La Traviata.

The world premiere of *Don Carlo* took place at the Paris Opéra on March 11, 1867; and it was followed by the composer's last operas, *Aida*, *Otello*, and *Falstaff*. In the course of his 87 years he wrote 28 operas, a *Requiem Mass*, and other compositions; and he died in 1901.

Verdi's Political Career

In 1859 Verdi was seen as a voice for progressive and liberal politics in Italy, so he was elected as a Deputy to the local legislature, the Assembly of the Parma Provinces, and was chosen to meet personally with Victor Emanuel II, the king of Italy, and give him the results of the election that truly launched the unification of that country. Later

Verdi was elected to a much more important office as a Deputy to the First Parliament of Italy, and in his later years he was named Senator for Life. Not surprisingly, much of his music is considered within this historical context; and it is no accident that *Don Carlo* is in part a drama of politics: the conflict between the Church and the State.

Other basic themes of *Don Carlo* are family strife, grief, patriotism, and loyalty, all of which Verdi understood very well. He composed one opera after another in the 1840s and eventually became a real celebrity of the 1800s.

That was a century critical to all Italians, the years when they finally won independence and created Italy as a nation. In this turbulent time Verdi was twice elected to political office and thus became a national political figure, something that cannot be said of any other composer; so he was truly unique. It is no exaggeration, then, to say that his life-experience made it possible for him to create this opera, a work with a perfect balance of personal and political issues. For all these reasons, then, *Don Carlo* can not be considered just "entertainment." Instead, it is the most troubling, serious, and profound work imaginable.

Mary Jane Phillips-Matz, Co-Founder of the American Institute for Verdi Studies at New York University, is a published author of biographies on Giacomo Puccini and Giuseppe Verdi.



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Mireille Leitich

BY EVELYN B. LANCE

Mireille Leitich, a dedicated supporter of both opera and symphony, was born in Geneva, Switzerland, one of nine siblings, and, following a year in Italy, came to the United States as a young adult to stay with her sister in Chicago. While working as a laboratory technician at Grant Hospital, she met a young surgeon, John Leitich, married him and moved with him to Hawaii. John died 13 years ago.

Mireille epitomized joie de vivre. She

loved people and, while she and John had no children, she said that her many friends were her family so that she never felt alone, even during her final illness. Mireille's passions were music, French culture, food and wine.

Mireille spoke English, French and Italian fluently as well as some German. She was a long-time board member of the *Alliance Francaise* Hawaii, and organized the Europa Ball - an event in which all the European clubs in Hawaii participate - each year. She attained Cordon Bleu certificates, was a member of the *Chaines des Rotisseurs* and gave cooking classes. HOT benefited from her expertise in her donation of a dinner for eight in her gracious home to the Opera Ball silent auction for many years.

She passed away on May 17, 2007. Her presence at the opera will be missed, but she would be happy to know that her generous gift will contribute to the furtherance of HOT's tradition and the splendor of grand opera in Hawaii.

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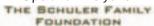
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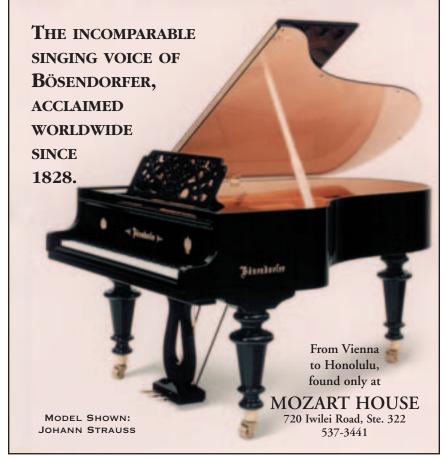
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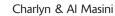
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The Art of Opera Education

HOT's nationally-recognized educational outreach programs provide valued arts education to Hawaii's youth, from elementary through high school, reaching students across the state. "More and more, research indicates the study of the arts is crucial in the development of well-rounded students," said Erik Haines, Director of Education for HOT. "We give schools an effective approach to keeping the arts in their lesson plans with our turn-key programs desgined to augment core curricula."

HOT Opera Express

This touring program, featuring local artists and live musical accompaniment, brings opera to schools and community centers. The 2008 program is an adaptation of *The Barber of Seville*. Opera Express reaches 25,000 youngsters throughout the year and gives promising local singers valuable performance opportunities. Teachers and administrators on all islands have expressed appreciation to HOT for bringing its speciallytailored opera production to students who have limited opportunity to experience live theatre.

Opera For Everyone

HOT's signature educational program, Opera For Everyone, attracts up to 6,000 middle school and high school students to the Blaisdell Concert Hall each year to experience a full-scale opera for just \$6. Underwritten by generous sponsors, grants and other charitable support, this program continues to grow in popularity each year. It provides older children the chance to participate in the HOT Grand Opera Season through an exclusive student-only audience prior to Opening Night performances. HOT's education staff works with Department of Education teachers to make the opera experience relevant to classroom curricula. HOT provides complete study guides, videos and other instructional materials to participating schools.

Mini-Residency Program

This six-month program enables professionals from the Hawaii Opera Theatre to work on-site with students, teachers and administrators at select elementary schools to produce a miniopera. This program encourages intra-school cooperation, team



HOT Opera Express toured around the state this past year, bringing its adaptation of *Barber of Seville* to schools on Maui, Kauai, Big Island and Oahu.

teaching, curriculum enhancement and parental involvement. The program culminates in the school's opera performances. Acting, singing, producing, ushering, publicity, budgets, costumes and backstage crew duties are handled by students. Students and HOT professionals share the stage.

HOT's Mae Z. Orvis Opera Studio

In addition to school programs, HOT also offers professional development for young artists pursuing careers in opera. Its competitive Mae Z. Orvis Opera Studio program has provided a strong foundation for opera artists who perform across the country. This March, Quinn Kelsey, an alumnus, makes his New York Metropolian Opera stage debut.

Would you like to bring a HOT program to your neighborhood school? You can sponsor a full-day of programs for an entire elementary or middle school for just \$325! Bring the joy of live theatre to your community. Call HOT for more information about the tour program and other HOT education opportunities.

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Dong-Jian Gong, Bass (Philip II)
Dong-Jian Gong has recently performed
Timur in *Turandot* (Opera Hong Kong),
Cong Su's *World in Mercury Light* (Berliner
Festspiele), Emperor in Tan Dun's *Tea: A Mirror of Soul* (New Zealand International
Arts Festival), and Zhuang Zhou in Qu
Xiao-song's *Cleaving the Coffin*

(Zeitgenössische Oper Berlin). Past highlights include Colline in La Bohème (Vienna Staatsoper and New York City Opera); Ramfis in Aida (Deutsche Oper Berlin, Seattle Opera, and Oper der Stadt Köln); Procida in I Vespri Siciliani (Opéra de Nice); Zaccaria in Nabucco (Opera de Bellas Artes in Mexico City and Vancouver Opera); the Grand Inquisitor in Don Carlo (Opéra de Lyon); Giorgio in I Puritani (Opera Malaga); Sparafucile in Rigoletto (Bilbao Opera); and Timur in Turandot (Opera Company of Philadelphia). He has also performed the Bonze in Madama Butterfly (Dallas Opera, Pittsburgh Opera, and Cincinnati Opera); Nourabad in Les Pechêurs de perles (Calgary Opera); and Oroveso in Norma (Opera Memphis).



Warren Mok, Tenor (Don Carlo) Internationally-acclaimed Hong Kong Chinese tenor since his European debut in 1987 at the Deutsche Oper Berlin, where he sang many leading roles, Mok has appeared in Rome Opera, Paris Opera, Opera de Nice, Sydney Opera House, Teatro Cologne in Buenos Aires,

The Netherlands Opera, Royal Danish Opera, Teatro Comunale di Bologna, Bolshoi Theatre Moscow, Warsaw National Theatre, Seattle Opera, St. Etienne Esplanade France, Bergen Opera Norway, Latvian National Opera, Orlando Opera, Hawaii Opera Theatre, National Opera of China, Shanghai Opera House, New York Carnegie Hall, London Royal Albert Hall and Berlin Philharmonie. He also sang in the Vienna Festival, Puccini Festival Torre del Lago, Athens Music Festival and other international music festivals throughout China. His repertoire exceeds 50 roles including Calaf, Cavaradossi, Rodolfo, Don Jose, Riccardo, Radames, Manrico, Duke, Alfredo, Don Carlo, Faust and Werther. He is currently the artistic director of Macau International Music Festival and Opera Hong Kong.



Philip Cutlip, Baritone
(Rodrigo, Marquis de Posa)
In 2007-08 Philip Cutlip sings Mattieux in
Andrea Chénier with Gran Teatre del Liceu,
Brahms's Ein Deutsches Requiem with
Portland Symphony Orchestra, Danilo in
The Merry Widow with Florentine Opera
Company, Messiah with the North Carolina

Symphony Orchestra and Bach's *Christmas Oratorio* with the Handel and Haydn Society. Recently he sang the title role in Philip Glass' *Orphée* at Glimmerglass Opera, Dunois in *The Maid of Orleans* at San Francisco Opera, and returned to Seattle Opera as Marcello in *La Bohème*. Other highlights include singing Gobrias in *Belshazzar* and a concert of Handel arias with the Göttingen Festival in Germany. His debut with Seattle Opera as Harlequin in *Ariadne auf Naxos*; the title role in *Don Giovanni* (Opera Birmingham); Papageno in *Die Zauberflöte* (New York City Opera); Onegin in *Eugene Onegin* (Fort Worth Symphony); Malatesta in *Don Pasquale* (Fort Worth Opera); Guglielmo in *Così fan tutte* (Arizona Opera); and the title role in *Le nozze di Figaro* (Wolf Trap Opera).





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Fabiana Bravo, Soprano (Elizabetta de Valois)
Argentine soprano Fabiana Bravo made her professional debut in 1996 at the Academy of Music in Philadelphia after winning the Pavarotti International Voice Competition and has since performed with the New

York City Opera, Dallas Opera, San

Francisco Opera, San Diego Opera, Palm Beach Opera, Michigan Opera Theater, Washington Summer Opera, Opera Company of Philadelphia, Tulsa Opera and Teatro de la Opera in Puerto Rico, singing such roles as Mimi in La Bohème, the Countess in Le nozze di Figaro, Donna Anna in Don Giovanni, Leonora in Oberto, Giorgietta in Il Tabarro, Desdemona in Otello, and the title roles of Madama Butterfly, Aida and La Gioconda. In concert Ms. Bravo has sung the Verdi Requiem with Orchestre Métropolitain of Montreal, the Mozart Requiem at the Kennedy Center, a Verdi concert with Sergei Leiferkus and the Prague Symphony, Palm Beach for a Gala with Bryn Terfel, and in Denmark, Italy, Spain, and Argentina.



Jamie Offenbach,

Bass-baritone (The Grand Inquisitor)
Jamie Offenbach's defining character
portrayals and vocal strength in both buffo
and dramatic repertoire earn the bassbaritone rave reviews with journalists,
companies and audiences around the
country. He has performed signature roles

at companies that include Los Angeles Opera, Santa Fe Opera, San Diego Opera, Opera Pacific, Hawaii Opera Theatre, Arizona Opera, Opera Carolina, Florentine Opera of Milwaukee, Opera Colorado, Pittsburgh Opera, Kentucky Opera, and Savonlinna Finland Music Festival. In the current season, he performs Bogdanovich in *Merry Widow* with Dallas Opera; Capellio in *I Capuletti ed I Montecchi* with Florentine Opera of Milwaukee; Old Hebrew in *Samson et Dalila* with Nashville Opera; and Basilio in *Barber of Seville* with Hawaii Opera Theatre.



Jessie Raven, Mezzo-soprano (The Princess Eboli)

Dramatic Mezzo-soprano Jessie Raven is gaining vast attention for her striking vocal and physical presence. She performs with companies worldwide including Dallas Opera, New York City Opera, Lyric Opera of Chicago, Hawaii Opera Theatre,

Pittsburgh Opera, L'Opera de Montréal, Teatro dell'Opera di Roma, Opera New Zealand and Opera Ontario. Signature roles including Carmen, Amneris in Aida and Dalila in Samson et Dalila. She made her New York City Opera debut as Carmen, and has since returned to perform Rosalind in The Mines of Sulphur and The Witch in Hänsel und Gretel. In the current season, Ms. Raven will reprise several roles including Azucena in Il Trovatore with Nashville Opera, Amneris in Aida with the Todi Music Festival, The Witch in Hänsel und Gretel with Atlanta Opera, as well as Preziosilla in La forza del destino with the Baltimore Opera.



John Mount, Bass-baritone (A Friar)
John Mount is Professor of Music and
Director of the opera workshop at The
University of Hawaii at Manoa. John is very
active on the opera stage having sung over
70 roles with Hawaii Opera Theatre and
also numerous mainland opera companies
including the San Francisco Opera, Santa Fe

Opera and the Houston Grand Opera. Previous recent HOT appearances include Monterone in *Rigoletto*, Dr. Spinaloccio and The Notary in *Gianni Schicchi*, Sarastro in *The Magic*



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Flute, Lodovico in Otello and Benoit and Alcindoro in La Bohème Mr. Mount is a former finalist in the Metropolitan Opera Auditions, The San Francisco Opera Auditions, and the International competition for Verdian Voices in Busetto, Italy. He has been soloist with the Honolulu Symphony and Oahu Choral Society in such major works as The Messiah, Elijah, Brahms Requiem, Verdi Requiem, and the Mozart Requiem as well as Beethoven 9th Symphony. As a teacher, Mr. Mount's students have sung in opera houses throughout the world in opera and musical theater on Broadway and in Europe. He is music director at Kailua United Methodist Church.

Kawika McGuire, Tenor



(The Count of Lerma)

Kawika has had a passion for music from an early age. The child and grandchild of Hawaiian entertainers, Kawika has always been surrounded by those who have helped to develop his love of music. He was a part of the select concert glee club of the Kamehameha Schools and has in

recent years pursued his love of classical music as a scholarship recipient of the Mae Z. Orvis Opera Studio. Some of Kawika's studio experiences have included singing for Renee Fleming's master class as well as coaching with Mark Morash of the San Francisco Opera's Merola

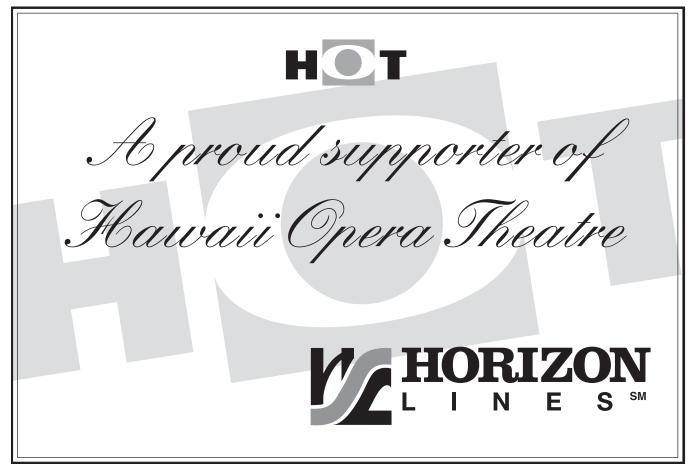
program. Kawika is a past winner of the Lotte Lehmann Art Song Competition and has been a member of the Hawaii Opera chorus since 2004. He is a student of Neva Rego and Betty Grierson and is honored to be working with the company in his role tonight.

Amy L. Healey, Soprano (Theobald)



After studies on the mainland of the United States, and in France and Italy, soprano Amy Healey now calls Hawaii home. A graduate of Cincinnati College-Conservatory and Hartt School of Music, Amy is an affiliate artist of the Mae Z. Orvis Opera Studio. In addition to her work with Hawaii Opera, she's a lecturer

in French at the University of Hawaii at Manoa. Amy has performed a wide repertoire from the ingenues of French, German and English operetta at the Ohio Light Opera, to the leading role in the world-premiere of *Limbus* - an expressionist bluegrass mechanical opera for the Opera Theatre of Pittsburgh. Amy has also sung with Hartt Opera Theater, Kentucky Opera, The Grandin Festival, Cincinnati Conservatory Opera Theatre, and the Opera Theater of Lucca, Italy.





Ivan Törzs, Conductor
American by birth, Ivan Törzs has lived and worked in Europe since 1985. He is currently music director of the Flanders Opera in Antwerp, Belgium, a position he has held since 2002. As a guest conductor, Törzs has appeared at the Vienna State Opera, the Hamburg State

Opera, and the opera houses of Stuttgart, Düsseldorf, Strasbourg, Prague, Budapest, and many other cities. Törzs holds a conducting diploma from the Mannes College of Music and a B.A. in mathematics from Princeton University.



Henry G. Akina, Director Henry Akina is the first Hawaiian-born General and Artistic Director of Hawaii Opera Theatre and has served in this capacity since 1996. Prior to 1996 he was the principal Stage Director and manager of the Berlin Chamber Opera, a company he founded in Berlin, Germany, in 1981. In

demand internationally as a stage director, Mr. Akina has directed opera for companies in Germany, Hungary, France, China, Thailand, the continental U.S., and Canada. At HOT, he has staged the Hawaii premieres of MacBeth, Elektra, *Tristan and Isolde, Il Trittico*, and this season's *Don Carlo*. He has also staged acclaimed productions of *Madama Butterfly* (1993), *Tosca, The Tales of Hoffman, Salome, The Flying Dutchman, Turandot* and *La Bohème* for the company. He will be directing next summer's *A Little Night Music* for HOT, *Rigoletto* for the New Orleans Opera and *La Bohème* at the Vancouver Opera following the HOT season.

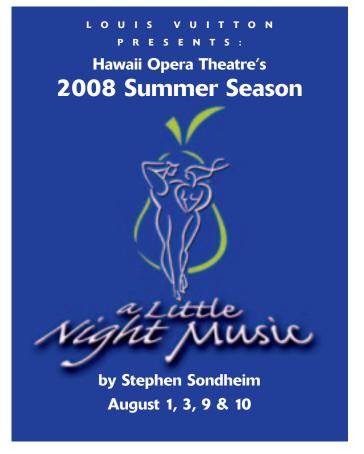


Peter Dean Beck,

Scenic & Lighting Designer
Beck has designed scenery and/or
lighting for over 250 productions around
the country. During his twenty-plus
previous seasons with Hawaii Opera
Theatre, he has designed the sets for 38
productions and the lighting for 63,

among them: La Bohème, Eugene Onegin, The Tales of Hoffmann, Tristan and Isolde, Electra, Macbeth, L'italiana in Algeri, and Samson and Dalila. Among his other opera credits are Falstaff, Turandot, Manon, 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 and Chautauqua Opera. His musical theater credits include West Side Story, Guys and Dolls, Candide, The King and I, and Fiddler on the Roof. He recently did a double bill of le Rossignol, and Cavalleria Rusticana for Sakai City Opera in Japan (built and painted by HOT Scene Shop) and lit Cavalleria Rusticana/I Pagliacci in Macao, China.







Helen E. Rodgers, Costumer Helen Rodgers has designed costumes for HOT for several major productions including The King and I, Susannah, La Bohème

and Cosi fan tutte in addition to her work as Costumer for the company. Recent work at other companies includes costume design for Good Evening at Florida Studio Theatre, Magic Flute for Mannes Opera, Stiffelio and Susannah for Chautauqua Opera, and La Bohème for Opera Memphis, Chautaugua Opera and Mannes Opera.



Richard Stead,

Wig & Make-up Designer This season, Mr. Stead celebrates his 26th consecutive season with HOT. He has been Wigmaster at The San

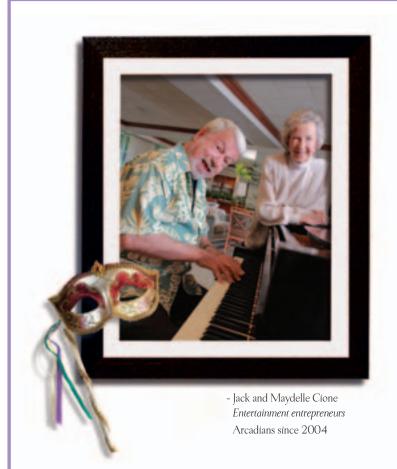
Francisco Opera where he won an Emmy Nomination. He has worked with Netherlands Opera, Royal Shakespeare Company, Central City Opera, Utah Opera, Boston Opera, Minnesota Opera, American Conservatory Theatre, Spoleto Festival USA, Bolshoi Ballet, San Francisco Ballet, Ballet Hawaii, films and television. He was on the faculty of San Francisco State University and University of California. Mr. Stead operates his own wig and make-up company.



Tim Yakimec,

Assistant Director/ Stage Manager Tim is thrilled to be back at Hawaii Opera Theatre and be part of this remarkable new production. Previous

HOT productions he stage-managed include The King and I, The Magic Flute and The Merry Widow. Elsewhere, Tim has enjoyed stage-managing various productions ranging from grand opera to performance art with a children's theatre. Resident Stage Manager / Associate Production Manager with Edmonton Opera, in Canada, he lists some of his favorite challenging productions to grace the stage there as Robert Lepage's



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Bluebeard's Castle and Erwartung, Turandot, Of Mice and Men, Rigoletto, and The Tales of Hoffman to name a few. Other companies Tim has stage managed for include Edmonton's Citadel Theatre and The Leave it to Jane Theatre, Toronto's Canstage, Opera Ontario, Saskatchewan Opera, Workshop West Theatre, The University of Alberta, and The Atlantic Theatre Festival.



Beebe Freitas, Rehearsal Pianist, Co-Chorus Director

A graduate of Oberlin College, Ms. Freitas received her Master's Degree from Boston University and was in the Special Studies Program at Juilliard. She has been soloist with several orchestras including the Boston 'Pops', the Youngstown and the

Honolulu Symphonies. She has performed with such renowned soloists as Yo Yo Ma, Leonard Rose, and David Shifrin; has been rehearsal pianist for many conductors such as Leonard Bernstein, Thomas Schippers, Robert Shaw, and William Steinberg. She has been the recipient of honors bestowed by the National Society of Arts and Letters, the YWCA, a Honpa Hongwanji Mission's Living Treasure Award, the City and County of Honolulu Commission on Culture and the Arts Award, and the Hawai'i Arts Alliance's prestigious *Alfred Preis Award*.



Nola A. Nāhulu, Co-Chorus Director Ms. Nahulu is a native of Makaha, O'ahu. She received her education from Waianae Elementary School, Kamehameha Schools, Whitman College (B.A. Psychology) and University of Hawai'i, Manoa (M.A. Music Education, Choral). Ms. Nahulu has been involved as a music educator/director in

choral music here in Hawaii since 1977. Organizations she has served include the Unitarian Church, Bishop Memorial Church of the Kamehameha Schools, Molokai Children's Chorus, Hawaii Children's Chorus and the Kamehameha Alumni Glee Club. She is presently choral director for Pearl Harbor Hawaiian Civic Club (since 1977), Kawaiahao Church (since 1990), Hawaii Opera Theatre Chorus (since 1992), and Kawaiolaonapukanileo (since 1997). She is presently the interim director for the Honolulu Symphony Chorus. She is also lecturer in Hawaiian Choral music at the University of Hawaii, Manoa Music Department (since 1982) and the Executive & Artistic Director for the Hawaii Youth Opera Chorus (since 1986).

Honolulu Symphony Orchestra

Andreas Delfs,
Principal Conductor
Matt Catingub, Conductor,
Honolulu Symphony Pops

VIOLIN I Ignace Jang, Concertmaster Claire Sakai Hazzard,

Associate Concertmaster Judy Barrett,

Assistant Concertmaster Rami Gepner Katharine Hafner** Mio Herzog Sasha Margolis** Emma Philips Maile Reeves Nikki Kurata Routman † Amanda Schubert Sheryl Shohet Nancy Shoop-Wu

James Stanford

VIOLIN II Hung Wu, Principal Darel Stark, Associate Principal Laurilyn Butin Joan Hayden Helen Higa Ann Krinitsky Timothy Leong Daniel Padilla Fumiko Wellington Gregory Wrenn † VIOLA Mark Butin, Principal Steven Flanter, Associate Principal Nancy Headlee

Jean-Michel Jacquon Ethan Pernela † Teresa Skinner Lynn Tamayoshi † Melvin Whitney Anna Womack * Sandra Wong

CELLO Mark Votapek, Principal Andrew Eckard,

Associate Principal Pauline Ping Bai Karen Bechtel Louise Kefford Ching Joanna Fleming Karen Fujimoto Nancy Masaki-Hathaway Joanna Morrison

BASS Kirby Nunez, Principal Michael Gorman, Associate Principal Leon Burton David Chiorini † John Gallagher John Kolivas Geoffrey Stone FLUTE

Susan McGinn, Principal Amy Taylor, Associate Principal † Claire Starz

PICCOLO Amy Taylor †

OBOE

J. Scott Janusch, Principal Lynne Johnson Chair Brian Greene, Associate Principal*

William Parrish †
Jason Sudduth *

ENGLISH HORN William Parrish † Jason Sudduth *

CLARINET
Scott Anderson, Principal
James Moffitt,
Associate Principal
Norman Foster

E-FLAT CLARINET Norman Foster

BASS CLARINET James Moffitt

BASSOON Paul H. Barrett, Principal, Musician Representative Marsha Schweitzer, Associate Principal Philip Gottling III CONTRABASSOON
Philip Gottling III

HORN
Wade Butin, Principal
George Warnock,
Associate Principal

Jonathan Parrish, Assistant Michiko Singh Robert Johnson † Eric Kop

TRUMPET Michael Zonshine, Principal Mark Schubert, Associate Principal

Mike Baker Kenneth Hafner Don Hazzard

TROMBONE Eric Mathis, Principal ** Jeffrey Merriman, Associate Principal †

BASS TROMBONE Graeme Mutchler † Michael Szabo*

TUBA Adam Snider, Principal † David Saltzman, Principal*

PERCUSSION Eric Shin, Principal Riely Francis, Associate Principal Stephen Dinion TIMPANI Stuart Chafetz, Principal Stephen Dinion, Associate Principal

HARP Constance Uejio, Principal Nyle Hallman

HARPSICHORD Mary Dibbern

ORCHESTRA LIBRARIAN Kim Kiyabu, Librarian

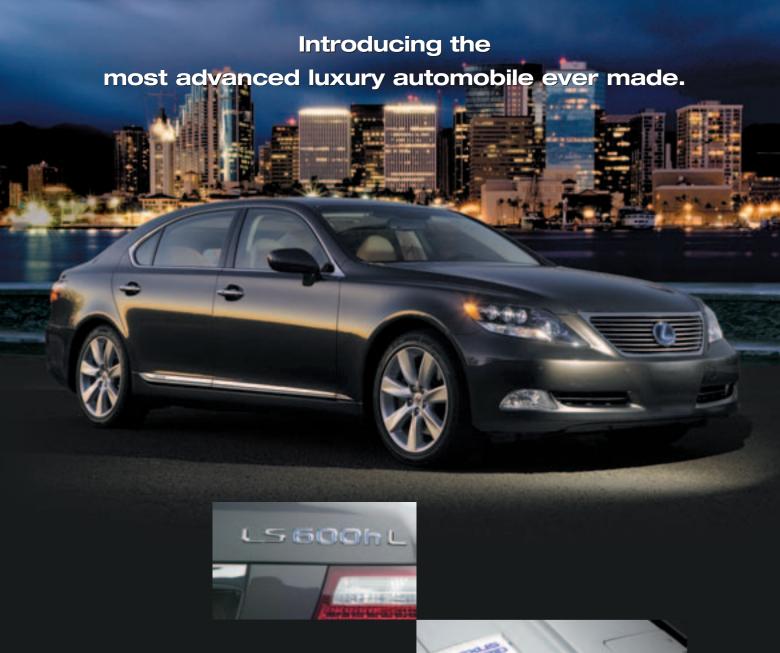
ORCHESTRA PERSONNEL
Nancy Headlee,
Personnel Manager
Andrew Eckard, Assistant
Personnel Manager/Auditions
Coordinator
Kenji Stevens, Director of
Concert Operations
Paul Mawhar, Production/Stage
Manager

* on leave

** one-year change of position or title † one year position

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