

ARIA

LUCIA *di* LAMMERMOOR

HOT

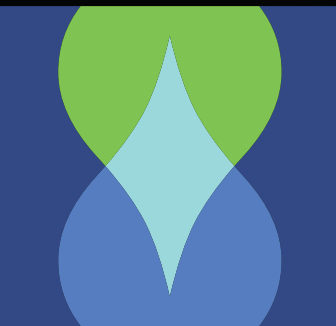
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LUCIA DI LAMMERMOOR 2011

HOT

Cast

Nancy Allen Lundy

Lucia

Gregory Gerbrandt

Enrico

Jorge Lopez-Yañez

Edgardo

Jeremy Blossey

Arturo

Valerian Ruminski

Raimondo

**Sarah Billington
Stevens**

Alisa

Erik D. Haines

Normanno

Artistic Team

Michael Ching

Conductor

Karen Tiller

Director

Peter Dean Beck

Scenic & Lighting Designer

Helen E. Rodgers

Costume Designer

Mary Dibbern

Musical Preparation

Phil Hidalgo

Associate Chorus Director

Sue Sittko Schaefer

Wig & Make-up Designer

Kelly Luft

Stage Manager

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18



20

CONTENTS

LUCIA DI LAMMERMOOR 2011 | FEATURES

6

DIRECTOR'S NOTES

BEAUTIFULLY TRAGIC

I have been describing *Lucia di Lammermoor* this season as the Scottish version of Shakespeare's tragedy, *Romeo and Juliet*.... It is a simplistic but useful description for someone who doesn't know the plot of the opera, or that of Sir Walter Scott's *The Bride of Lammermoor*, the inspiration...

8

SYNOPSIS

LUCIA DI LAMMERMOOR

In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico (Lord Henry Ashton of Lammermoor) has gained the upper hand over Edgardo (Edgar of Ravenswood), killing his kinsmen and taking over his estates. By the time of the opera's action,...

16

OPERA INSIGHTS

A STAINED LOVE STORY

In the wake of Rossini's retirement and Bellini's death only three days before its premiere, *Lucia di Lammermoor* is the work that catapulted Donizetti's international recognition as a composer of first rank. Quickly staged in Vienna, Madrid...

- 11 CAST | Lucia di Lammermoor
- 13 ARTISTIC TEAM | Lucia di Lammermoor
- 18 BRAVO! | Event
- 19 EDUCATION AT THE OPERA | Programs
- 20 OPERA BALL | Event
- 21 2011 SCHEDULE | Event
- 21 GENEROSITY BEHIND THE SCENES | Businesses, Trusts and Foundations
- 21 HOT LEADING PLAYERS OFFSTAGE | Board of Directors
- 22 TO THOSE WE HONOR AND REMEMBER | Memorials and Honorariums
- 23 OUR MOVERS AND SHAKERS | Theatre Staff and Volunteers
- 24 INSTRUMENTS OF JOY | Orchestra
- 25 THANKING THOSE WHO GIVE | Donors
- 29 AIDA | 2012
- 30 WE'RE HONORED BY THEIR KINDNESS | Special Thanks
- 31 DESERVING A STANDING OVATION | Sponsors

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BEAUTIFULLY TRAGIC

I have been describing *Lucia di Lammermoor* this season as the Scottish version of Shakespeare's tragedy, *Romeo and Juliet*...

It is a simplistic but useful description for someone who doesn't know the plot of the opera, or that of Sir Walter Scott's *The Bride of Lammermoor*, the inspiration for the work. There are many similarities: two young people fall in love despite family grudges, the families of both young women arrange a wedding for political purposes, the brothers in both stories plan to stoke the fires of discord between the families and ultimately each challenge the love interest to a duel, the lovers die - destroyed by the myopia of those around them. It makes for interesting opera in both cases... but I believe, in some ways, the lovers' tale of *Lucia di Lammermoor* is more tragic. Both Lucia and Edgardo believe the other has been unfaithful, trickery visited upon them by Enrico. They are forced apart most cruelly and their last words to each other are borne of anger and pain... gone is the wedding night, the call of the

In many ways the story of Lucia and Edgardo is much darker than their Shakespearean counterparts... and I find that fitting to the stormy setting of the Scottish moors. There is a darkness that pervades the place and the period, to which the two lovers seem destined to succumb. They allow the deceit and machinations of others to call into question their fidelity... a darkness that saps away the color of their love. It is the loss of faith in Lucia that destroys Edgardo, and it is his rejection of her that drives Lucia to insanity. Both die, not together in a tomb, a kiss upon warm lips, but alone and without any solace... one of raging madness and the other by his own hand among the tombs of his ancestors.

If there is hope to be found it is in the final chorus, a prayer that God will pardon the errors of man. There are many of those in this opera; from beginning to bitter end we see greed and jealousy tear down each of our characters until we are only left with a sad and cautionary tale... which of course, makes for great opera. Enjoy! 🎬

There is a darkness that
pervades the place and
the period, to which the
two lovers seem destined
to succumb.

nightingale and the lark. There is no moment for them alone to celebrate their love, not even a fleeting one. Once they commit to each other, he is off to France at the behest of Scotland, and they will never share another kind word.

Set against the backdrop of the stormy years of civil war between Scotland and England, we realize from the very beginning that there is very little hope for our lovers. There are greater forces at work... Enrico, Lucia's brother is trying to save his family from financial ruin and is rapidly forming political allegiances through any means, including the gift of his sister's hand to interested parties. Lucia is pawn to his game of political chess. Once Enrico discovers that his sister has fallen for his sworn enemy, he is even more determined to keep the lovers apart. It never occurs to him that Lucia will be crushed by his actions... she is simply a means to an end. It is only as he witnesses her self-destruction, that he is capable of a hint of remorse.



Karen Tiller

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LUCIA DI LAMMERMOOR

GAETANO DONIZETTI

In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico (Lord Henry Ashton of Lammermoor) has gained the upper hand over Edgardo (Edgar of Ravenswood), killing his kinsmen and taking over his estates. By the time of the opera's action, however, Enrico's fortunes have begun to wane. In political disfavor, he stakes all on uniting his family with that of Arturo (Lord Arthur Bucklaw), whom he means to force his sister, Lucia (Lucy Ashton), to marry.

ACT I

In a ruined park near Lammermoor Castle, Enrico's retainers prepare to search for a mysterious trespasser. Normanno, captain of the guard, remains behind to greet Enrico, who decries Lucia's refusal to marry Arturo. When the girl's elderly tutor, Raimondo, suggests that grief over her mother's death keeps her from thoughts of love, Normanno reveals that Lucia has been discovered keeping trysts with a hunter who saved her from a raging bull. He suspects the stranger is none other than Edgardo. Enrico rages, and as retainers confirm Normanno's suspicions, he swears vengeance.

At a fountain near her mother's tomb, Lucia, fearful of her brother, awaits a rendezvous with Edgardo. She tells her confidante, Alisa, the tale of a maiden's ghost that haunts the fountain and has warned her of a tragic end to her love for Edgardo. Though Alisa implores her to take care, Lucia cannot restrain her love. On arrival, Edgardo explains he must go to France on a political mission but wishes to reconcile himself with Enrico so he and Lucia may marry. Lucia, knowing her brother will not relent, begs Edgardo to keep their love a secret. Though infuriated at Enrico's persecution, he agrees. The lovers seal their vows by exchanging rings, then bid each other farewell.


ACT II

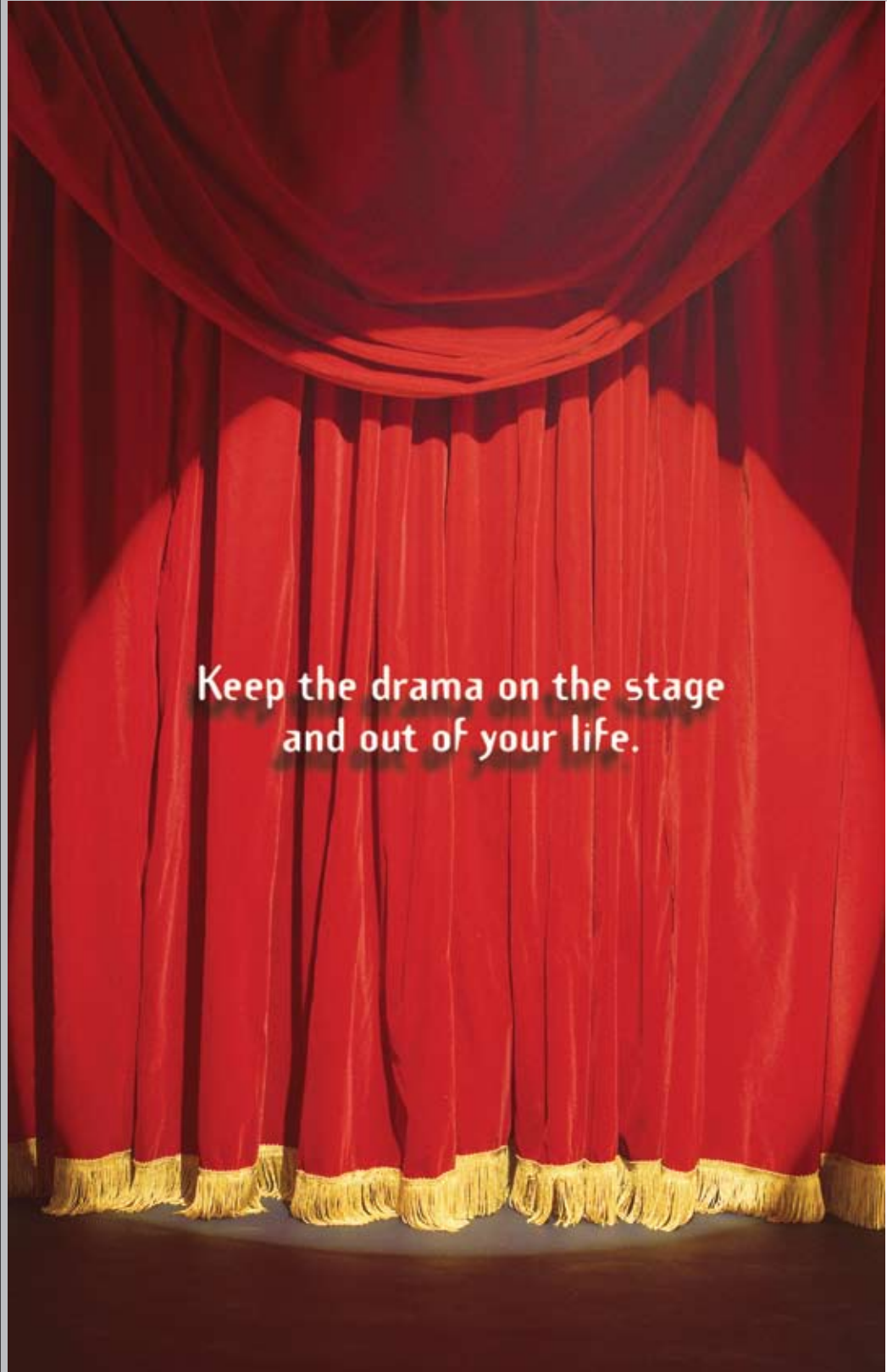
In an anteroom of Lammermoor Castle, Enrico plots with Normanno to force Lucia to marry Arturo. As the captain goes off to greet the bridegroom, Lucia enters, distraught but defiant, only to be shown a forged letter, supposedly from Edgardo, proving him pledged to another. Crushed, she longs for death, but Enrico insists on her marrying at once to save the family fortunes. Now Raimondo urges her to consent to the wedding, invoking the memory of her mother and asking her to respect the family's desperate situation. When she yields, he reminds her there are heavenly rewards for earthly sacrifices.

In the great hall of Lammermoor, as guests hail the union of two important families, Arturo pledges to restore the Ashtons' prestige. Enrico prepares him for Lucia's melancholy by pleading her grief over her mother's death. No sooner has the girl entered and been forced to sign the marriage contract than Edgardo bursts in. Returning earlier than expected, he has learned of the wedding and come to claim his bride. Bloodshed is averted only when Raimondo commands the rivals to put up their swords. Seeing Lucia's signature on the contract, Edgardo tears his ring from her finger, curses her and rushes from the hall. Hardly comprehending his words, Lucia collapses.

ACT III

The continuing wedding festivities are halted when Raimondo enters to announce that Lucia, gone mad, has stabbed and killed Arturo in the bridal chamber. Disheveled, unaware of what she has done, she wanders in, recalling her meetings with Edgardo and imagining herself married to him. When the angry Enrico rushes in, he is silenced by the sight of her pitiful condition. Believing herself in heaven, Lucia falls dying.

Among the tombs of his ancestors, Edgardo, last of the Ravenswoods, laments Lucia's supposed betrayal and awaits his duel with Enrico, which he hopes will end his own life. Guests leaving Lammermoor Castle tell Edgardo the dying Lucia has called his name. As he is about to rush to her side, Raimondo arrives to tell of her death, and her bier is carried by. Resolving to join Lucia in heaven, Edgardo stabs himself and dies.  Courtesy of OPERA NEWS.



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📺 Nancy Allen Lundy

Lucia

Hometown: Crosslake, MN

Recent Productions:

A Dog's Heart (English National Opera & Netherlands Opera); *Marco Polo* (Netherlands Opera)

Past HOT Productions:

Rigoletto (2006)

Favorite Pastime:

Driving my MINI


📺 Gregory Gerbrandt

Enrico

Hometown: Baltimore, MD

Recent Productions:

Theo, *Judgment of Midas* (World Premiere, American Opera Projects); Marcello, *La Bohème* (Natchez Opera Festival); Malatesta, *Don Pasquale* (Asheville Lyric Opera); Count Almaviva, *Le nozze di Figaro* (Ash Lawn Opera)

Upcoming Productions:

Theo, *Judgment of Midas* (American Opera Projects/Bilkent Symphony, Ankara, Turkey)

Past HOT Productions:

HOT Debut

Favorite Pastime: Fishing and playing sports. I've been a volunteer firefighter since 2003.


📺 Jorge Lopez-Yañez

Edgardo

Hometown: Dyersburg, TN

Recent Productions:

Rigoletto (Opera Australia); *Manon Lescaut* (Opera Australia); *La Sonnambula* (Opera Australia); *Madama Butterfly* (Mexico)

Upcoming Productions:

Carmen (Mexico), *Elixir of Love* (Mexico)

Past HOT Productions:

Rigoletto (2006)

Favorite Pastime: Sight-seeing and spending quality time with my wife and children.


📺 Jeremy Blossey

Arturo

Hometown: Jersey City, NJ (and Honolulu!)

Recent Productions:

Sam, *Susannah* (Opera at Rutgers); Beppe, *I Pagliacci* (Baltimore Concert Opera); Pirelli, *Sweeney Todd* (Shreveport Opera); Frederic, *Pirates of Penzance* (Opera Cleveland)

Upcoming Productions:

Don Basilio/Don Curzio, *Le nozze di Figaro* (Baltimore Concert Opera); Rodolfo, *La Bohème* (Opera at Rutgers)

Past HOT Productions:

Borsa, *Rigoletto* (1996); Pong, *Turandot* (2005); Tinca/Gherardo, *Il Trittico* (2006); Goro, *Madama Butterfly* (2007); Dancing Master, *Manon Lescaut* (2009); Remendado, *Carmen* (2009)

Favorite Pastime: University of Washington Football! (Go Dawgs!)

PRINCIPAL CAST



Valerian Ruminski

Raimondo

Hometown: Buffalo, NY

Recent Productions:

Boris Godunov (Metropolitan Opera); *Rigoletto* (Nickel City Opera); *Don Giovanni* (Calgary Opera); *Macbeth* (Opera Ireland)

Upcoming Productions:

Boris Godunov (Metropolitan Opera); *Cyrano* (Florida Grand Opera); *Il Trovatore* (Nickel City Opera); *Don Pasquale* (HOT)

Past HOT Productions:

Zuniga, *Carmen* (2009); Geronte, *Manon Lescaut* (2009); Bartolo, *Le nozze di Figaro* (2010)

Favorite Pastime: Reading and films



Sarah Billington Stevens

Alisa

Hometown: Rye, NY

Recent Productions:

Aston, *Hapless Romance* (West Village Musical Theatre Festival); Frasquita (cover), *Carmen* (Regina Opera); *The Red Mill*, (Light Opera of New York); Hildie, *Drunk* (Naked Angels: Naked from the Vault)

Upcoming Productions:

Mae Z. Orvis Opera Studio (HOT)

Past HOT Productions:

Title Role, *Rusalka* (HOT Opera Express)

Favorite Pastime: I love hiking and crafts like knitting, crochet and macrame.



Erik D. Haines

Normanno

Hometown: Honolulu, HI

Recent Productions:

Cinderella (HOT Opera Express); Tenor Soloist, 50th Anniversary Gala Concert (HOT); Tenor Soloist, *Great American Voices Concert Series*, (HOT); Edmondo, *Manon Lescaut* (HOT)

Past HOT Productions:

Highlights include: Hermann, *The Tales of Hoffmann* (1986, debut); Wagner, *Faust* (1994); Mandarin, *Turandot* (1996); Morales, *Carmen* (2002); Prince Yamadori, *Madama Butterfly* (2007)

Favorite Pastime: Music, home improvement

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Chris Walsh

Soprano

Bambi Brock*

Naomi Castro

Natalie Capino

Stephanie Conching

Sarah Sylvia Johnson

Mālia Kā'ai Barrett*

Heidi K. Thomas

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Michael Ching

Conductor

Hometown: Ames, IA

Recent Productions:

World premiere of *Midsummer Night's Dream*, opera a cappella (Opera Memphis); *Hansel and Gretel* (Fargo Moorhead Opera); *Aida* (Opera Memphis); *Madama Butterfly* (Opera Memphis)

Upcoming Productions:

New opera for Center City Opera Theatre (Philadelphia); *Buoso's Ghost* (Bay View Music Festival, Michigan); Abu Dhabi Festival (Composer)

Past HOT Productions:

La Traviata (2002); *The Mikado* (2004); *Pirates of Penzance* (2005); *The King and I* (2006); *South Pacific* (2007); *Carmen* (2009); *La Bohème* (2010)

Favorite Pastime: Reading science fiction on my Kindle



Karen Tiller

Director

Hometown: Big Stone Gap, VA

Recent Productions:

Aida, *Madama Butterfly*, *La Traviata*, & *Lucia* (Opera Memphis)

Upcoming Productions: *The*

Pearl Fishers (HOT); *Madama Butterfly* (Mississippi Opera)

Past HOT Productions:

Susannah (2005); *Madama Butterfly* (2007); *South Pacific* (2007); *Carmen* (2009); *La Bohème* (2010)

Favorite Pastime: Running and cooking



Peter Dean Beck

Scenic & Lighting Designer

Hometown: Los Angeles, CA

Recent Productions: *HMS*

Pinafore (Skylight Opera

Theatre); *Don Giovanni* and *Carousel* (CU Boulder); *L'elisir d'amore* (Florida State Opera)

Upcoming Productions:

Susannah (CU Boulder); *Turandot* (Florentine Opera)

Past HOT Productions: 26th season as Resident Designer, including *Elektra* (1999), *Tristan and Isolde* (2000), *Don Carlo* (2008), and *A Little Night Music* (2008)

Favorite Pastime: Love cooking, jazz, and NY Yankees

2012

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Helen E. Rodgers

Costume Designer

Hometown: Shipman, VA

Now living in Jersey City, NJ

Recent Productions: *Così fan tutte* (Mannes Opera); *Street Scene* (Manhattan School of Music & Chautauqua Opera); *Christmas Spectacular* (Radio City Music Hall); Brooklyn Academy of Music

Upcoming Productions:

Falstaff (Mannes Opera)

Past HOT Productions:

Costumer since 2002. Favorite designs include: *Die Walküre*, *La Bohème*, *Così fan tutte*, *Susannah*

Favorite Pastime: Reiki Master Practitioner, renovating my Victorian home, and gardening



Mary Dibbern

Musical Preparation

Hometown: Roseville,

Minnesota (since fall 2009).

Before that Paris, France.

Recent Productions: *Manon* (Opera Lyra Ottawa); *La Cenerentola* (Minnesota Opera); *Orpheus et Euridice* (Minnesota Opera); *Angels in America* (Ft Worth Opera); *Casanova's Homecoming* (Minnesota Opera)

Upcoming Productions:

Wuthering Heights (Minnesota Opera); *The Flying Dutchman* (Opera Lyra Ottawa); *Silent Night* (World Premiere, Minnesota Opera); *Werther* (Minnesota Opera); *La Traviata* (Minnesota Opera)

Past HOT Productions:

Highlights include *Salome*, *Suzanna*, *Il Trittico*, *L'Enfant et les sortilèges*, *Così fan tutte*

Favorite Pastime: Reading in French. Writing books, the next one is *Manon: A Performance Guide* to be published by Pendragon Press Spring 2011.

Cooking in my new condo! Swimming in the INDOOR pool in Minnesota!



Phil Hidalgo

Associate Chorus Director

Hometown: Honolulu, HI

Recent Productions: As Musical Director: *Crazy for You* (Diamond Head Theatre); *Drowsy Chaperone* (DHT); *Les Misérables* (DHT)

Past HOT Productions:

First began in the HOT Chorus in *Andrea Chenier* (1992); Pinellino, *Gianni Schicchi* (2006); Chorus Director, *Abduction from the Seraglio* (2009)

Favorite Pastime: Grilling



Sue Sittko Schaefer

Wig & Make-up Designer

Hometown: St. Paul, MN

Recent Productions: Hair and Make-up Designer for: *Cavalleria rusticana / Pagliacci*, *L'elisir d'amore*, *Madama Butterfly* (Kentucky Opera); *Aida* (Atlanta Opera)

Upcoming Productions:

Carmen, *The Marriage of Figaro* (Kentucky Opera)

Past HOT Productions:

Manon Lescaut, assisting her mentor and previous Hair and Make-up Designer, Richard Stead (2009)

Favorite Pastime: I love to travel!



Kelly Luft

Stage Manager

Hometown: Port Stanley, Ontario

Recent Productions:

Joseph and the Amazing Technicolor Dreamcoat (Grand Theatre, London, Ontario); *Turandot* (Opera Lyra Ottawa); *Giulio Cesare* (Orchestra London Canada); *MacBeth* (Opera Lyra Ottawa); *The Wizard of Oz* (Grand Theatre)

Upcoming Productions:

Lucia di Lammermoor (Opera Lyra Ottawa)

Past HOT Productions:

Die Walküre (2010); *Abduction from the Seraglio* (2009)

Favorite Pastime: Spending time with my two boys, who are 5 and 12 years old, and keep me very busy!

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A STAINED LOVE STORY

THE CREATION OF A DARK TRAGEDY

In the wake of Rossini's retirement and Bellini's death only three days before its premiere, *Lucia di Lammermoor* is the work that catapulted Donizetti's international recognition as a composer of first rank. Quickly staged in Vienna, Madrid, Paris, London, New Orleans and New York, *Lucia* has survived the test of time, and unlike many of its bel canto siblings, has never fallen out of the international repertory.

The novels of Sir Walter Scott were readily taken up by Romantic composers — in fact, he's among the top ten authors whose novels have received operatic treatment. *The Bride of Lammermoor* had already been set several times before Donizetti tackled it. To

A tale inspired by an actual event... a forbidden desire, family rivalry, and the death of two lovers

condense the rather lengthy book into a usable form, he and his librettist, Salvatore Cammarano, likely used for guidance Michele Carafa's opera, *Le nozze di Lammermoor*, which premiered in Paris just six years before. Carafa had reduced the character list substantially, a gesture Donizetti and Cammarano took further by telescoping Lucy Ashton's mother, father, and two brothers into a single adversary, Enrico. Among the 20 or so others to go were Edgardo's chattering, yet good-natured valet, Caleb Balderstone, and Craigengelt, a not-so-well intentioned sea captain with a hidden agenda. Normanno is retained (inspired by Norman the parksman), as is the well-intentioned Reverend Bide-the-Bent (renamed Raimondo), and Frank Hayston, Lord of Bucklaw survives reasonably intact as Arturo. Blind Alice, an old hermitic woman with second sight and mystical ways, is turned into Alisa, Lucia's rather opaque confidante. The story's final moments had to be fixed as well. Edgar's mysterious disappearance (presumably by quicksand) on his way to a duel with Lucy's brother Sholto was transformed into a grand suicide scene at the tomb of the Ravenswoods, a bit more appropriate to the tastes of early 19th century Neapolitans.

The Marriage of Dalrymple and Dunbar

Forbidden desire, family rivalry, the death of two lovers: it all smacks

of William Shakespeare's *Romeo and Juliet*. Yet though the Bard was popular among Romantic writers, Scott's tale was inspired by an actual event, the marriage of Janet Dalrymple and David Dunbar. The unfolding of their story is entrenched in the politics of the day. Seventeenth-century England and Scotland were embroiled in their own civil war over the question of faith. The face-off was within James II's family, James being staunchly Catholic, his daughters being committed to Protestantism. Though each daughter ruled in turn as Mary II and Anne I, exiled descendants from James's second marriage always posed a Catholic threat.

The political turmoil afforded the rise of one William Dalrymple, who through legal trickery and political opportunism acquired vast estates and a peerage. His wife, the notorious Dame Margaret Ross Dalrymple, was even more ambitious. To further improve their lot, she chose the perfect husband for her daughter. Unfortunately he was not the one she loved, a certain Lord Rutherford, who, though from solid stock, was regarded by mother Dalrymple as yesterday's news. The couple secretly had pledged their fidelity by splitting a gold coin, a token the mother, in a heated argument with Rutherford, demanded to be returned upon Janet's betrothal to Dunbar.

The incident of their wedding night is relayed in both novel and opera, yet there is a hint of mystery to the actual events. The couple was locked in the bridal chamber by the best man (as custom prescribed), but while the guests continued the party, shrieks were heard from within. Inside was found a critically wounded Dunbar with Janet, cowering in the corner, supposedly howling. Dunbar survived his injuries (as he does in Scott's novel) and amazingly remained with his bride for another two weeks, after which she died from her mental defect. He was tight-lipped about the whole affair, threatening to duel any man who dared broach the subject. It was suspected that Rutherford had somehow entered the bridal chamber and had executed the bloody deed himself.


The Novelization of Reality

Scott was careful to change the names and move the locale. A major variant was to have Lucy's lover, Edgar Ravenswood, be the sole survivor of a family ruined by her father. He also invented the event of their first meeting, she and her father are saved from a rushing bull by Edgar, then taken to the craggy remnants of his

estate (a sparsely furnished tower on an ocean cliff) to escape a brewing storm. Edgar is still agitated about the dispossession of his family and his father's dying wish to wreck havoc on the Ashtons, but his anger is somehow tempered by Lucy's grace and beauty. Sir William warms to the young man, and things may have turned out okay if it were not for the mother, Lady Margaret Douglas Ashton, an especially shrewish woman. She dominates the novel in a singular plight to keep the lovers apart and to arrange a marriage of her choosing. Sadly, something of her daunting, imperious nature is lost in the composite character of the opera's Enrico. Also lost is much of the novel's gothic flavor, the macabre character of Old Alice (and later, her ghost), the three village hags, whose lunacy set the tone for Lucy's eventual mental breakdown, and the wispy disappearance of Edgar while riding on horseback to duel Lucy's brother Sholto.

Scott's novel is chock full of gothic themes — persecution, disinheritance, ancestral curses, and though his descriptiveness borders on ponderous and overblown, his imagery is pregnant with meaning — the sexual innuendo inherent in Lucy's encounter with the wild bull, the raven shot dead at Lucy's feet (splattering her white dress with blood) moments after her secret betrothal to Edgar, a fountain-murder myth where a nymph is destroyed as a result of

her lover's lack of faith, and the omnipresent fatalism of the three old women (presumably a reference to the fate-weaving Norns of Norse mythology). Scott's novel is a surprising example of feminine will, from the heady domination of Lady Ashton's iron grasp over the family to Lucy's ability to lash out with bloody vengeance when left with no recourse.

Donizetti and Cammarano were still careful to include a few stylish elements, a ghostly presence, a storm and, of course, Lucia's famously popular mad scene. Both works have that brooding flavor indigenous to Romanticism — darkly morose, rather unsympathetic individuals, under the control of more sinister forces, who can do nothing but rant and rave — traits not found in the drama's parallel journey as one of "star-crossed love." Where Shakespeare offers his protagonists optimism and a plan for escape (though ultimately foiled by poor timing), there is no such hope for Lucia and Edgardo, their doleful path is trod by misery and madness to an especially horrific end. 

Courtesy of The Minnesota Opera

Written by: David Sander





BRAVO!

HOT BRAVO! EVENT: October 2010

BRAVO! Is the newly formed group of hip, young patrons of Hawaii Opera Theatre. Over 100 individuals joined HOT and Nordstrom at the newly opened Waikiki Edition for the BRAVO! kick-off. This inaugural event featured fall fashions from Nordstrom collections, arias from the opera repertoire, and the incredible views from Sun Suite. Kristen Chan, HOT Board Member, and HOT patron, Ray Galas, co-chaired the event.



FAUST DRESS REHEARSAL: January 2011



A Season for Opera

Incredible scenes from the 2011 season's premiere opera, *Faust*, which was performed on January 28, 30 and February 1.



LIFELONG LEARNING AT HOT

EDUCATION AT THE OPERA

Hawaii Opera Theatre takes great pride in the efforts it makes to introduce young people to opera, provide training for singers and to create learning opportunities for all ages. Last year, HOT's Education team gave or coordinated over 116 performances and another 170 demonstrations, lectures and hands-on work with students and teachers.

HOT Opera Express

The touring arm of the company develops operatic shows for young people which are performed in school cafeteriums or other suitable spaces on campus. The shows feature singers from the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre and include opportunities for the audience to sing. Typically 50 to 80 performances are given annually.

HOT Residency

This award-winning program turns a class, grade level or even a whole school into an opera production company. With assistance from the professionals at HOT, schools have developed their own opera or produced adaptations of famous operas and operettas. In the past year students at Aina Haina Elementary, Waialele Elementary and Niu Valley Middle School have all participated in this program.

Opera For Everyone

The final dress rehearsal of every opera is reserved for education purposes and each year educators bring thousands of students to experience live opera.

Singer Training

Mae Z. Orvis Opera Studio

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

Learning Opportunities

Opera Highlights


Dr. Lesley Wright leads this insightful class which provides two in-depth discussions on each of HOT's productions. Members of the class are also invited to a staging rehearsal of one opera. This class

is offered as part of the non-credit programs through the University of Hawaii at Manoa's Outreach College.

Opera Previews

Opera Previews at the Honolulu Academy of Arts are a long-time tradition. The lectures are open to the public for a small fee but are free to all HOT and Academy members. This year's lecturers include Dr. Lesley Wright and Judy Neale.

Lanai Lectures

At one hour prior and thirty-minutes prior to each opera performance at the Neal Blaisdell Concert Hall a lecture is given on the Ward Avenue Lanai. The lectures are free and a great way to get informed and have a place to relax before the performance begins. 



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Let your former fashions, for you and your home, live again! Hawaii Opera Theatre's ACT II returns this Spring. The secondhand sales event is accepting donations of men's and women's gently-used and new clothing (clean and on hangers please!), home decor, artwork and housewares. Accessories and jewelry are also welcome donations. Watch for more details about the event date, time and place! Meanwhile, give your old favorites a second chance! To donate, or for more information, call Nikki Nielsen at (808) 596-7372 ext. 203.



HOT OPERA BALL: November 20, 2010

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- 2 Front Row: Jo Anne Beccaria, Mark Burak, Patricia Lee, Governor Neil Abercrombie, Lynne Johnson Back Row: Randy Moore, Mary Anne Burak, Worldster Lee, Dr. Armando Beccaria, Ruth Ann Becker, Nancie Caraway, Frank Boas.
- 3 Kip Wilborn, Jan Yokota, Charlotte & Leonard Chow
- 4 Al and Joyce Tomonari with HOT President and Ball Chair Jim McCoy.
- 5 HOT General & Artistic Director Henry G. Akina and Sheraton Waikiki Hotel General Manager Kelly Sanders.
- 6 Steven Prieto, Marrie Schaefer, Richard Kennedy
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- 8 L-R Les Ueoka, Dr. Carole Fujioka, Kika Matsumoto, Evan Morita



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A SEASON FOR OPERA

2011

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● Sunday - January 30, 4pm
● Tuesday - February 1, 7pm

Lucia di Lammermor

● Friday - February 11, 8pm
● Sunday - February 13, 4pm
● Tuesday - February, 15 7pm

La Traviata

● Friday - February 25, 8pm
● Sunday - February 27, 4pm
● Tuesday - March 1, 7pm

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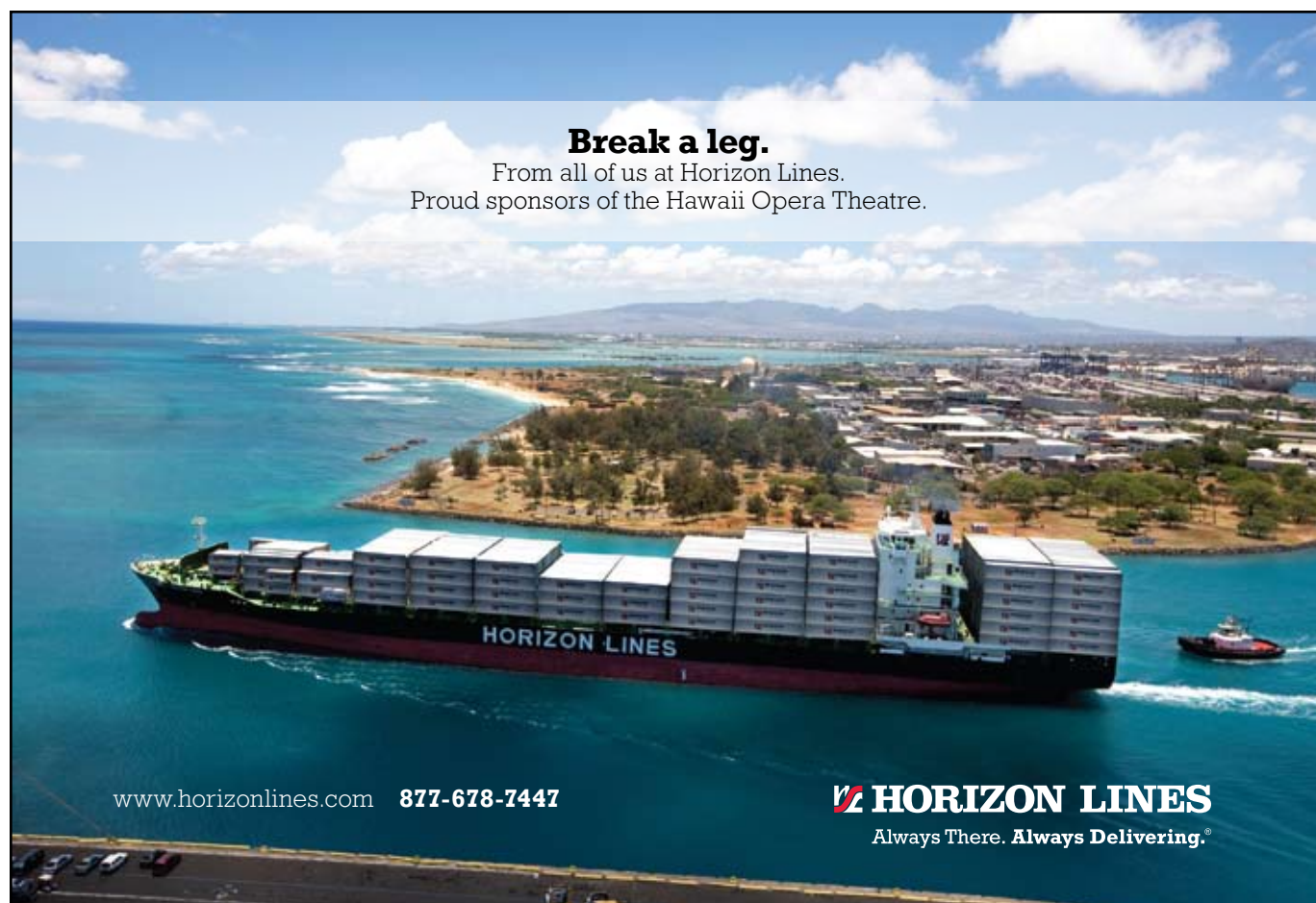
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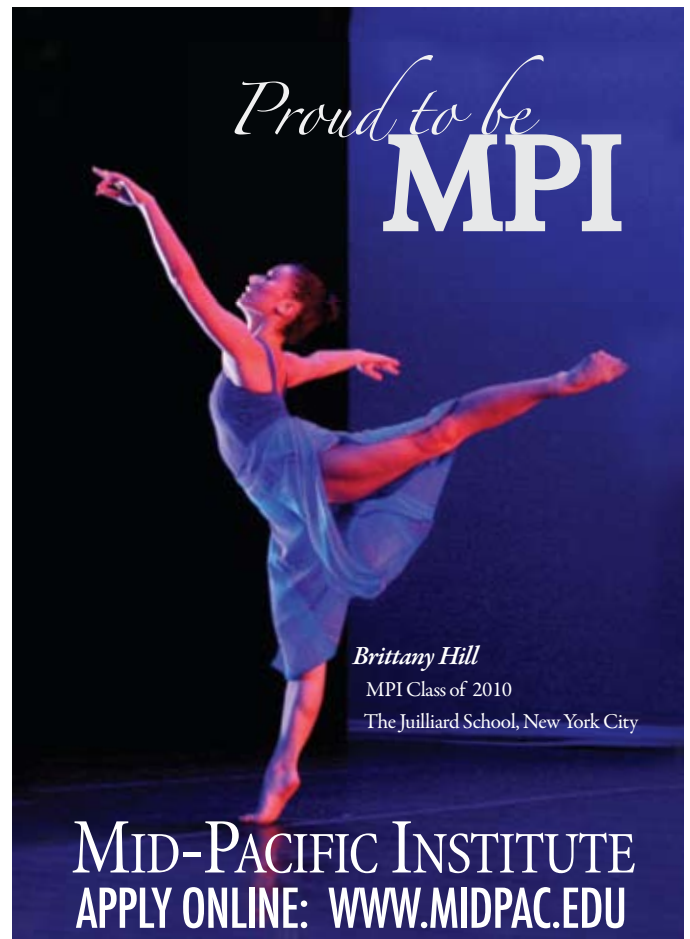
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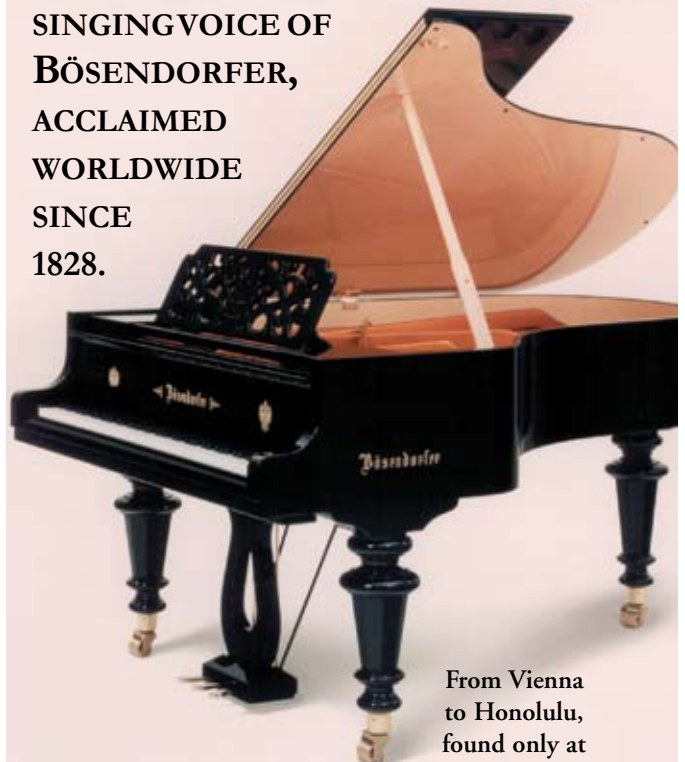
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